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PROCEEDINGS

THE 12TH LITERARY STUDIES CONFERENCE (LSC)

LITERARY AND CULTURAL CRITICISM IN THE AGE OF POST - THEORY

E-ISSN: 2963-3532

UNIVERSITAS SANATA DHARMA, YOGYAKARTA

Literary Studies Conference
PROCEEDINGS
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Table of Contents

Greetings from the Rector of Universitas Sanata Dharma 1

Greetings from the Committee 3

Unveiling Power Relations and Resistance in Fantastic Mr. Fox through a Post-Structuralist Marxist Framework 5
Muhammad Emir Abdillah

Malin Kundang and Bawang Merah dan Bawang Putih: Orientalism's Representation in Indonesia's Children's Literature 13
Bella Valencia B

Imagining New Worlds in Southeast Asian Post-Apocalyptic Narratives 20
Hazel Ann P. Cesa

Womanhood in England's Peter Pan and West Nusa Tenggara's Folklores "Tempiq-Empiq" and "Putri Mandalika": A Comparative Analysis 32
Ellysabeth Sahasrara Excelsaputri

Folklore and Efforts to Maintain Relationships with Nature in Nutmeg Cultivation in Fakfak Regency 41
Wabilia Husnah, Dina Srirahayu, Suribidari

Eating Onomatopoeia in Japanese Manga and English Webtoon: A Contrastive Analysis 55
Raditya Jagadhita, Yufita Ria Oktiani, Elisa Debora Silalahi

Redefining the Human-Nature Relationship through Sara Teasdale's "There will come soft rains" 66
Yosafat Andrew Gabrian Kameo

'Gundala' (2019) and 'Batman Begins' (2005): Personal and Cultural Value in Forging Hero's Path 69
Bernardus Angjaya Kusuma

The Cultural Meaning of the *Tasi Mosa* ritual song in Palu'e Island, Nusa Tenggara Timur 77
Fauzi Bin Abdul Majid

The Influence of Cultural Tradition on The Attitude of Mothers 84
Bernad Leon Jonathan Manik

Comparative Study of Sri Asih and Wonder Woman: Women's Empowerment and Personal Fulfillment 92
Maribeth Manuhutu

Female Characters in the Films "Hunger Games" and "Divergent": Exploring Feminism Theory and Social Issues 102
Oriza Fidei Metanoia Nahusona

Prom and Prejudice and Prada and prejudice: Pride and Prejudice in 21st Century 108
Tri Pramesti, Adeline Grace Marianne Litaay

Literary Studies Conference PROCEEDINGS
E-ISSN: 2963-3532

Representation of Marginalization Experienced by Nyai Ontosoroh as a Subaltern Woman under Dutch Colonialism in the Novel *Bumi Manusia* 117
Wira Yudha Ramadhan, Iksan Aulia Subekti

Democracy, So Confusing: The Integration of Stan Culture into Indonesian Political Landscape on X (Twitter) 123
Priska Jeanny Rosanty, Medina Qatrunnada Zulfa

Graphic Novels and Cultural Evolution Through Raymond Williams' Residual-Dominant-Emergent Perspective 130
Maya Sekartaji, Rukayah

Community in W*innetou Gugur*: Analysis of Postcolonialism 138
Kustri Sumiyardana

Comparison between Mistress Status and Prostitute Profession in Subaltern Female Characters in the novel *Bumi Manusia* 146
Cita Putri Artika Sunjoyo, Hanny Aulia Mathilda

Resistance through Hybridity by Characters in the *Bumi Manusia* Novel 152
Zahra Fakhirah Syahrani, Alicia Marta Yulianti

The Pain of Losing in Han Kang's *Human Acts* 158
Zefanya Wynona, Susanne Andrea H Sitohang

From Post-colonial to Postmodern: Space and Place in the Historical Novel 167
Michelle Ramos Ylaya

A Barthesian Analysis of Postcolonialism in the Anime *The Journey*: Religiosity as Instrument against Imperialism 176
Alexander Pedestrian Garda Paska, Michelle Amelia Sugijanto

Repetitive Language Style in the Song Lyrics of the Album "Semoga Sembuh" by Idgitaf 187
Siti Lailiyah, Iwan Marwan

The Superhero Genre: Modern Myths in Filipino Fantasy Films 196
Carmenchu M. Lacsamana

Homelessness as Portrayed in *American Girl* Movie (2021) 202
Lea Maria Moningka , Mike Wijaya Saragih

Proses Dekolonisasi Karakter Minke Dalam Novel *Bumi Manusia* 207
Mohamad Athallah Azhar

Literary Studies Conference PROCEEDINGS
E-ISSN: 2963-3532

Greetings from the Rector of Universitas Sanata Dharma

Distinguished keynote speakers, participants, presenters, and members of the Committee.
Greetings, and a very warm welcome to you all.

It is my joy and privilege to welcome all of you to the 12th Literary Studies Conference 2024, which takes up a very important and stimulating theme: "Literary and Cultural Criticism in the Age of Post-Theory." This is also a theme that resonates deeply with the larger academic fields, such as social sciences and humanities in general, including religious studies and theology.

I have been reading a very interesting and engaging book by Matt Grossmann, *How Social Science Got Better: Overcoming Bias with More Evidence, Diversity and Self-Reflection* (Oxford University Press, 2021). It's about the dynamics of modern social science, especially its struggle to get better in understanding humanity and the world, in the face of mounting criticism on social science. It tells the story of how social scientific scholars and their academic communities are trying to overcome and confront racial, gender, geographic, temporal, disciplinary, methodological, and political biases in their research programs. Grossman writes: "Ours is an precedented age of theoretical diversity, open and connected data, and interdisciplinary public scholarship."

In the same spirit, in the humanities, the emergence of post-theories has arguably marked the shifting paradigms in literary and cultural studies. In response to the changes and problems that occur on the global scale, scholars in the humanities are getting more interested in theories which are more embedded in the social realities and human condition. Within this framework of post-theories, scholars reinterpret the more fundamental concepts such as ethics, aesthetics, truth, value, authenticity, human, and reality in order to better understand the complexities of our time. We have seen how scholars shift their attitude in post-theoretical studies towards a more directly and sincerely responsive approach to the current problems worldwide, their representations in literature and language, reflections in theory, roots in socio-political domains, and effects on the material reality. (Cfr. *Post-Theories in Literary and Cultural Studies* 2022). Along this line, Slavoj Zizek also argues that post-theory's response is to advocate theoretical approaches that stand in a freer and more open relationship to the particularities of real life; typically by means of clear theoretical classification and gradual generalizations based on careful empirical research.

In general, in my view, the post-theories movement reminds us that every theory is historically bounded and is related to a particular set of mentalities and interests. Every theory has its own alienated, excluded or even "exploited" other. It is our duty as conscientious scholars to always be mindful of the "excluded" in the historical formation of theory and its historical mutations and applications.

In the field of religious studies, for example, Richard King warns us about the tendency of Western scholars of religion in the past to "discipline" the whole phenomenon of religion as they were studying religions and creating theories about them. Thus, the discipline of religious studies has the unintended effect of "disciplining" religious traditions and their local communities in diverse local contexts by enforcing foreign categories that come from wholly different contexts. For a long time the theoretical frameworks of the study of religions were dominated by "White Protestant male Western academics" who worked mainly in the American and European academic institutions (King, *Orientalism and Religion: Post-Colonial Theory, India and "The Mystic East",* 1999).

The movement toward more contextual engagement, while revising theories, also happens in my field of study, comparative theology, which was initiated first by a group of male Western academics, but then moves into diverse academic contexts, involving scholars from different backgrounds. It has overcome the domination of "textualism" or "text-oriented" approach (the legacy of Western Protestant bias). Theoretically the new comparative theology becomes very diverse, being not obsessive about grand theories in the first place. What is considered more important is paying closer attention to whole range of complexities of the object of studies, and the encounter between scholars and the object of studies. Comparative theologians and scholars are going beyond general theories in order to better attend to diverse realities, including lived religions and practices that are not typically given due scholarly attention in the traditional textual approach. Theories would be formulated based on these encounters. So, rigid textualism is abandoned for more integrated and creative "textuality" which takes into account all the factors and dimensions. The agency of the people is also taken much more seriously as it deserves, not just to be politically correct but due to their role in the whole phenomenon under study.

So, against this background, I wish you all a very stimulating and thought-provoking conference. On behalf of the whole academic community of Universitas Sanata Dharma, I would like to offer our gratitude to all the members of the Committee who have worked so hard with a sense of dedication and collaboration to make this Conference a reality.

God bless us all in our endeavor.

Ad Maiorem Dei Gloriam.

Albertus Bagus Laksana, S.J., S.S., Ph.D.
Universitas Sanata Dharma, Rector

Literary Studies Conference PROCEEDINGS
E-ISSN: 2963-3532

Greetings from the Committee Co-Chairs

The Honorable Plenary Speakers, Respected Parallel Presenters, Distinguished Guests, Valued Participants, and Esteemed Committee Members of the 12th Literary Studies Conference 2024,

It is a great honor to be part of the 12th Literary Studies Conference and to engage in discussions on the fascinating theme of "Literary & Cultural Criticism in the Age of Post-Theory." In recent decades, literary studies have undergone a profound transformation, marked by the emergence and evolution of numerous critical theories. From formalism, structuralism, and post-structuralism, to Marxism, psychoanalysis, deconstruction, and postcolonialism, each theoretical movement has significantly shaped how we approach texts and interpret meaning.

Today, however, we find ourselves in what many scholars refer to as the post-theory phase, which both challenges and transcends these established paradigms. The term post-theory suggests that we are now situated beyond the rigid frameworks that once dominated literary studies. This does not imply the demise of theory, but rather an increasing recognition of its limitations.

Post-theory is characterized by a pragmatic re-engagement with the text. Instead of adhering strictly to a single theoretical lens, scholars now often choose methodologies based on the specific demands of the text or the question at hand. This pluralistic approach allows for more nuanced interpretations. Some scholars argue that theory has distanced us from literature, reducing texts to mere illustrations of ideological frameworks. In contrast, post-theory encourages a renewed focus on the literary text, advocating for close, attentive reading without confining it to predetermined theoretical paradigms.

While post-theory reflects a shift away from the dominance of theoretical frameworks, it is essential to acknowledge that theory has left an indelible mark on how we read and interpret literature. In many respects, post-theory represents a response to the excesses of theory, particularly to overly deterministic readings and the over-intellectualization of literature.

Post-theory offers new possibilities for literary criticism, but it also presents challenges. Although it liberates us from the constraints of earlier paradigms, we must remain vigilant against the risks of relativism, where "anything goes." As scholars, we must continue to develop methodologies that are both flexible and intellectually rigorous.

In this post-theory era, we find ourselves at a dynamic crossroads. Free from the constraints of rigid frameworks, we are invited to rediscover literature in all its complexity and richness. The goal is to embrace the diversity of perspectives while critically engaging with our texts. Striking a balance between openness and intellectual rigor will define the future trajectory of literary studies.

Considering these developments, the 12th Literary Studies Conference, with its theme of "Literary & Cultural Criticism in the Age of Post-Theory," seeks to provide a platform for academics and researchers to share their perspectives on the implications of post-theory for literary and cultural criticism. Additionally, the conference aims to promote the inclusion of diverse literary traditions, including lesser-known indigenous and vernacular texts, within the global literary repertoire.

On this occasion, we would like to extend our deepest gratitude to the University President, the Faculty Dean, the Department Chair, and the Academic Staff for their support. Special acknowledgment is

also due to the committee members, whose unwavering dedication and invaluable contributions have made this conference possible.

On behalf of the 12th Literary Studies Conference committee, we would like to express our sincere appreciation to each of you for attending this event. We hope that your experience will be as enriching and meaningful as the effort we have put into organizing it. Your active participation, support, and contributions have been instrumental to the success of this conference, and for that, we are deeply grateful.

We wish you a rewarding and intellectually stimulating experience throughout the conference.

Yogyakarta, 21 October 2024

Epata Puji Astuti & Almira Ghassani Shabrina Romala
Conference Committee, Co-Chairs

Literary Studies Conference PROCEEDINGS
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Unveiling Power Relations and Resistance in Fantastic Mr. Fox through a Post-Structuralist Marxist Framework

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Abstract

This research studies Roald Dahl's 1970 children's book, Fantastic Mr. Fox, using ideas from Michel Foucault and Marxist theory to critique power, knowledge, and discourse subtly. By applying the ideas of Michel Foucault the study examines how characters in the story represent different levels of power and control. The analysis delves into how power operates not only through overt oppression but also through internalized discipline and societal expectations, revealing the hidden mechanisms that maintain the status quo. Power isn't just about being mean or bossy; it's also hidden in everyday rules and expectations. The story's setting, a seemingly idyllic countryside, hides a struggle between those in power (farmers) and those without (Mr. Fox and his family). The characters in the book represent different levels of power in society, showing how power isn't just about force, but also about the rules and ideas we follow without realizing it. Mr. Fox, the clever main character, fights against these power structures in creative ways, showing how even those who seem weaker can resist. By understanding these hidden power dynamics, the research shows how even a children's book can make us think critically about the world around us, especially how power works. This study argues that Fantastic Mr. Fox is not just a fun story, but also a way to understand how societies work. It shows how children's books can encourage critical thinking about the world around us. By looking at Mr. Fox's actions, we see how people can challenge unfair systems. This research adds to our understanding of how stories can be used to understand and even change society. It contributes to ongoing discussions on post-structuralist Marxism, Roald Dahl's work, and the role of children's literature in fostering critical thinking and social awareness.

Keywords: *Post Structuralist Marxism, Power Dynamics, Resistance, Roald Dahl, Children's literature.*

Introduction

Freedom is like a protective weapon (Foucault, 1980). The intricate relationship between power, knowledge, and societal structures has been a subject of extensive exploration across various disciplines. The works of Michel Foucault, a leading figure in post-structuralist thought, have significantly advanced our comprehension of how power operates beyond overt coercion, permeating everyday discourses and shaping individual subjectivities. Marxist critics argue that even art and literature form social institutions and have specific ideological functions based on the background and ideology of their authors. The integration of Foucault's ideas with Marxist theory provides a distinctive lens through which to examine the subtle power dynamics and resistance embedded within literary narratives, even those seemingly targeted at a younger audience.

Children's literature has a long-lasting influence on young readers' cognitive development, so the

messages it conveys must be carefully evaluated (Caré, 2024). Roald Dahl's "Fantastic Mr. Fox," a cherished children's book published in 1970, presents an engaging tale of a clever fox's struggle against oppressive farmers. Although frequently perceived as a lighthearted adventure, the story subtly critiques power structures, social hierarchies, and the mechanisms that uphold them. Foucault's theoretical framework applied to the analysis of children's literature, particularly in conjunction with Marxist theory.

Foucault explores in *Discipline and Punish* (1975) fixing the meaning of the text, and by pre-determining the categories of reason by which statements are accepted as knowledge, a discourse creates an epistemic reality and becomes a technique of control and discipline. The investigation of power relations in children's literature has been approached from various theoretical perspectives. Class struggle in The Marxist is the fundamental driving force behind social change and historical development on how literary texts reflected and engaged with this conflict between different social classes, particularly the proletariat (working class) and the bourgeoisie (capitalist class) (Prakash, 1994 in Marxism and Literary Theory). Class is primarily determined by one's economic position and their relationship to the means of production and sources of income (Stone, 2015); class is not the sole determination of someone's position in the social hierarchy. Prakash (1994) explores how these critics identified class struggle in various literary elements, such as character dynamics, plot development, and symbolism. Prakash highlighted how literature could expose the exploitation and oppression inherent in capitalist societies and showcase the potential for resistance and revolution.

The Marxist analysis highlighted how these narratives can reflect and reinforce dominant ideologies, perpetuating social inequalities. On the other hand, the texts' potential for subversion and resistance showcases how seemingly innocent stories can challenge prevailing norms and power structures. Power and knowledge combine to influence, manipulate, and create people; knowledge is power, but not in the sense that the more facts you know, the more relevant you are to society. Knowledge is only considered knowledge if it has relevance to a dominant discourse in a given social structure. The vicious conflict emerges not from mere criminal deviance but from the irreconcilable fissures between the haves and have-nots fighting over precious resources and social power (Avatara B., etc., 2024). Furthermore, Dahl's use of power relations, knowledge production, and acts of resistance by Mr. Fox that shape the narrative would be subtle in that power operates and is challenged within the story.

Power is everywhere, diffused and embodied in discourse, knowledge and regimes of truth (Foucalt 1984, as cited in Cao, Bernito p.147). Regime of truth appears in society, where it is accepted and agreed by a certain community about the truth or false of things that happens in society. It is related to the possesion of knowledge, access of food and territory. These aspects are considered by society as people who have some kind of expertise in certain things, a person who have authority and ability to rule, can automatically place in a higher position because of that, people who feel like they can reach this person’s level automatically feel that they are incapable of things or lack thereof (Foucault 1991, as cited in Rahma 2024 p. 9-10). Matthew Woods (2004) explores more of animal representation in "Fantastic Mr. Fox" within the context of the hunting debate offers insights into the story's ecological and ethical dimensions. Similarly, exploration of consumerism and Aristotelian philosophy in the film adaptation of the book provides a unique perspective on the story's critique of material excess and its implications for contemporary society (Mark Duncan's, 2015).

Additionaly, identifying instances of power and resistance in the story. It seeks to uncover the hidden mechanisms through which power operates and is challenged, uncover the subtle power dynamics, knowledge production, and acts of resistance that shape the narrative. Drawing upon Foucault's insights into the capillary nature of power, the production of knowledge through discourse, and the internalization

of discipline. The study will also explore how the protagonist, Mr. Fox, challenges these power structures through creative and resourceful means. The research will contribute to ongoing discussions on post-structuralist Marxism, Roald Dahl's work, and the role of children's literature in fostering social awareness and critical engagement with the world.

Methodology

The research employs a qualitative approach, specifically utilizing textual analysis and close reading techniques, to delve into the intricate power dynamics and resistance. The primary data source for this research is Roald Dahl's children's book, "Fantastic Mr. Fox," published in 1970. The study adopts a descriptive and interpretive methodology, aiming to uncover the subtle nuances and underlying meanings embedded within the narrative. By meticulously examining the language, symbolism, and character interactions. The study will also consider relevant secondary sources, such as scholarly articles and critical analyses of the book, to provide context and enrich the interpretation of the primary data. The combination of primary and secondary data will enable a comprehensive and well-informed analysis of the power dynamics and resistance within "Fantastic Mr. Fox."

Findings and Discussions

Class Division: The story clearly depicts a class divide between the wealthy, exploitative farmers Boggis, Bunce, and Bean (the bourgeoisie) hoarding resources and exploiting the animals' labour, the class struggle between the oppressed animals (the proletariat) Mr. Fox and his community represent the working class, struggling to survive and provide for their families.

Description of the farmers: Boggis, Bunce, and Bean – are somewhat comical and even derogatory, suggesting a lack of respect for them from Dahl's perspective. This subtly reinforces their position as antagonists within the power structure, this introduction immediately sets up the farmers as figures of excess and power contrasting with the struggling animals.

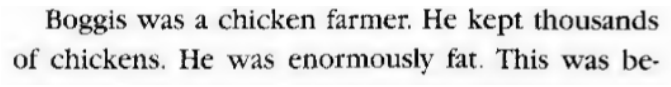

Boggis was a chicken farmer. He kept thousands of chickens. He was enormously fat. This was be-

Figure 2. Chapter 1, page 2 *"Boggis was a chicken farmer. He was enormously fat."*

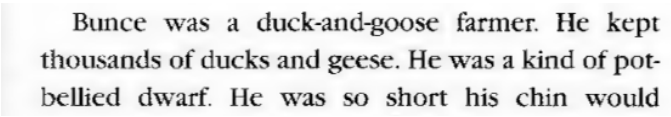

Bunce was a duck-and-goose farmer. He kept thousands of ducks and geese. He was a kind of pot-bellied dwarf. He was so short his chin would

Figure 3. Chapter 1, page 3 *" Bunce was a duck-and-goose farmer. He was kind of pot bellied dwarf"*

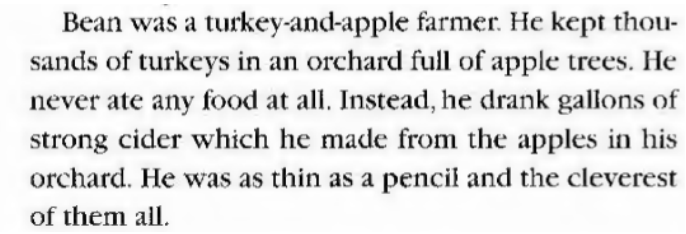
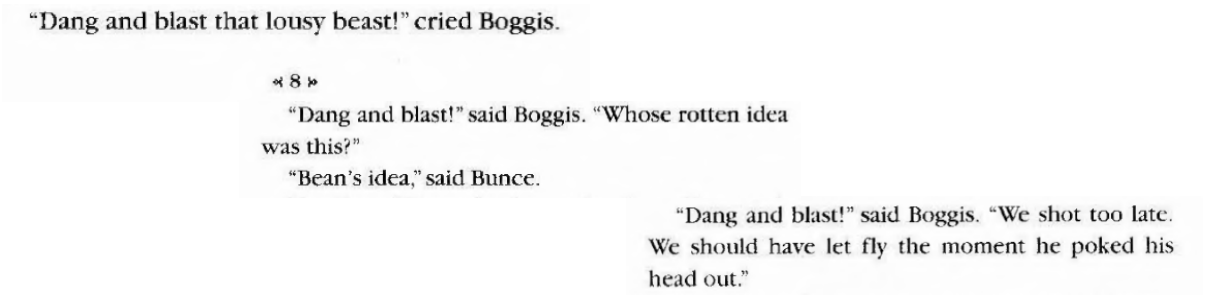

Bean was a turkey-and-apple farmer. He kept thousands of turkeys in an orchard full of apple trees. He never ate any food at all. Instead, he drank gallons of strong cider which he made from the apples in his orchard. He was as thin as a pencil and the cleverest of them all.

Figure 4. Chapter 1, page 4 *" Bean was a turkey-and-apple farmer. He was as thin as a pencil and cleverest of them all."*

"Dang and Blast": Boggis uses expressions like "dang and blast," he's expressing his frustration and annoyance at being outsmarted by Mr. Fox. It's a way for him to vent his anger without resorting to stronger language, which would be inappropriate in a children's book. Boggis frustration stems from his inability to control and dominate the animals, which challenges his sense of authority and power.


"Dang and blast that lousy beast!" cried Boggis.

« 8 »

"Dang and blast!" said Boggis. "Whose rotten idea was this?"

"Bean's idea," said Bunce.

"Dang and blast!" said Boggis. "We shot too late. We should have let fly the moment he poked his head out."

Figure 5. Example of Bean's use of words

Ownership and Control: The farmers' ownership of the land and its resources establishes their power. They dictate what happens on their farms and consider the foxes as mere pests, reflecting an unequal power, *"Boggis and Bunce and Bean/ One fat, one short, one lean./ These horrible crooks/ So different in looks/ Were nonetheless equally mean."* This description highlights the farmers' control and their shared disdain for the foxes, emphasizing their position of power.

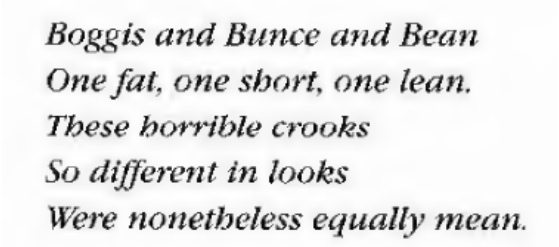
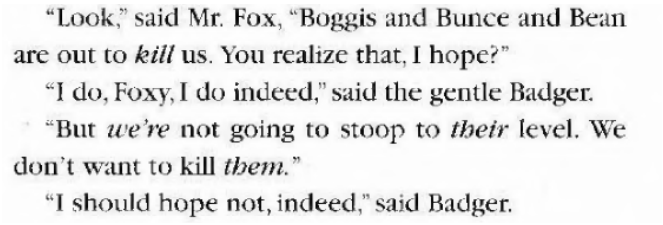

Boggis and Bunce and Bean
One fat, one short, one lean.
These horrible crooks
So different in looks
Were nonetheless equally mean.

Figure 6. Chapter 1, page 5

Resistance and Rebellion: Mr. Fox and the other animals challenge these power structures through acts of resistance and rebellion. Their raids on the farms represent a fight against the unjust distribution of resources and an assertion of their right to survive.

Mr. Fox's defiance: Even when facing seemingly insurmountable odds, Mr. Fox never gives up. *" 'Look,' said Mr. Fox, 'Boggis and Bunce and Bean are out to kill us. You realize that, i hope?' 'I do, Foxy, I do indeed,' said the gentle Badger. 'But we're not going to stoop to their level. We don't want to kill them.' 'I should hope not, indeed, said Badger."* Mr. Fox unyielding spirit of defiance inspires the other animals and exemplifies their collective resistance against oppression.



"Look," said Mr. Fox, "Boggis and Bunce and Bean are out to *kill* us. You realize that, I hope?"

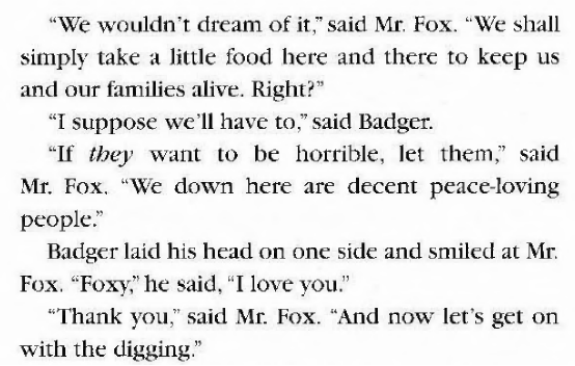
"I do, Foxy, I do indeed," said the gentle Badger.

"But *we're* not going to stoop to *their* level. We don't want to kill *them*."

"I should hope not, indeed," said Badger.

Figure 6. Chapter 14, page 59.

Badger's change of heart: Initially hesitant and fearful, Badger eventually joins Mr. Fox's cause. This demonstrates a shift in power dynamics as the oppressed recognize their collective strength and choose to challenge the status quo.



"We wouldn't dream of it," said Mr. Fox. "We shall simply take a little food here and there to keep us and our families alive. Right?"

"I suppose we'll have to," said Badger.

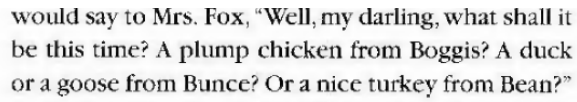
"If *they* want to be horrible, let them," said Mr. Fox. "We down here are decent peace-loving people."

Badger laid his head on one side and smiled at Mr. Fox. "Foxy," he said, "I love you."

"Thank you," said Mr. Fox. "And now let's get on with the digging."

Figure 7. Chapter 14, page 60.

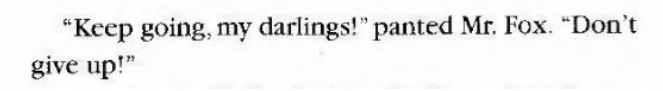
The raids: Mr. Fox's nightly raids on the farms are direct acts of defiance against the farmers' control over resources. *" 'well my darling, what shall it be this time? A plump chicken from Boggis? A duck or a goose from bunce? Or a nice turkey from Bean?' "*, this highlights the animals' determination to reclaim what they believe is rightfully theirs.



would say to Mrs. Fox, "Well, my darling, what shall it be this time? A plump chicken from Boggis? A duck or a goose from Bunce? Or a nice turkey from Bean?"

Figure 8. Chapter 2, page 2.

a. **Digging for survival:** When the farmers try to starve them out, the animals dig deeper and deeper, creating their own underground network. *" 'Keep going, my darlings!' panted Mr. Fox. 'Don't give up!' "*, this demonstrates their resilience and refusal to submit.



"Keep going, my darlings!" panted Mr. Fox. "Don't give up!"

Figure 9. Chapter 6, page 26.

Undermining Authority: Mr. Fox's cunning and wit allow him to outsmart the farmers, undermining their authority and control. This demonstrates that even those in positions of power can be challenged and defeated through intelligence and strategic thinking.

The "Empowering": Mrs. Fox plays a crucial role in the animals' survival, offering both practical support and emotional encouragement. This challenges traditional gender roles and notions of male dominance, showcasing female strength and resilience within the resistance.

DOWN THE HOLE, Mrs. Fox was tenderly licking the stump of Mr. Fox's tail to stop the bleeding. "It was the finest tail for miles around," she said between licks.

"It hurts," said Mr. Fox.

"I know it does, sweetheart. But it'll soon get better."

The sight of food seemed to give new strength to Mrs. Fox. "A feast it shall be!" she said, standing up. "Oh, what a fantastic fox your father is! Hurry up, child, and start plucking those chickens!"

Figure 10. Mrs. Fox Empowering Mr. Fox

Reversal of Roles: The ending of the story sees the animals celebrating their victory and establishing their own self-sufficient community underground, while the farmers are left defeated and humiliated. This reversal of roles symbolizes a shift in power dynamics and the possibility of a more equitable society.

The invitation to the feast: At the end, Mr. Fox invites all the animals to join their underground community, creating a more equitable and inclusive society where everyone has a place and a voice. This represents a fundamental shift in power dynamics and the possibility of a world free from oppression.

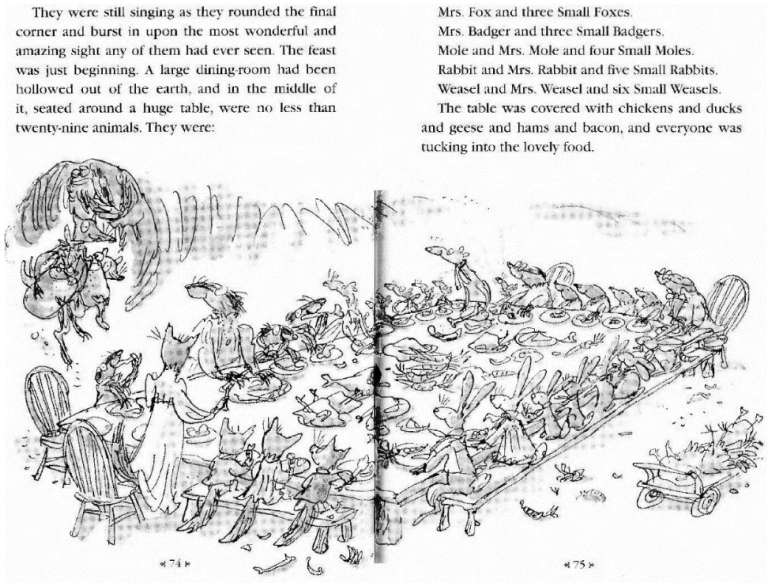


Figure 11. Chapter 17, page 74-75 The animals cherish for Mr.Fox.

Mr. Fox label as a "thief" and a "menace," justifying their actions and maintaining their dominance. Mr. Fox's resistance, in turn, challenges this discourse by demonstrating his intelligence and resourcefulness. The story highlights the internalization of discipline, as the animals initially conform to the farmers' expectations and fear their power. However, Mr. Fox's actions inspire a sense of agency and defiance, demonstrating the potential for resistance even within seemingly oppressive systems. The narrative subtly critiques the ways in which power operates through knowledge production and discursive practices, revealing the hidden mechanisms that maintain social hierarchies.

The farmers' power is not merely a matter of physical force but also stems from their control over the discourse surrounding the animals. "Fantastic Mr. Fox" presents a powerful commentary on power relations and social hierarchies. It explores themes of class struggle, exploitation, resistance, and collective action. The story ultimately champions the power of the underdog and the possibility of challenging and changing oppressive systems, delves deeper into these implications and exploring the Foucauldian concepts. Every chapter illuminates the profound social commentary subtly woven into this seemingly simple children's tale. Sheds light on how power operates not only through overt oppression but also through internalized discipline and societal expectations. Highlights the creative and resourceful ways in which individuals, even those seemingly disadvantaged, can resist and challenge dominant power structures. Every chapters of the novel emphasize the significance of these findings for understanding the complex relationship between power, knowledge, and resistance in both literary and real-world contexts.

Conclusion

This research has illuminated the subtle yet profound ways in which Roald Dahl's "Fantastic Mr. Fox" functions as a social commentary on power, resistance, and the complexities of societal structures. The analysis has demonstrated how power operates not only through overt oppression but also through internalized discipline and societal expectations. The characters, setting, and plot have been meticulously examined, revealing the multi-layered power struggles and the creative forms of resistance employed by the protagonist, Mr. Fox. Highlighted the significance of knowledge and discourse in maintaining and challenging power structures, showcasing how even seemingly disadvantaged individuals can resist and subvert dominant narratives. The findings underscore the potential of children's literature to serve as a powerful tool for social critique and awareness, encouraging readers to critically examine the world around them and question prevailing norms.

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Malin Kundang and Bawang Merah dan Bawang Putih: Orientalism's Representation in Indonesia's Children's Literature

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Abstract

Literature especially children's literature or folktales, has embedded several functions, such as communication, an educational tool, and representation. These things are considered good and can be taken and implied by the children in their daily lives. However, taken from a different perspective, they can shift into a forced ideology, communication, and even a bad education tool. This paper aims to uncover the other side of Indonesia's most famous folktales, such as "Malin Kundang" and "Bawang Merah dan Bawang Putih" as they can represent other things besides advocating good and containing certain culture. For the theoretical framework and method, this paper will use Nodelman's concept between children's literature and orientalism along with using qualitative methods to analyze and examine the data. Through this analysis, it will show how children's literature can have double-edged meanings and functions and reasons behind it.

***Keywords**: Indonesia's folktales; Nodelmann; Orientalism; Representation*

Introduction

In universal terms, a folktale can defined as a famous text or oral discussion that talks about traditions that have been passed through generations and generations. Moreover, folktale also enjoys being associated with its creator when it is being shared with other people (Thompson, 1977). It shares several functions that are highly regarded as something positive by society, especially in Southeast Asia - Indonesia. They are a way of communication, an educational tool, and a representative.

Folktale is a way of communication. As a communication device, folktale surely comes in different forms depending on the time being. In the past, folktale was mostly done verbally or orally. However, through the advanced development of technology, folktale has begun to step into written and picture forms or the furthest, audio and graphic visual or video (Sudarmoko, 2016). Despite the changes in forms, folktales still maintain the idea of transmitting and revealing the values of culture's authenticity and philosophy as something that is achievable, and continuously explored at different times, people of ages, and places (Dahal & Bhatta, 2021; Touati, 2022; Yuliantari, 2021). Additionally, other than several things mentioned in the previous sentence, it is needed to know that folktale also spreads moral or ethical values that eventually will be taken and implied in human lives (Zhang, 2022). Therefore, folktale plays an integral role in human lives as the messenger of culture and good.

Other than being a way of communication, folktales also become an educational tool and are often referred to as children's literature because it is mostly used to teach children. One of the examples is coming from research, conducted in the rural Javanese village, Choblong by Prasetyo and his friends. Through the field examination, he mentioned that in rural areas, parents become the children's teachers and therefore, they need to teach their children. However, this is becoming more difficult as the parents are limited in knowledge due to their lack of education, yet the enthusiasm from the children is growing. In an attempt to solve the problems, Prasetyo came up with the idea of combining storytelling techniques and folktales. By using these things, while they are teaching their children, parents can create a bond with their children as well as develop the children's cultural and moral values (Jaya et al., 2021). Another set of folktales being an educational tool is that according to Supardjo, folktales can take part in shaping the characters of children if it is contained with positive traits and done repetitively. Since folktales do have traits, such as sincerity, honesty, acceptance, harmony, and patience, all the adults need to do is teach them repeatedly, so they can be effective (Supardjo et al., 2020). Hence, folktale paves the way for learning culture with ease while at the same time, developing bonding between the receivers and the society around them.

Then, the folktale is representative of a certain place. There are a couple of ways why folktales are the representatives, such as they contain the certain culture or belief of the group and are used often because of the moral values. In terms of containing certain cultures or beliefs, Bottighemmer proposed that national stories are used mostly to ease the civilians to distinguish different places from one another (Bottigheimer, 2004). In Indonesia, there are around 165 folktales from 34 provinces that inhibit each place (Novianti, 2022). For example, in West Sumatra, people use the "Malin Kundang" folktale as their representation due to the similar connection between the story and the famous stone there. While containing moral values, as mentioned in the previous function, folktales are considered as the pathway toward goodness. The example of moral value can also be seen in "Malin Kundang" as for children, it is suggested that they need to obey their parents to avoid bad luck.

Based on the elaborated functions of folktales, it can not be denied that they give significant results that can be considered helpful and useful for society. Despite that, there is still a debate proposed by Nodelman that tries to look at folktales differently from the positive picture and relate it to Orientalism's concept. Although this is an interesting discussion, there is still limited to no research paper that uses this concept and focuses on Asian literature.

Therefore, this paper aims to uncover the other side of folktales using Nodelman's Orientalism concept in the two most used Indonesian folktales or children's literature, "Malin Kundang" and "Bawang Merah dan Bawang Putih," making them another representation other than the mentioned functions above. It will examine what is considered a positive trait or the moral values that can be taken from the characters. After that, it will point out how Nodelman's Orientalism concept viewed those traits or moral values.

Literature Review

The concept of Orientalism was first established in 1979 by Edward Said through his book *Orientalism.* In understanding Orientalism as a concept, Said limited the definition into three parts. The first one is to see it as one of the ways to define the West by looking through its Orient or colonized places. From there, it engraves an image of such countries (French, British, etc.) as higher beings and superior. The second one refers to the combination result of Michael Foucault's notion of discourse, especially power, and Said's Western and the Orient concept, creating the idea of how the West imposed ideology, power, and dominance toward the Orient. The third is Orientalism as the learning system toward the Orient to establish the closeness that can ease the West to control the Orient (Said, 2003). Through the definitions, it can be

seen how Orientalism positions itself in favor and is oriented toward the higher power, the Western, and against the Orient.

This concept of favoring, orienting, and most likely benefiting the higher power is what Nodelman uses in viewing children's literature. In his paper, *The Other*: *Orientalism, Colonialism, and Children's Literature*, Nodelman highlights several notions of children's literature, but three things will be used in this study. They are inherently inferior, power-oriented, and self-confirming description. Being inherently inferior refers to the concept of viewing children as inferior and therefore, they cannot write and speak. This creates some kind of responsibility and entitlement for the adults to manage and write the children's literature. Related to inherently inferior, power-oriented presents how through children's literature, children are exposed to dangerous ideas or agendas and unable to know the truth due to the adults' authority. It is worse because adults have this unlimited amount of authority, while children have limited to no authority over adults. And self-confirming description is how adults justify themselves as good influencers by arranging what to write and even publishing what they confirm as what right is to children. Positively, it can be seen as adults helping children to understand the world's view, however, it accepts the idea that adults are able and freely impose different ideologies depending on the adults' preferences (Nodelman, 1992). Therefore, through the concepts of Orientalism and Nodelman's ideas about children's literature, this study will give a new perspective on viewing children's literature and what can they represent through it.

Methodology

This paper will be using the qualitative method. The qualitative method is a method of research that mainly analyses the data that are words different than its counter method, the quantitative method which focuses on numbers. Because of this feature of focusing on words, the qualitative method allows this paper to have additional data to comprehend stories, especially Indonesian folktales (Highnett & McDermott, 2015; Walliman, 2011). In other words, the more reference means more knowledge. Hence, this paper will use two types of data, primary and secondary.

The primary data is the folktales that come from different islands in Indonesia. From West Sumatra, there is "Malin Kundang", while the other one comes from Riau Island with the title "Bawang Merah dan Bawang Putih". The first one is "Malin Kundang". Set in West Sumatra Island, the Malin Kundang folktale represents the story of a fisherman family living in poverty and how wealth can change people's character. In the family, it consisted of the father, the mother, and a child named Malin Kundang. One day, the father decided to put an end to the economic crisis that happened within his family by finding a job outside the island. Then, he sailed out to the ocean. Unfortunately, the father never came back. When the mother noticed that the father would never go back home, she felt devastated. She was left behind with no one to support her and her young son, Malin Kundang. Despite that, she pushed away her feelings and started to do anything that could give her money. Since then, the mother became busy and Malin was left alone to play with the chicken. Several years later, Malin grew up and became a young, healthy, and diligent man, yet still lived in poverty. Then he had this same envision just like his father which was to find a better life outside the island. At first, his mother opposed her son's wish, but she eventually permitted him with a promise that Malin would never forget her and his house after he became a successful person. Malin agreed. Soon later, Malin Kundang sailed out from the village. On his journey, he encountered a pirate and was washed away to another village. There he worked hard to the point, that he could manage to buy lots of ships and marry a beautiful wife. One day, he decided to sail and pass by his old village. The mother knew that Malin would come back, so she immediately rushed to the beach. Once, she saw Malin, she hugged him. Malin

embarrassed by his mother's condition, quickly shoved her away. He claimed that she was not his mother because she was so poor and dirty. Filled with anger, the mother cursed Malin to turn into stone as he already abandoned her. Malin ignored her and decided to come back home. On his way, a thunderstorm suddenly wrecked his ship and hit him, changing him into a stone. In the end, everything that Malin had, including himself was destroyed in an instant (Maria, n.d.)

The second story, "Bawang Merah dan Bawang Putih", is a story from Riau that tells about Bawang Putih's life. After her mother's death, her father married another widow, named Ibu Bawang Merah. She also got a new sister, Bawang Merah. She lived quite a peaceful day with her new family since her new mother and sister treated her with care. However, it changed after her father died. The loving stepmother and sister turned her into a maid. Every day, she needed to clean the house, make food, and do other kinds of chores. One day, while washing clothes in the river, Bawang Putih accidentally let the clothes wash away. She went back home and told her stepmother about the incident. Ibu Bawang Merah angrily told her that she needed to the clothes or she would not be able to enter the house. With a sad heart, she went back to the river to search for the clothes. She was searching until she stopped at the old hut in the forest. There, she met with the old granny who actually found the clothes. The granny mentioned that she would give it nicely if Bawang Putih stayed with her for seven days. Bawang Putih agreed. Throughout the seven days, she helped and even took care of the granny. The final day arrived, and Bawang Putih needed to say goodbye to the granny. On her way back home, the granny gave her the option to pick a different-sized pumpkin. As humbly as she was, Bawang Putih chose to pick the smaller one. Then she went back to her house. In her house, she noticed that the pumpkin contained pieces of jewelry. Excited, she told the jewelry to her stepmother. Ibu Bawang Merah and Bawang Merah were consumed by greediness, took Bawang Putih's jewelry, and forced her to spill how she got the pumpkin. She eventually told the truth. Ibu Bawang Merah soon told Bawang Merah to do the same thing as Bawang Putih did. Bawang Merah obeyed her mother. But, she was the opposite of Bawang Putih. Instead of helping the granny, she did not do anything and treated her wrongly. Despite that, the granny still gave her the option of picking the pumpkin. Bawang Merah then picked the largest one. However, it turned out that the pumpkin was filled with lots of deadly animals. Ibu Bawang Merah and Bawang Merah died because of that (*BAWANG MERAH DAN BAWANG PUTIH*, n.d.). The secondary data will be journals, books, and websites that are considered helpful to the analysis.

Results and Discussion

The result of this analysis is the existence of Nodelman's Orientalism within the Indonesian folktales. There are three of Nodelman's Orientalism in the folktales, as follows,

A. The 'Fixed' Ending of the Bad Characters: The Inherently Inferior

In terms of ending, both "Malin Kundang" and "Bawang Merah dan Bawang Putih" are similar in how they portray it. They can be seen in the last page of each story, as follows,

> *"Tidak berapa lama kemudian angin bergemuruh kencang dan badai dahsyat datang enghancurkan kapal Malin Kundang. Setelah itu tubuh Malin Kundang perlahan menjadi kaku dan lama-kelamaan akhirnya berbentuk menjadi sebuah batu karang*."(Maria, n.d.).

> *"Binatang-binatang itu langsung menyerang bawang merah dan ibunya hingga tewas. Itulah balasan bagi orang yang serakah."* (*BAWANG MERAH DAN BAWANG PUTIH*, n.d.).

From the quotes, we can see how all of the bad characters end with the death of either turning into stone or being attacked by dangerous animals. It is quite unreasonable to give these characters death without first giving them redemption. The possible explanation for the bad endings is that the adults arrange and decide how the story should end. As compared to children, the ending would probably be different. This is supported by Ahirwar who mentions that in terms of forgiveness, young children show more tendency to forgive and understand justice and rights in their lives (Ahirwar et al., 2019). Therefore, the idea that children speak or write for themselves is limited.

B. Delusion of Becoming Good: The Power-Oriented

The idea of becoming good comes from how good characters will gain something after being good. These can be seen in several passages, as follows,

> *"Karena kemarahannya yang memuncak, ibu Malin menengadahkan tangannya sambil berkata "Oh (uhan, kalaubenar ia anakku, aku sumpahi dia menjadi sebuah batu".... Setelah itu tubuh Malin Kundang perlahan menjadi kaku dan ...berbentuk menjadi sebuah batu karang"* (Maria, n.d.).

> *"Alangkah terkejutnya bawang putih ketika labu itu terbelah, didalamnya ternyata berisi emas permata yang sangat banyak"* (*BAWANG MERAH DAN BAWANG PUTIH*, n.d.).

Based on the passage above, both Malin's mother and Bawang Putih receive something, such as God granting your wish and receiving plenty of jewelry. This is also unreasonable. It is because you may have received something good after helping others, but the tendency you will not be given something is also can happen. This way of thinking can manipulate and expose children to expect anything after they help someone or do good deeds, making the intention of doing good unpure and contaminated.

C. The Unbalanced Proportion of Man and Woman: Self-Confirming Description

In this part, it will highlight how the adults or the ones who created the stories have some kind of bias toward men. It can be seen in several passages, as follows,

> "*Seminggu, dua minggu, sebulan, duabulan bahkan sudah 1 tahun lebih lamanya, ayah Malin tidak juga kembali ke kampung halamannya*"(Maria, n.d.).

> *"Suatu hari ayah Bawang putih jatuh sakit dan kemudian meninggal dunia."*(*BAWANG MERAH DAN BAWANG PUTIH*, n.d.).

The passages above show how little to nothing man's contribution to the story. They are either described as someone irresponsible or have a disease. Although surely women are more favorable toward humans, including babies, the existence of a father figure in the family contributes significantly to the children's growth, and intellectual, social, and emotional development (Engle et al., 2016). It is why in making these two stories, the paper points out that adults who write them do self-confirming descriptions as they prefer mainly women within the picture instead of using both of them.

Conclusion

Based on the analysis, there are three of Nodelman's Orientalism within the two short stories, *Malin Kundang* and *Bawang Merah dan Bawang Putih*. Both of the stories are the fixed endings of the bad characters: inherently inferior, delusion of becoming good: power-oriented, and the unbalanced proportion between man and woman: self-confirming descriptions. Although folktales are used for communication, education tools, and representation, it is undeniable that they can be seen from several bad perspectives. Hopefully through this analysis, the impression of 'safety'in children's literature can be question and people can be more alert about their input before giving it to children.

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Imagining New Worlds in Southeast Asian Post-Apocalyptic Narratives

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Abstract

The portrayal of the environmental apocalypse in literature has been an object of scrutiny and contention among writers and scholars alike. Postmodernist and poststructuralist thought, which argue that there is no single objective truth and that science is not a vehicle of human progress but rather a suspect instrument of established power, see apocalyptic narratives as broader cultural products shaped by anxieties and fears of a coming apocalypse. New realism, on the other hand, emphasises the interconnectedness of things and the importance of ecological thinking. Writers who explore specific scenarios of the apocalypse and its consequences create models that help us understand how societies might rebuild after disastrous events and could fundamentally change how we view the world. This paper examines Southeast Asian-authored short stories that imagine the ecological apocalypse of the year 2050 as projected by scientists. Do these post-apocalyptic narratives reflect a concern for the environment and a sense of urgency about the climate crisis, or do they elicit anxieties, producing the crisis they seek to depict? This paper demonstrates that the chosen stories from the Southeast Asian fiction anthology–Destination: SEA 2050 A.D–make a case for placing new theories of the real and the Southeast Asian writer's response to scientific projections of climate collapse at the centre of environmental discourse.

Keywords*: environmental apocalypse; post-apocalyptic narratives; Southeast Asian speculative fiction; Asian literature; new realism*

Introduction

In the discussion of climate change, the Humanities face a significant problem with the demand to embrace a realistic perspective. Realism has predominantly been claimed and monopolised as the territory of scientific disciplines often viewed as rigorous and authoritative. Consequently, the Humanities have been relegated to a secondary position, stereotyped as a soft, artistic domain for those who shy away from the demanding nature of scientific inquiry (Harman, as cited in Kaup, 2021).

The existence of an objective, external world independent of human perception or cognition is a fundamental concept in traditional schools of thought. Postmodern thinkers challenge this notion, dismissing it as a naive realism and arguing that reality is socially constructed, shaped by language and cultural practices. They contend that historical narratives, scientific theories, and social analyses are not mere reflections of an independent truth but are products of specific cultural and intellectual contexts. Traditional thought posits that human reason, logic, and technological advancement will inevitably lead to a more prosperous future. This perspective, rooted in Enlightenment ideals, envisions progress as a natural outcome of scientific inquiry. Postmodern thinkers, however, challenge this optimistic view. They argue that the pursuit of scientific and technological knowledge has produced harmful consequences (Duignan,

2024).

According to Kaup (2021), a renewed interest in "reality" and "realism" has emerged within the humanities and social sciences mainly as a response to the "erasure of the real at the hands of postmodern and other types of constructivisms." In her *New Ecological Realisms: Post-Apocalyptic Fiction and Contemporary Theory*, Kaup describes an "ongoing shift in the humanities and the humanistic social sciences in the wake of postmodernism and poststructuralism." This shift, which Kaup calls an "ontological turn" in critical theory, has led to a resurgence of inquiries into the nature of being, existence, and the world itself (Kaup, 2021).

In *Theory for the World to Come: Speculative Fiction and Apocalyptic Anthropology*, Wolf-Myer (2019) discusses the concept of Wyndham's Rule, which suggests that "the apocalypse is never singular but always multiple." In this multiplicity, it becomes unimaginable. This is why we have a hard time imagining what's next. Wolf-Myer uses John Wyndham's novels to demonstrate this point. In Wyndham's novels, catastrophes are never isolated events but bundled with multiple forces that change society in unpredictable ways. This rule applies to contemporary issues such as climate change. For Wolf-Myer, "speculative fiction and social theory are two sides of the same coin," allowing us to conceive a future. These attempts to imagine the apocalypse in its singular forms produce models for us to think about society and how it might recover from devastating, ontology-shattering events (Wolf-Myer, 2019).

Gorodnick's thesis entitled "Rising from the Ashes: The Effectiveness of Apocalypse in Contemporary Environmental Literature" investigates the historical significance of environmental apocalypse in American literature, incorporating contemporary climate frameworks such as the Anthropocene and Capitalocene. However, Gorodnick (2024) argues for a "departure from apocalyptic discourse in modern literary works." Gorodnick's paper examines American novels that used postmodern tactics and were published in an era defined by counterculture and warfare. Breaking down grand narratives, creating a parody of scientists, and drawing a clear distinction between the protagonist and antagonist, the apocalyptic writing in postmodern novels can "cause some readers to feel polarised" (Gorodnick, 2024).

According to Ryan (2018), environmental literature in Southeast Asia contributes to raising awareness about the natural world and sustainability issues. This subset of literature confers voice to marginalised people and other-than-human beings, fostering constructive ecological values-formation. Ryan further states that it's impossible to separate the region's literary history from the natural environments that inspired and shaped it. Long before the current issues of the Anthropocene, the "deep-rooted relationship between humans and the natural world has been a recurring theme in the region's oral traditions." These days, contemporary Southeast Asian eco-literature addresses pressing concerns like habitat loss, climate change, and the erosion of ancestral connections to nature in the context of globalisation.

Since the 2012 launch of LONTAR, the world's only biannual literary journal focusing on Southeast Asian speculative fiction, there has been a growing interest in speculative ecofiction in the region. In 2022, Destination: SEA 2050 A.D was published. This groundbreaking anthology imagines Southeast Asia in the year 2050, a period of severe environmental challenges as predicted by scientists. Drawing on available scientific projections of widespread coral reef decline, pollution, water scarcity, and the like, the short story collection explores the potential consequences of the sixth mass extinction. The anthology seeks to contribute to global discourse on ecological collapse (Acuña, Mendoza, & Ong-Muslim, 2022).

This paper aims to examine five selected stories in the Southeast Asian anthology, Destination: SEA 2050 A.D, and demonstrate how the anthology's apocalyptic writing affirms Wolf-Myer and Kaup's points about speculative fiction and new theories as being similar conduits of knowledge that allow us to move from the impasses of postmodernism and other constructivisms, and imagine the future through speculation and theorization.

Theoretical Framework

A robust theoretical foundation is essential for understanding the interplay between apocalyptic writing and new theories of the real in reimagining the world. This section outlines the theories underpinning this study.

New Ecological Realisms (Monika Kaup)

Kaup (2021) discusses an "ontological turn" in the Humanities after postmodernism, a term that refers to artistic expressions (in media, literature, and so on) of the constructivist outlook that "demystifies the real as the effect of linguistic and other mediation." This constructivism feeds into the dominant reductionist realism that attempts to break down complex systems into simpler components. While this approach works in the natural sciences, Kaup acknowledges the rising trend in the humanities that calls for mounting a strong defence of the irreducibility of humanistic objects of study, especially the ones concerning speculative and imaginary expression like mythology, fantastic literature, and critical theory. While non-material and unquantifiable, mythologies, literature, and theories have real-world effects and cannot be reduced to material components.

Non-material entities must be described or mapped, not dissected. We need to "reconceptualise the real to establish the irreducible reality of humanistic phenomena." Thus, Kaup gathers different theories in the humanities and social sciences and classifies them as "new realist ontologies" or "new ecological realisms." These realist ontologies "subscribe to a realism of organised wholes rather than a realism of isolated objects," shifting the "focus from seeing pieces and isolated entities" to a "focus on organised patterns and relationships." They all abandon the mechanistic view that "there is an ultimate layer of reality behind phenomena" that can be reached by "abstraction" or "reductionist decomposition" to absolute laws (Kaup, 2021).

According to Kaup (2021), ecology is closely associated with environmental concerns and has "very specific connotations with environmentalism." New realist approaches are contextual and ecological as they reconnect human culture with the natural world, encompassing both living and non-living elements. Rather than retreating into abstract thought, new ecological realisms take us out of the mind's prisonhouse, inviting us to consider our place within a complex system where humans and nature are intertwined. This perspective challenges the notion of a pristine wilderness and instead focuses on understanding how humans have transformed the planet into a hybrid environment.

Networks Ontology (Bruno Latour)

Bruno Latour's social theories are part of the rubric Kaup (2021) classifies as "new ecological realisms." The bulk of Latour's work, which span decades and include titles like *We Have Never Been Modern* (1993), *Pandora's Hope: Essays on the Reality of Science Studies* (1999), *Politics of Nature: How to Bring the Sciences into Democracy* (2004), *Reassembling the Social: An Introduction to Actor-Network Theory* (2005)

and *On the Modern Cult of the Factish Gods* (2010), has to do with attempting to revise Enlightenment modernity and its constitutive dualism by replacing it with an ecological model transcending the binaries of society vs nature, humans vs non-humans, facts vs values, natural sciences vs humanities/social sciences. Latour introduces a concept he calls "composition," which refers to the gathering of members of both human and non-human domains into one single collective, reassembling the world. Latour calls for the abolition of the dichotomy between the scientific and the political and social spheres established at the rise of modern science. In *We Have Never Been Modern*, Latour (1993) describes this dichotomy of the 'two cultures' of the natural sciences and humanities/social sciences: "the representation of non-humans belongs to science, but science is not allowed to appeal to politics; the representation of citizens belongs to politics, but politics is not allowed to have any relation to the nonhumans produced and mobilised by science and technology." For Latour, modernity lies in the proliferation of hybrids across these domains.

In *Reassembling the Social*, Latour (2005) introduces the Actor-Network Theory (ANT), an empirical research method devised for practising science without the constraints of the traditional dualistic worldview. It posits that social reality is constructed through networks of human and nonhuman actors. These actors, or "actants," are interconnected. Actants are any entity that can influence or be influenced by other entities in a network. This inclusive definition expands the traditional notion of social actors beyond humans to include objects, technologies, animals, and even abstract concepts. An aggregate of a multiplicity of hybrid-actor networks replace the dualist segregation of objects vs subjects, natural vs social worlds. Going beyond the logic of dualism and purification thus involves hybridising, ecologising, and thinking relationally.

The concept of the "factish" is an integral part of Latour's networks ontology. A factish is neither a pure fact nor a mere belief; instead, it is a hybrid entity, challenging the idea that scientific knowledge is purely objective and independent of social and cultural factors. The difference between facts and beliefs (which Latour calls 'fetish'), is not about facts as real and beliefs as constructions. For Latour, this is a false dichotomy. Latour explains that both are "artefacts felt to be real," therefore both serve as autonomous actants. The factish, as a hybrid entity, is "so very real, so autonomous, so independent of our own hands" (Latour, 1999). In recognising the hybrid nature of factishes across the domains of natural and social sciences and the humanities, Latour suggests we can develop a more nuanced and critical perspective on scientific claims. Latour's factish provides a lens to consider the social and ethical implications of scientific research, inviting us to see the world as a complex interplay of human and nonhuman actors, where knowledge is produced through ongoing processes of negotiation and stabilisation.

Methodology

This study examines five stories from the Southeast Asian anthology Destination: SEA 2050 A.D, namely "All Trash on the Eastern Side" by Thai author Duanwad Pimwana; "Kep at the End of the World" by Cambodian author Sokunthary Svay; "After the End" by Bruneian writer and academic Kathrina Mohd Daud; "By the Pitiless Sun" by Filipino author and literature professor Dominic Sy; and "Water Flows Deepest" by Malaysian writer and environmental awareness advocate Tunku Halim. Through a close reading and comparative analysis, this paper showcases affinities among these stories and draws upon the concept of new ecological realisms, including Latour's networks ontology, to demonstrate how the chosen post-apocalyptic narratives imagine and reassemble the world, placing the Southeast Asian voice at the centre of the global discourse on ecological collapse.

Results and Discussion

Priti Nayak (2021) states that literary studies have traditionally focused on historical context. The intrinsic connection between nature and literature is evident in the works of poets and other authors across cultures and centuries. We see this in numerous literary pieces from all over the world that celebrate nature's beauty and power. Contemporary literary movements also frequently engage with environmental themes. From the early twentieth century up to the present, the escalating ecological crisis and its impact on humanity have become central concerns for writers and scholars.

The fiction anthology Destination: SEA 2050 A.D imagines Southeast Asia of the year 2050 based on available scientific projections. While "setting its sights on the many possible futures" of Southeast Asia, it "carries with it the ghostly spectres of the past, the precarity of the present, and the disparate impulses which lay claim to the lost futures brought about by capitalism" (Acuña, Mendoza, & Ong-Muslim, 2022).

Environmental Apocalypse Reassembling the World

As Wolf-Myer (2019) puts it, "when the future eludes our capacities for imaginative play and scientific modelling," a productive way is to imagine it one by one. We can tackle catastrophes and apocalypses in the confines of a short story, a novel, film or study. In the five stories from Destination: SEA 2050 A.D, the ecological collapse has already changed the characters' way of life.

The story "All Trash on the Eastern Side" by Thai author Duanwad Pimwana begins with the narrator lamenting that his family disappeared amid the trash. The story's opening paragraph includes these lines:

> *"Trash is everywhere around me: the ground, the hollows, the hills are all trash. It doesn't matter where I look, or how far, I see nothing but an unending series of overlapping mountains, trash upon trash (p.21)."*

Duamwad Pimwana's story pictures in concrete detail the destructive consequences of a very human activity that is throwing trash. In the world Pimwana has crafted, "the trees have been flattened, homes have collapsed, rivers have been buried under piles of trash" (Pimwana, 2022). The earth has become one huge dumpsite, and the story's unnamed protagonist and narrator observes there is not a single soul in sight. He looks down at himself and feels sorry how filthy he is, and feels even sorrier that he has nobody.

In "Kep at the End of the World," Sokunthary Svay imagines a Cambodia badly affected by rising temperatures. The shoreline has eroded and people have moved further inland or even into the mountains, doing what they can to prepare for the floods. One of the story's characters warns the unnamed narrator that things are falling apart and she shouldn't be there. The unnamed narrator observes how everything around her was dying and that the world had finally caught up.

Malaysian writer and environmental advocate Tunku Halim also envisages a flooded world in the story, "Water Flows Deepest." The story features a mother and daughter living and trying to survive in a drab, grey tower that used to be a luxury seafront condominium. Everywhere around them, apartment blocks are empty as people move to the flood centres. The mother decides to stick it out for some more time in their condominium as people are crammed into the schools, stadiums and community halls. When asked by the supermarket owner if they plan to evacuate, the mother replies:

> *"We'll only go if we're forced to. The conditions there are awful. We'll be living like refugees*

(p.92-93)."

Floods and sinking lands are also on the foreground in the story "By the Pitiless Sun" by Filipino author Dominic Sy, as expressed in this opening passage:

> *"We had thought that things would be easier after the summer. That things would be better when the rains brought cooler temperatures. Instead, we got floods almost daily from Pasay to Navotas. Refugees from a sinking Bulacan (p.78)."*

In "After the End," Kathrina Mohd Daud imagines a Brunei dealing with warming seas and a frayed ozone layer. A grey, burning air has Brunei in a stranglehold, making the environment inhospitable. The story's unnamed narrator recounts the world ending in stages, like how they retreated into the forest during what she calls the Evacuation and how she once ventured out of the jungle and into the barren remains of what was once their capital city. She reflects on how much she misses the sunshine, not the "dangerous, acid-tinged blare" that makes her eyes sting even under her sunglasses (Daud, 2022).

Post-apocalyptic literature has a unique ability to explore speculative realities. Unlike theoretical models, fiction presents these imagined worlds through specific narratives and characters. These stories cannot be reduced to abstract concepts, but instead offer concrete depictions of events and places (Kaup, 2021). The selected stories from the fiction anthology Destination: SEA 20250 A.D employ tools of post-apocalyptic fiction to picture future scenarios of post-collapse survival in Southeast Asia, a region rich in biodiversity and "holds around half of the planet's tropical mountain forests" (Acuña, Mendoza, & Ong-Muslim, 2022).

Before and After: Surviving the Aftermath of Catastrophe

Keller (2005) explains that apocalyptic thinking is characterised by a 'before' and an 'after.' Catastrophic events, when imagined in apocalyptic fiction, reveal the underlying structure of reality. Furthermore, apocalyptic narratives showcase this on a global scale. Instead of merely describing the world's destruction and rebirth, they concretize the fundamental changes occurring within reality itself.

What sets post-apocalyptic fiction apart from regular apocalyptic narratives is that it focuses on the aftermath, taking place in the future to come instead of the here and now (Kaup, 2021). As mentioned, the fiction anthology Destination: SEA 2050 A.D imagines the world of the year 2050 based on scientific projections. The risk narratives in the collection allow us to revisit the concept of literary verisimilitude, offering a new and innovative approach to the traditional novelistic pursuit of realism. By envisioning future catastrophes based on present-day challenges, this genre transforms the novel's ability to reflect reality into a tool for understanding our current era, the Anthropocene. This new form of realism provides a compelling and accurate representation of our world's potential futures.

In the story "All Trash on the Eastern Side," the author emphasises recurring patterns of the earth as a dumpsite. The unnamed protagonist and narrator has a 'before' and 'after' as a frame of reference, holding on to the idea of finding the Land Without Trash, the once-clean land he experienced as a young boy. This is best expressed in this passage:

> *"I can't remember when I last saw the surface of the earth. I do have one image burnished in my mind, a memory from twenty years ago, when I was a seven-year-old boy: I was being led by the hand,*

strolling down a street–I still see the scene clearly and reminisce about it all the time–the street was wide open, empty, running as far as the eye can see (p.21)."

The unnamed protagonist aspires to find this Land Without Trash, a "place said to have a human settlement" and "home to living animals and trees," or at least that's the story that has been around since his parents were still alive. Many others also tell stories of the land, and some others believed in its existence. As the unnamed narrator tells, "everyone strained to imagine what a clean, trash-less land might be like" (Pimwana, 2022).

Similarly, the unnamed narrator in the story "Kep at the End of the World" also remembers the 'before' and 'after.' The protagonist goes on to narrate that she witnessed it all, including the time when the French developed the province of Kep as Cambodia's beach town and when the Khmer Rouge implanted themselves. This protagonist occasionally returns to the seaside town of Kep to remind herself of its rhythm and observe how rising temperatures over the past two decades have upended the lives and livelihood of the locals. "After the End" also opens with its unnamed protagonist reflecting how she learned a long time ago that the world ends in stages. It has been twenty years since they fled into Brunei's rainforest as the air was getting worse, and a full twenty years since her own world first ended with the passing of her beloved.

The 'before' and 'after' in Dominic Sy's "By the Pitiless Sun" is also marked by catastrophes and a changing world. Its striking feature is that it explores the nascent stages of wealth redistribution, with residential properties reallocated to families already living in them, families in slums affected by ceaseless floods, and refugees arriving into the remaining human settlement called the Commune. The story's protagonist, Ella, recalls how her neighbourhood changed years before the Commune, their old house no longer the same place where she had spent two decades of her life. In the story "Water Flows Deepest," Lin, the protagonist, recalls the time before heavy floods changed their lives forever. The condominium where she and her daughter presently lives belonged to her father. After her divorce and when her father suffered a stroke, Lin and her daughter moved to the condominium tower. By then, the sea levels had risen dramatically and regularly flooded their neighbourhood.

The worlds in these stories straddle a violent and radical break, forcing the characters to make do with what they have in order to survive, all the while holding on to memories of the past, giving themselves a few moments of reminisces as a way to cope from the depravity of their present living conditions.

Actants of the Post-Apocalypse: Hybrids and Humans Coexisting

Returning to Latour's actor-network theory, it's worthwhile to revisit the concept of actants and factishes. Latour's actor-network theory replaces the human-centred notion of agency and action with the concept of actants, defined as 'who or what is made to act by many others,' or 'who or what makes someone do something.' Actants include humans, objects, concepts, animals, and natural forces that can produce effects on other things (Latour, 2005).

Trash, for instance, is an artefact of human activity and has real-world effects. Duamwad Pimwana explores this in the story "All Trash on the Eastern Side." Trash transforms from being a passive object to being an actant, changing the world of the story's unnamed protagonist. As an actant, trash possesses agency, actively contributing to the formation of the protagonist's social reality. The survivor-protagonist, who states he doesn't want to live scavenging for bits of anything edible and useful under heaps of trash, eventually accepts his reality, admitting he has no choice. He laments his fate, thinking he will take his final breath soon enough and become another piece of trash. He further reflects that when humans must exist in

an ocean of waste all the time, they're bound to turn into garbage before long (Pimwana, 2022).

Myth is another human construction that is endowed with real-world effects in the story "Kep at the End of the World." Sovanna, a mermaid, takes humans to her underwater realm as the temperature becomes one to two degrees Celsius hotter, which is practically death in a tropical country that depends on the ocean for livelihood. Before she's able to take them to her world, she first has to transform them. The unnamed narrator, a mermaid of no origin, observes Sovanna's ritual of transforming Yey into a mermaid-like creature. Yey's face morphed to have gills and her legs were gone, replaced with a mono fin.

"A mermaid, a siren, whatever you wanted to call her, she was no longer of this human world (p.66)."

Latour's factishes are a special class of actants, hybrid things or beliefs that start out as fabrications and acquire an autonomous mode of existence, in other words, become real (Latour, 2005). In "Kep at the End of the World," mythology and the ecological apocalypse blend, becoming factish, the mermaid granted the status of 'reality' . The climate crisis has forced plant and animal species to evolve–for better or worse (Thompson, 2014). As the short story demonstrates, changes to earth's ecosystems are irreversible, but the apocalypse does not spell the end. Instead, it shows that humans are just like many other species pushed to evolve due to the changing climate.

In Kathrina Mohd Daud's "After the End," virtually everything becomes an actant. The air, now too dirty for humans and animals, has turned from being a passive natural force to something decidedly hazardous. The ozone layer, now frayed, has turned against everything it ought to protect. The seas turned acidic, the fish too toxic to eat, and the prawns look darker and taste strange. Even the concept of death has changed its meaning, as expressed in this line:

"When there are so few of us left, death feels less like it is taking someone away and more like they are leaving you behind (p.70).

The only place of refuge for them is the rainforest. But when there is nowhere else to go, the looming forest seems to suffocate them even while it shelters. As the story progresses, it is revealed that the rainforest cover is already eroding, and that underwater may be where their future lies. As just described, the actants in Daud's story are pictured as embedded in a network of relationships, not isolated agents.

Organisms that are neither humans nor plants populate the story "By the Pitiless Sun." Ella, the story's protagonist, works for the Special Investigations, a team engaged in a struggle against absentee landlords. As properties are reallocated to the people, Ella's team discover a man exhibiting a kind of photosynthesis, some sort of hybrid between man and cyanobacteria. More plant-like humans are discovered in other properties. Ella then uncovers the sinister project of Genoa Investments, the company behind the mysterious biogenetic engineering. It turns out these creatures are used as fronts by absentee landlords so their properties don't get confiscated. Later in the story, Ella discovers one of these creatures in a state between a plant and cocoon in an abandoned house. Ella surmises that the house, although looking empty, is used by the people behind Genoa Investments. In an encounter with a man sent to the abandoned house, Ella reaches for her gun, ultimately killing the man. The plant-cocoon creature reaches for the man's corpse (Sy, 2022). These creatures are examples of Latour's hybrids, a combination of human and nonhuman entities formed from laboratory experimentation and undergo ontological transformation, becoming full-fledged actants in an uncontrolled post-apocalyptic environment. As the story shows, the plant-cocoon creature latches onto the man's corpse, demoting humans to the rank of the species they

lorded over with their advanced technologies. In an environmentally degraded planet, humans can no longer subject nature to their will (Kaup, 2021).

In Tunku Halim's "Water Flows Deepest," a breathing shadow-like patch takes the last living creatures in Lin's flooded neighbourhood. Lin's neighbours, the elderly Malay couple named Fitri and Salma, brave the flooded waters in their kayak to get groceries. Salma, Fitri's wife, notices the dark patch first. Fitri thinks it looks like a big oil slick in the water. However, upon closer inspection, he realises it floats not on water but rather below it. The curtain-like patch sweeps towards him, and sudden coldness grasps Fitri's feet. Fitri gets dragged through water, the darkness embracing him. Salma, horrified at the sight, goes up to Lin's unit and asks for help. Lin helps Salma look for Fitri, but to no avail. The next morning, Lin goes to check in on Salma but finds the kayak missing. She spots the kayak upside down near the ankle-deep water in the guardhouse. Her eyes then sees something floating against the apartment block. The shadow-like patch looks like it's spreading, deliberately sliding through the water before vanishing into a dark cave-like hole in the basement parking's entrance. Lin finds herself exclaiming:

"So that's where you've been hiding. Whatever you are, you're real (p.107)!"

Lin first heard about this shadow-like oil slick from the supermarket owner. She did not believe it at first. However, now that her last neighbours disappeared, Lin is convinced they're no longer safe in their condominium tower. Lin and her daughter then journey to the nearest flood centre. Similar to the hybrids in the story "By the Pitiless Sun," this shadow-like oil slick in Tunku Halim's story is a fabricated force yet nonetheless real. Post-apocalyptic narratives, much like new ecological realisms, affirm the entanglement of the constructed and the real (Kaup, 2021).

We go back to Latour's networks ontology. Rather than opposing reality, construction (whether in the form of literature, film, or theory) is actually a precursor to it. Human-made concepts and ideas (factishes) can evolve into tangible forces that shape the world, demonstrating a continuous interplay between thought and reality. In *Why Has Critique Run Out of Steam*, Latour introduces the terms "matters of fact" and "matters of concern" to challenge the traditional dichotomy between objective knowledge and subjective values. Matters of fact focus on the object itself, while matters of concern consider the broader implications and impacts. Climate change, as a matter of fact, is based on scientific data and observations. Addressing it outside the domain of the natural sciences involves matters of concern, such as social justice, economic impacts, and political consequences.

Rising from Catastrophe in an Uncertain Future

As mentioned in the introduction of this study, a related paper entitled "Rising from the Ashes: The Effectiveness of Apocalypse in Contemporary Environmental Literature" argues for a "departure from apocalyptic discourse in modern literary works" (Gorodnick, 2024). It is in congruence with what Garrard (2012) asserts about the apocalypse providing "an emotionally charged frame of reference within which complex, long-term issues are reduced to monocausal crises involving conflicts between recognisably opposed groups" and "prodding sceptics towards scoffing dismissal and potentially inciting believers to confrontation and even violence."

However, contemporary post-apocalyptic narratives are different from apocalyptic discourse in postmodernist works, which are the objects of study in Gorodnick's thesis. As Irr (2004) points out, post-apocalyptic narratives are 'oddly hopeful works.' This is because post-apocalyptic narratives portray characters rebuilding society after catastrophe, unlike traditional apocalypse stories that focus on the

horrors of the world's destruction.

In all the five post-apocalyptic narratives in Destination: SEA 2050 A.D, a sense of hope surprisingly shines through. When the survivor-protagonist in "All Trash on the Eastern Side" finally meets another person, he feels less lonely. The woman he meets dreams of building her own trash-free land instead of journeying to the Land Without Trash. The woman explains to him:

> *"Do you see how large and how deep this pit is? One day, I'm going to reach the ground. I'm going to take away all the garbage, and I'm going to be left with the ground, all cleaned up. And if I keep moving the trash, the area is going to get bigger and bigger. When that day comes, I'm going to grow trees, I'm going to build a house, and I'm going to keep clearing away the trash and expand the area more and more. My land's not going to have any trash. Do you get it now? I'm not going anywhere because there's a trash-free land right here (p.25)."*

The survivor-protagonist finds himself in awe of the woman's determination. This same woman reassures him he won't become garbage and that being alive already trumps all else. They keep each other company and work together to build a trash-free land. At first, he is hesitant and thinks of leaving when someone else comes along. Still, he helps her haul garbage, day in and day out. When they finally uncover the earth, he realises:

> *"Now I'm growing convinced there's a land without trash right here, and it's a place I must build for myself (p.29)."*

Later in the story, the survivor-protagonist ponders how dumping trash became an easy way out for people who had lost hope.In "Kep at the End of the World," Yey's determination baffles the unnamed protagonist-narrator mermaid. When Sovanna, another mermaid, tells Yey to leave because another storm is coming and people are predicting another flood, Yey remains in her spot. The unnamed narrator finds herself thinking:

> *"I didn't understand her. Why was she not afraid? (p.64)"*

Yey's resolve to stay in Kep contrasts the unnamed narrator, who feels there is not much to live for after she lost Chandara at sea.

Canavan, Guynes and Yoshinaga (2022) state that speculative fiction offers a fresh perspective on unity and community building, daring to restructure social bonds and behaviours in response to severe political and economic divisions. In Dominic Sy's "By the Pitiless Sun," Ella and her team feel a vindictive thrill with their discovery of the company behind the mysterious biogenetic engineering of photosynthetic semi-humans used as a front by absentee landlords to prevent the reacquisition and redistribution of their properties. Ella muses:

> *"Everything that we did then—the bitter days and weary nights—we knew would lay a groundwork for the future we hoped to make. A cautious optimism pervaded everything that we did (p.85)."*

Kaup (2021) points out that a prominent feature of contemporary post-apocalyptic narratives is that survivor-protagonists focus on building another world and future instead of re-establishing the old. The characters abandon competition for cooperation, like in the three stories previously described. These

narratives also promote a simpler, sustainable lifestyle, often depicting small communities that thrive without relying on advanced technology, which is best observed in the story "After the End". Here, a character named Ben plants mango trees, notwithstanding the polluted air and land. The first fruits were sour and had a bitter aftertaste. Three years after planting the trees, Ben happily shares a basket of sweet, ripe mangoes with the other survivors in the village. The story's unnamed narrator finds herself weeping silently, as do the others.

In the years that follow, the unnamed narrator and the other survivors prepare to go underwater as the rainforest erodes.

> *"There are no more countries these days, only us. I would like us all to survive what comes next. But I cannot give you a why, only a how. The third evacuation is quiet and peaceful. Some people choose to stay behind. It's not natural for humans to live underwater, they say. We are made of earth and should remain on it. There is no animosity as they remain behind, only understanding. On some of their faces there is a deep serenity (p.76)."*

The unnamed narrator goes on to say that the world may end in stages but it begins in stages too. The affective dimensions of empathy and solidarity inspire community action in times of social strife and change (Canavan, Guynes, & Yoshinaga, 2022). We also see this in "Water Flows Deepest." Lin and her daughter Crystal make layer cake for the elderly Malay couple, their remaining neighbours in their condominium tower. When Salma's husband gets taken by the shadow-like oil slick, Lin and Crystal take Salma in.

Conclusion

When addressing the environmental crisis, the Humanities, especially in the form of literature, contribute uniquely by drawing upon our capacity for moral discernment, emotional connection, and creative thinking. In an age where humans have become geological agents transforming the environment, assembling the world becomes the focus in literature, not the dismantling of master narratives or the decomposition of phenomena to absolute laws. The five post-apocalyptic narratives in the Southeast Asian anthology Destination: SEA 2050 A.D imagine and reassemble the world, providing us with cognitive models of futurity, hope, and belonging. The simultaneous rupturing and remaking capacity of these narratives serves as a dialogical approach to addressing the crises of our times, especially the ones concerning the Southeast Asian region. They affirm new ecological realisms that call for ecological networks thinking. Through speculation and theorization, we can imagine worlds that can be described and depicted, and ultimately picture in detail the systems that give rise to society and its human and more-than-human relationships.

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Womanhood in England's Peter Pan and West Nusa Tenggara's Folklores "Tempiq-Empiq" and "Putri Mandalika": A Comparative Analysis

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Abstract

Folklore can be a tool to pass down traditions. One of the traditions that is passed down is gender categorization where men are put in the dominant role and women are put in the submissive role. Peter Pan, one of the most famous folklore stories of all time from England, shows the female character, Wendy, performing nurturing to the Lost Boys and her brothers. Her mothering act also gains praise from Peter that he trusts Wendy to be the mother of the Lost Boys in Neverland. Peter Pan showed how England folklore helped girls shape the image of womanhood and show how girls should behave in society. Compared to Indonesian folklore, "Tempiq-Empiq" and "Putri Mandalika" from West Nusa Tenggara show that the female characters oppose womanhood and receive consequences. The research reveals Wendy in Peter Pan folklore shows a traditional womanhood by emphasizing nurturing roles. In comparison, the folklore "Tempiq-Empiq '' and "Putri Mandalika" show a diverse womanhood by highlighting the female characters confronting gender categorization and challenging traditional womanhood. It reflects how society in West Nusa Tenggara views women's role as more than the traditional womanhood. The view has a broader meaning, where women can be more than just "mothers" but also women who can make their own life decisions and be leaders.

***Keywords**: gender categorization, womanhood, folklore*

Introduction

Men and women are different from the beginning. These differences create gender inequality and lower the position of women. In the book "The Gendered Society", Kimmel (2011) explained, "We do not do so simply because we are biologically programmed to act in a certain way, …rather, we respond to the world we encounter, shaping, modifying, and creating our identities through those encounters with other people and within social institutions.". It means people's identities were constructed from the images of the world around them and it's pressured and forced people to make up the rules or fit into the assigned roles. When talking about gender inequality, it connects to power. Power produces gender differences in the first place (Kimmel, 2011).

Power shapes expected roles and behaviors. The result of shaped roles is traditional womanhood. Womanhood based on the Cambridge Dictionary means "The state of being a woman, or the period of time when someone is a woman".It's described as "fascinating" and advised women to wrap men around their fingers by knowing and playing by the "rules" (Kimmel, 2011), which Kimmel explained with Connell's "emphasize femininity" where it is organized around gender inequality and aims toward satisfying men's interests and desires. It represents gender differences as "adapting to men's power" which emphasizes

empathy and nurturance. Traditional womanhood can be seen in a previous study "Exploring Gender Ideology in Fairy Tales-A Critical Discourse Analysis", (Shaheen, et al., 2019) where it says that traditional gender roles ideologies suggest women should behave as caretakers and housewives while men should be the earners (Legge & Misra, 1998). It also says that women were expected to be loyal, subservient, and obedient and were forced to behave like this (ONeill, 2012).

Folklores can be one of the tools to deliver values and beliefs. Folklores were written with stereotypical characters like a princess who needed to be safe, a handsome and brave prince, and a wicked villain. By transferring stereotypical beliefs, girls will be expected to act and behave as in traditional womanhood. This has been proven from a previous study "Objectification: Examples of Female Characters in Selected Traditional Fairy Tales" by Ismail (2023) that shows fairy tales impact stereotyping feminine roles in society where the female characters are passive, helpless, and naive. However, not all folklore have the same beliefs.

Depending on where the folklore comes from, some folklores have a diverse meaning of womanhood. Research of "Citra Perempuan pada Cerita Rakyat Dewi Rengganis (The Image of Women in the Folklore of Dewi Rengganis)" (Musyarrof, et al., 2023) analyzed one of Indonesia's folklore where introduces Dewi Rengganis, a strong and influential female character. The female character shows that a woman can do more than the male character. Another research called "Citra Perempuan pada Tokoh Putri Kandita dalam Dongeng Nyi Roro Kidul: Pendekatan Feminisme '' (Oftavia, et al., 2023) shows that the female character, Princess Kandita is a woman who is brave and able to lead and still perform her nurturing roles in the family. It implies a diversity of masculinity and femininity resulting from class, ethnicity, and region in society (Connell, 2002).

By understanding this, the researcher assumes that women aren't always required to behave and act by traditional womanhood. The assumption leads the researcher to compare folklore from two different countries, where both of the countries have different cultures. In this research, the researcher compares womanhood in England's folklore Peter Pan with West Nusa Tenggara's folklores "Tempiq-Empiq" and "Putri Mandalika" and finds that female characters in these folklores have different meanings of womanhood based on their behavior and actions.

Methodology

The data collected for this research is from folklores of England's Peter Pan and West Nusa Tenggara's "Tempiq-Empiq" and "Putri Mandalika". For this research, womanhood has been applied to the data analysis. Therefore, this research uses a feminist approach. The concept of womanhood examines gender social roles, experiences, interests, and chores. Men and women learn their roles through socialization. The role of each gender is not the same as teachers, sisters, or friends. Gender is more similar to race or age, it is less changeable and infuses a more specific role. Kimmel (2011) in his book, "The Gendered Society" said that "Gender means different things to different people". It means some cultures encourage men to prove their masculinity. Some men in different cultures can even be preoccupied with demonstrating sexual powers. Meanwhile, for women, some cultures encourage them to be competitive and decisive, but some cultures insist that women are naturally passive, dependent, and helpless (page. 3).

Understanding this, the concept of womanhood is constructed by society, and in some cultures, there is inequality between men and women. It is influenced by cultural norms, expectations, and values, that shape a woman and how she lives her life. By this construction, a woman's life is shaped by traditional

stereotypes. In a traditional society, marriage is the ultimate destiny for women. When a woman gets married, she becomes dependent on her husband. Women have positioned themselves as a slave to a man and women's accomplishments remain incompleted. In other words, gender differences are the result of gender inequality (Kimmel, 2011).

Results and Discussion

1. Peter Pan

Peter Pan, is one of the famous fairy tales kids have read or heard from their parents, teachers, and any other adult they have met. It is a magical story of Wendy and her brothers going on an adventure to Neverland with Peter Pan's help. The themes of magic, fairies, and pirates interest kids in listening to the story more than once, making it easier to pass down the ideology of gender differences, especially traditional womanhood.

Girls who perform traditional womanhood get rewards

The story started in London, where Peter Pan came across Wendy and her brother's house. Peter Pan struggled that his shadow won't stick to him and Wendy decided to help Peter Pan by sewing it to the tips of his toes. Peter Pan was happy with Wendy's help.

> *"Will you please fly back to Neverland with me and my fairy, Tinker Bell? You could be our mother and take care of us."*

From the dialogue, this research found out the traditional womanhood through Wendy. By helping Peter Pan sew his shadow, Wendy shows traditional womanhood traits, where she behaves as the caretaker to Peter Pan. It's also shown that when girls behave as Wendy does, the male will give rewards to the girls. In the story, Peter Pan didn't just reward her for going to Neverland, but he also offered Wendy to become his and the Lost Boy's mother. This shows that Peter Pan was expecting Wendy to say yes, showing the male was interested in her and wanted her because of her nurturing skills.

Girls Role Is to be a Mother

> *"Will you be our mother?" the Lost Boys shouted when they saw Wendy.*
> *"But I'm only a little girl," replied Wendy.*
> *"Oh, all right. I'll do my best." Wendy said as the Lost Boys were sad.*

Although Wendy agrees with Peter Pan to become their mother, the dialogue *"But I'm only a little girl"* shows that she is just a little girl and doesn't feel capable enough to take care of them. When she saw the Lost Boys were sad, she felt guilty and decided to become their mother. The conversation showed another traditional womanhood. The conversation shaped a girl's role in how to behave. A girl doesn't have any other choice but to accept it. It's a girl's destiny to become a mother and take care of the male needs. If she refused her role to become a mother, she will be a disappointment just like when the Lost Boys thought Wendy didn't want to become their mother.

From this explanation above, Peter Pan is one of the folklore that passed down gender differences. It shows an inequality between Wendy, Peter Pan, and the Lost Boys. Through Wendy's character, Peter Pan folklore shows that men have power over women, and they expect women to fulfill their interests and needs.

In the story, Peter Pan is interested in Wendy and wants her to follow him to Neverland to become the mother of the Lost Boys. Wendy sees it as a reward for helping him, but Peter Pan wants her for his interest. When Wendy meets the Lost Boys and tries to turn down the offer of being a mother, the Lost Boys show a disappointed face which makes Wendy change her mind. This scene shows that women don't have a choice in choosing their life path. They were expected to be mothers that would take care of the men's needs. It shows that is a woman's destiny to have and do the traditional womanhood roles. Those women who didn't do the role of traditional womanhood will be seen as a disappointment and the men will reward those women who did the traditional womanhood role. Because of this, there's an inequality between women and men where women are submissive and obey the men.

2. Tempiq-Empiq

The story takes place in Pujut, where a family of Amaq (father), Inaq (mother), Tempiq-Empiq, and her sibling live. In their family, Amaq is in charge of the family earnings. He exchanges wood with other needs to his family and Inaq is in charge of the house, where she cooks and takes care of the children. Amaq enjoyed eating rice crust, before leaving, Amaq always told her wife to leave the crust to him. Just like Amaq, Tempiq-Empiq also enjoys eating rice crust. Because of that, Inaq tried to suggest her husband give the crust to the kids. Sadly, her husband didn't care and demanded to provide the rice crust only for him.

The Male's Power

The problem started when Tempiq-Empiq saw his father eating crust. She suggests dividing the crust but his father tells her to ask her mother. So, Tempiq-Empiq asked her mother about her rice crust. Her mother told her to eat something else because they only had a little. She also told Tempiq-Empiq that if she wanted it, she had to ask his father. So again, Tempiq-Empiq asked his father, and it kept repeating until Amaq got furious.

> *"Hai perempuan celaka, hanya soal kerak nasi saja kau tak dapat mengatasinya. Bosan aku mendengar Tempiq-Empiq terus merengek kepadaku. Dimana kepalamu, hai otak udang."*

Translate: "Hey you, wretched woman. You can't even handle a simple rice crust. I'm bored listening to Tempiq-Empiq whining to me. Where's your head, pinhead."

Amaq and Inaq played their roles based on their gender. Because of this, Amaq felt he had more power than Inaq, where Inaq's character is the submissive role and Amaq's character is the dominant role.

> *Karena tidak ada jawaban, Amaq Tempiq-Empiq melanjutkan amarahnya. "Hai perempuan dungu, pasanglah telingamu dan dengar kata-kataku. Besok pagi pergilah ke hutan. Aku tinggal di rumah. Kau sanggup? Cepat jawab!"*

Translate: Because there's no answer, Tempiq-Empiq's Amaq continues his frustration "Hey you, stupid woman. Use your ears and listen to my words. Tomorrow go to the woods. I'll stay at the house. Can you do it? Answer me!"

The situation heated up especially when Inaq stayed silent. She doesn't want to respond to his husband and continue doing her work. Seeing his wife, Amaq became more furious. The scene shows how power can be dangerous to the submissive role.

> *"Cepat jawab. Kamu sanggup apa tidak? Kalau tidak sekarang juga terima bagianmu ini." Selesai berkata demikian, Amaq Tempiq-Empiq langsung mengambil sepotong kayu yang kebetulan berada di dekatnya. Kayu itu kemudian dipukulkan ke tubuh isterinya.*

Translate: "Answer me. Can you do it or not? If not answering now, take this." After saying those words, Tempiq-Empiq's Amaq took a piece of wood that was close to him. Then, he hit his wife with the wood.

It is known that Inaq has already done her job but because his husband doesn't want to share the rice crust, she had to face the consequences. The reason it happened is that between Amaq and Inaq, Amaq has a higher position than her. Amaq's status makes him feel more powerful than Inaq. His judgment says that she can't do her role properly and feel like he has to punish Inaq.

The characters' situation shows how they have the same beliefs about gender differences. Power creates an inequality between men and female. From Amaq''s dialogues, the reason why he feels more powerful than Inaq is because he feels his job is more difficult than Inaq's. From here it can be analyzed that he thinks that his role is more respectful than Inaq's role. That's why he tried to teach Inaq a lesson that her role is easier than his and it's not an excuse to not listen to his order.

Inaq's Diverse Womanhood of Bravery

> *"Oh, hanya kerak nasi. Ya hanya kerak nasi menyebabkan badanku demikian sengsara. Apa lagi perkara yang lebih besar. Aku sudah tak berarti, apalagi berharga dalam keluarga ini. Aku akan pergi dari sini. Selamat tinggal anak-anak, ibu akan pergi jauh, dan mungkin tak akan kembali lagi."*

Translate: "Oh, just the rice crust. Yes, just a rice crust made me so miserable. What's a bigger deal? I have no meaning, let alone value in this family. I'm leaving here. Goodbye children, mom will go far away, and may not come back again."

> *"Anakku, Ibu mendengar semua kata-katamu. Ibu tahu dan merasakan apa yang kamu rasakan. Namun apa pun yang akan terjadi, ibu tak akan kembali."*

Translate: "My child, I hear all your words. I know and feel what you feel. But no matter what happens, I will not come back."

Although Inaq is sad about what happened to her, she shows courage to stand up for herself. Her behavior shows a resistance to male domination and how she opposes womanhood. She knows that staying in the house is not worth it, she deserves more than what she has been through. However, in the end, to receive happiness for herself, she has to receive consequences. She has to reject her children on going home and accept what is going to happen to her children who stayed in the husband's house.

3. Putri Mandalika

Princess Mandalika is known to be beautiful and wise. She grew up as a polite, humble girl who loved her people. Because of her kindness in helping in need, she's loved by everyone and everyone knew who she was, even the furthest kingdom. When Mandalika got older, all the princes who were interested in her started sending marriage proposals. More than eleven princes came to their castle. They were handsome, smart, and full of charisma, they even bought gold, silk cloth, accessories, and food for her. Instead of being happy, all of the prizes became a burden to her.

The Men's Domination

All of the princes rest at the royal guest's pavilion. It was so crowded and noisy, it made the atmosphere uncomfortable. Because of this, they often argue and speak proudly of their kingdom.

> *"...yang terlihat bukan karisma para pangeran yang menemui ayahnya di aula, melainkan sikap sombong dan kekanak-kanakan para pangeran yang sedang memuji diri sendiri dan merendahkan kerajaan lain."*

Translate:"...what was seen was not the charisma of the princes who met their father in the hall, but the arrogant and childish attitude of the princes who were praising themselves and belittling other kingdoms."

Princess Mandalika was so shocked to see the prince's true self when she went to the pavilion secretly. Worse, the longer she listened to them, the more she could hear bad words from the princes.

> *"Mereka tak segan mengajukan ancaman perang pada kerajaan lain. Apalagi jika sampai tak terpilih, mereka hendak menyerang kerajaan yang berhasil meminang Putri Mandalika."*

Translate: "They do not hesitate to threaten war on other kingdoms. Especially if they are not elected, they want to attack the kingdom that succeeded in proposing to Princess Mandalika."

She was disappointed and confused. It's not about her life anymore but a war between tribes. From this part, it can be seen how women are pictured by men. Princess Mandalika is beautiful and kind, and everyone loves her but these princes, see her as a desire or a trophy to win. The prince's actions show how superior they are, and how they feel dominant and want her. By being Princess Mandalika's husband, their desire will be fulfilled, and will inherit the title of a winner for "marrying the perfect princess". The princes never love her from the start, they just want to get their 'prize'.

Princess Mandalika's Diverse Womanhood of Sacrifice

Princess Mandalika tried to talk with her parents but all she got was to ask God for an answer. She went meditating on Seger's coastal cliffs and after three days, she invited the princes to come at dawn on the 20th day of October. Everyone was curious about what she would do. When the day arrived, she went there with her parents. She went to the highest cliff alone where everyone could see her.

> *"...Putri Mandalika mengatakan dengan lantang jika ia menerima semua pinangan para pangeran! Katanya, jawaban itulah yang terbaik yang ditunjukan Sang Maha Pencipta"*

Translate: "...Princess Mandalika said out loud that she accepted all the princes' proposals! She said it was the best answer shown to her by the Almighty Creator."

Her decision made everyone confused about why she would choose that kind of decision.

> *"... katanya semua pangeran baik untuknya, tetapi para pangeran harus menjadi pemimpin yang lebih baik untuk rakyat, karena yang ia inginkan hanyalah kesejahteraan rakyat. Sebaliknya, perang hanya membawa kesengsaraan bagi rakyat."*

Translate: "...he says all princes are good for him, but princes should be better leaders for the people, for all he wants is the welfare of the people. War, on the other hand, only brings misery to the people."

She ended up jumping from the cliff and letting the sea drown her. Although everyone, including the princes and the people, tried to find her, she had never been found. All they can see is a thousand marine life shaped like ribbons which they believe it was Putri Mandalika.

From the results above, England's Peter Pan and West Nusa Tenggara's folklore "Tempiq-Empiq" and "Putri Mandalika" have the same cultural beliefs of gender categorization where men were put in the dominant role and women were put in the submissive role. In England's Peter Pan, the male characters, Peter Pan and the Lost Boys show how they have more power than Wendy. Peter Pan shows his power by giving rewards to Wendy for doing her nurturing skills, while the Lost Boys show their power when Wendy tries to reject becoming their mother. As the male characters show their power and dominance, it also shows how traditional womanhood acts and behaves. A woman who performs traditional womanhood, such as taking care of the men's needs and desires will get rewards, showing it was a woman's destiny to be a mother, and those who reject them will be seen as a disappointment.

In West Nusa Tenggara's "Tempiq-Empiq", the men's power and domination were seen in Amaq and Inaq's relationship. Also, in gender differences, men are the earners and women are the ones who take care of the house. Just like Amaq and Inaq's roles in the family, Inaq performs her traditional womanhood. She cooks the food for the family. One day, because she can't perform her womanhood well to prepare the rice crust for her husband and children, Amaq who has higher power than her starts using physical abuse on his wife as a punishment. This also shows how women should just behave like the men order them to do. Meanwhile, in "Putri Mandalika", the men's power and domination were seen by the princes who tried to propose marriage to her. It can be seen from the way the princes show their pride in their kingdom, superior to other kingdoms, and see Princess Mandalika as a "prize" to show they are the greatest kingdom of all, if one of them can marry her. Princess Mandalika was struggling to choose the right answer. No matter what she chooses will make her people suffer. The character shows that women struggle to make the right decision for men's desires.

Despite having a similarity, this research found a difference between England's Peter Pan and West Nusa Tenggara's "Tempiq-Empiq" and "Putri Mandalika". The difference can be seen in the female characters responding to the men's power and domination. In England's Peter Pan, when Wendy tries to reject the offer of being the mother, the Lost Boys show disappointment. Because of this, the next action that she did was to accept the Lost Boys' offer. This indicates that traditional womanhood pictured in Peter Pan tried to teach women not to dare to oppose their roles and just do what men desire. Meanwhile, West Nusa Tenggara folklores show a more diverse womanhood and deconstructs traditional womanhood. In "Tempiq-Empiq", Inaq opposed traditional womanhood and received consequences.

Although Inaq received the consequences of getting abused, she doesn't go back to being an obedient wife. She realizes that it's not worth it for her to stay in the house. She knows it's not fair that her husband treated her that way. She ran away from the house as a response to the men's power. Inaq showed that women aren't required to behave as their husbands tell them, especially if they have to receive violence from their husbands. She shows that women need to be brave in taking action and women can choose their life path even if they are mothers. In the "Putri Mandalika" folklore, Princess Mandalika also opposed traditional womanhood and showed its diversity. The princes feel arrogant because of their throne and riches. They are confident that Princess Mandalika will choose one of them. When Princess Mandalika heard how awful they were, she thought about it very seriously. She knew that she had to choose, but choosing one or rejecting them, would make her people suffer. Putri Mandalika decides to accept all the proposals to avoid war and jump from a cliff. She shows that women are not a 'prize' to win and can make their own decisions. It also shows that women can be a great leader and role models for everyone, who would love their people so much and sacrifice themselves to protect their people.

Conclusion

In conclusion, England's folklore Peter Pan and West Nusa Tenggara's "Tempiq-Empiq" and "Putri Mandalika" show the same belief in gender differences. They told a story about the life of females in a male-dominated society. In Peter Pan, they teach girls through Wendy's behavior and actions. Peter Pan folklore teaches them the traditional womanhood of how they must become a mother and don't have other choices. They will also be rewarded for fulfilling the men's desires and interests and those who didn't do traditional womanhood roles will be disappointed. Peter Pan shows an inequality between genders. Meanwhile, Nusa Tenggara's "Tempiq-Empiq" and "Putri Mandalika" deconstruct the meaning of womanhood in Peter Pan.

Folklore from West Nusa Tenggara gives a diverse womanhood than Peter Pan, meaning that womanhood can have a different understanding depending on the society even if they have to oppose traditional womanhood and receive consequences of opposing it. The female characters show that women do have a choice. In "Tempiq-Empiq", Inaq shows how she can decide to leave the house. She knows that she won't be happy and will live in misery because of Amaq's power status. To receive her happiness, she has to face the consequence of not seeing her children anymore. In "Putri Mandalika", Princess Mandalika shows that women aren't a prize to men's domination. Although she has to face the consequences of jumping off the cliff and being a thousand marine life shaped like ribbons, her actions and behavior show that women can be a great leader and a role model. She shows that women as leaders aren't something to be underestimated, they can sacrifice themselves to protect the one they love so much.

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Folklore and Efforts to Maintain Relationships with Nature in Nutmeg Cultivation in Fakfak Regency

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Abstract

Efforts to maintain relationships with nature can be packaged in various forms, including folklore. The use of folklore in nature conservation has been recognized by the people of Indonesia, including the people of Fakfak Regency. Fakfak Regency is one of the largest nutmeg-producing regions in Indonesia. About 70-80 percent of the Fakfak Regency area is an endemic nutmeg plantation. Fakfak nutmeg has great value and significance for the people there. Not only does it serve as a food ingredient, nutmeg also has economic, social, cultural, and ecological functions. However, the relationship between humans and nutmeg plants still faces several challenges, such as the harvesting of nutmeg prematurely. In this situation, folklore can be used to communicate many rules to the community, for the sustainability of nutmeg cultivation. This paper aims to find out more about nutmeg folklore in Fakfak, and its relation to efforts in maintaining the relationship between humans and nature, especially in nutmeg cultivation in the area. Through the literature study method, this paper explores how the folklore related to nutmeg plants was formed, and how the folklore affects the relationship between humans and nutmeg plants in the present. To answer these questions, this paper uses a post-humanist perspective, where nutmeg is not seen as just a plant, but as a living subject. Based on a study of the folklore that developed in Fakfak, it can be seen that the relationship between nutmeg and Fakfak people is not only in the form of physical ties but in the form of dependence on commodities. Furthermore, there is an inner attachment between nutmeg plants and the community. The inner attachment makes the community position nutmeg as a living entity that needs to be respected and maintained for the preservation of nature and the survival of the community itself. Thus, the folklore plays an important role in the sustainability of nutmeg cultivation in Fakfak.

Keywords: *Agriculture; Folklore; Nutmeg; Post-humanism; Relation*

Introduction

Efforts to maintain a relationship with nature can be realized in various forms, one of which is through folklore. Folklore is a cultural heritage passed down from generation to generation and is owned by a group as a shared identity. The works of folklore are reflections of the values of a society's way of life. This creates a reciprocal influence between literary works and society. Folklore serves as a means to change societal conditions by instilling positive values and good morals. The values embedded in folklore usually seep into the subconscious of society because they have been passed down through generations, becoming ingrained and integrated with the community.

One of the functions of folklore is to legitimize institutions (Bascom, 1965:3-20 in Sibarani, 2013), especially in traditional societies that still uphold the values and norms found in customary laws (Hidayat and Fardiansari, 2016 in Rawanda et al., 2020). In traditional societies, they live and carry out their daily lives according to the guidance or prohibitions that apply within their group. Various prohibitions, rules, and myths that exist in traditional societies are part of folklore. Here, folklore functions to enforce these rules, provide guidance, and ensure that society adheres to prevailing norms (Bascom, 1965:3-20 in Sibarani, 2013). Thus, folklore holds significant importance in the life of a community, particularly concerning the preservation of their ecosystem and living environment, including forests. For many traditional communities, nature and forests are considered sacred (Crews, 2003). Forests provide life for the surrounding communities, so their existence must be protected and preserved. Therefore, it can be said that folklore can serve as a means to strengthen the bond between humans and nature.

Many studies have discussed the role of folklore in maintaining the relationship between humans and nature, such as the works of Hayati, Rasyid, and Adek (2021), and Hadiprayitno (2013). In their research, Hayati, Rasyid, and Adek explore folklore in Minangkabau, particularly the folklore of *Ikan Sakti*. The folklore of *Ikan Sakti* depicts human behavior that exploits forests (cutting down trees carelessly) and damages the environment (resulting in limited water sources, polluted rivers, and difficulty in obtaining clean water). Such harmful human behavior is punished by nature. Disasters occur, and nature curses those at fault by turning them into fish. In this context, becoming a fish is a punishment for humans, making them experience the consequences of their actions. Fish living in rivers are highly dependent on clean water sources that come from well-preserved forests. If the forest is deforested, humans will have difficulty finding water sources, and as a result, fish will also struggle to survive. The people of Nagari Tabek Panjang, Baso Subdistrict, Agam Regency, West Sumatra Province, believe that the story of *Ikan Sakti* to be true. To this day, they dare not eat fish from the lake. This has a positive impact, as it preserves the fish species in the lake and keeps the surrounding environment clean and well-maintained, even making the lake a tourist destination. The folklore of *Ikan Sakti* has fostered human awareness of being a part of nature, creating a harmonious relationship between humans and nature (Hayati, Rasyid, and Adek, 2021).

Meanwhile, Hadiprayitno (2013) discusses another type of folklore, the *wiwit* ceremony, practiced in the Pundong area, Bantul Regency, Yogyakarta Special Region. The *wiwit* ceremony is a tradition carried out by the Pundong community as a form of respect for rice plants during the rice harvest. Therefore, the *wiwit* ceremony is also known as *Mboyong Dewi Sri* (Bringing Dewi Sri Home). Dewi Sri is a symbol of rice for the Javanese people. Rice is considered a source of life by the community, symbolized by Dewi Sri, who is also understood as a representation of fortune (Hadiprayitno, 2013). The *wiwit* ceremony is actually part of a series of rituals that begin when farmers plant rice in the fields, but the ceremony itself is performed during the rice harvest. The *wiwit* ceremony can be understood as a means to invite Dewi Sri to be present in the daily lives of farmers. The goal is to seek blessings and protection so that the harvested rice can be safely brought home and the quality of the stored rice can last a long time. The *wiwit* ceremony consists of

various rituals, incantations, and offerings, showing that the Pundong community lives in harmony with nature. They respect rice because it is their staple food. Moreover, from the rice harvest, the community earns an income to meet their daily needs.

Similarly, nutmeg farmers in Fakfak Regency also have many traditional folklore practices related to nutmeg, and the majority of the community still adheres to these traditions. Fakfak Regency is the largest nutmeg-producing area in West Papua Province, earning it the nickname "*Kota Pala*" (Nutmeg City) (Katingka, 2023). The people of Fakfak refer to nutmeg as "*hanggi*" (pronounced: *henggi*) (Harbowo and Nastitie, 2020). The nutmeg plantations in Fakfak Regency cover the largest area compared to other nutmeg-producing areas in West Papua Province, such as Kaimana, Teluk Bintuni, Teluk Wondama, and South Manokwari. The total area of nutmeg plantations in Fakfak Regency is 18,492 hectares, with a total nutmeg production of 2,172 tons in 2023 (BPS West Papua Province, 2024). The most widely cultivated nutmeg variety in Fakfak Regency is *Myristica Argantea Warb* (Fakfak Nutmeg/Native Nutmeg) (Rahayu, 2024; Harian Kompas, 2022) and a small number of *Myristica Fragrans Houtt* (Banda Nutmeg) (ILO, 2013). The nutmeg forests in Fakfak Regency consist of two types. The majority are natural nutmeg forests, which are traditionally inherited customary forests that grow naturally (ILO, 2013: 5), and cultivated nutmeg forests that are specifically planted by farmers (Rahawarin et al., 2017; Rusli, 2024).

Nutmeg is central to the life and culture of the community. Although many people have other sources of income outside of nutmeg, such as fishing or farming, nutmeg remains the primary source of income (Harian Kompas, 2022). Therefore, the nutmeg tree holds an important and significant position for the Fakfak community. Generally, the people of Fakfak highly respect the nutmeg tree. People liken the nutmeg tree to a woman, showing how important and valuable the nutmeg tree is.. Some describe the nutmeg tree as a mother who nurtures and gives life to her children (Khaerunnisa, 2022; Widodo, 2020), as a daughter who must be cared for and raised with love and sincerity (Hajid, 2024), or even planting a nutmeg tree is likened to marrying a beautiful woman, where one must protect and take responsibility for the wife and the relationship (Steni, 2019). At this stage, it is evident that there is quite a lot of folklore about nutmeg in Fakfak. Therefore, it is interesting to further explore the relationship between folklore, the life of the Fakfak community, and nutmeg as an endemic plant of the region.

Based on the background outlined above, this paper aims to delve deeper into the folklore surrounding the nutmeg plant in Fakfak; how the folklore related to the nutmeg plant was formed; and how this folklore influences the relationship between humans and the nutmeg plant today, thus helping to maintain the relationship between humans and nature, particularly in nutmeg in Fakfak. The following discussion in this paper will briefly explain the research method used, followed by a discussion on folklore in general and the folklore related to nutmeg in Fakfak Regency, as well as a discussion on folklore and efforts to maintain the relationship between humans and nutmeg.

Methodology

This paper employs a qualitative approach by conducting a literature review. A qualitative approach can be interpreted as a research strategy that typically emphasizes words rather than quantification in the collection and analysis of data (Bryman, 2012). The literature review method is chosen as a means to determine what is already known about the research topic (Bryman, 2012), namely the folklore of nutmeg in Fakfak and efforts to maintain the relationship between humans and nature. This allows the researcher to identify research questions and define the research objectives. The literature review serves several purposes, including (Neuman, 2014): (1) to demonstrate knowledge in the related theme and establish

credibility; (2) to show previous research and how the current research is related to it; (3) to integrate and summarize what is known in a particular area/topic of research; and (4) to learn from others and stimulate new ideas. The literature review in this research is a type of context review, which is a general review where the author connects specific studies with broader knowledge, namely studies on folklore linked with nutmeg cultivation and the benefits of folklore in maintaining the relationship between humans and nature, particularly in nutmeg cultivation in Fakfak Regency. Contextual reviews are useful for introducing studies by placing them within a broader framework and showing how the study continues or builds upon the current lines of thought or studies that are developing at present (Neuman, 2014). The literature review in this paper utilizes data in the form of documents (in various forms), such as official documents from both state and private institutions, mass media output, and virtual output, such as internet resources (Bryman, 2012).

To analyze the role of folklore in efforts to maintain the relationship between humans and nature, the author uses a posthumanism approach. The posthumanism approach explores the understanding of the relationship between humans and the material world, namely the relationship between humans and the environment in physical, mental, and spiritual aspects (Datta, 2016). Posthumanism does not view humans as the center of everything, but rather as embodiments of a network of connections, exchanges, and intersections of all forms of life (Nayar, 2014). In environmental studies, posthumanism is used to process key practices for appreciating and engaging in environmental education (Datta, 2016). Therefore, posthumanism is considered suitable for analyzing the relational bond between nutmeg plants and nutmeg farmers in Fakfak as depicted in the folklore of the region.

Results and Discussion

Folklore: from Global to Local

The term "folklore" is an adaptation of the English word "folklore." Folklore is a compound word derived from two words: "folk" and "lore" (Danandjaja, 1998:53 in Sudikan, 2013). "Folk" has a similar meaning to "collectivity" (Danandjaja, 1998:53 in Sudikan, 2013), referring to a group of people who share the same physical, social, and cultural characteristics that distinguish them from other groups (Dundes, 1965:2 in Sudikan, 2013). Meanwhile, "lore" refers to the traditions of the community, which are part of their culture, passed down orally from generation to generation or through examples accompanied by gestures or mnemonic devices. From this understanding, it is important to note that they share a tradition, a culture inherited for at least two generations, recognized as their common heritage. Additionally, they are aware of their group identity (Sudikan, 2013).

Folklore can be defined as a part of the culture of a collective that is disseminated and passed down from generation to generation among its members, traditionally in different versions, whether orally or through examples accompanied by mnemonic devices (Danandjaja, 1984). Folklore are traditionally related to collective traditions, whether oral, semi-oral, or non-oral (Dundes, 1965:3; Propp, 1984:4), leading to traditional knowledge (Ahmadi, 2013). Folklore include community creations, both primitive and modern, encompassing beliefs and superstitions, customs, dances, and folk dramas (Leach, 1949:398 in Widyastuti, 2013). However, in the contemporary context, Sims (2011) explains that folklore is not only related to the study of traditional knowledge. Folklore is related to informal learning, non-modern knowledge of the world, beliefs, culture, and traditions that are uniquely and creatively expressed through words (oral), music, customs, actions, behavior, and material. Therefore, modern folklorists do not only focus on the traditional world but also on the modern world. They study of internet lore, game lore, news lore, urban

lore, death lore, and health lore (all referred to as contemporary folklore) (Ahmadi, 2013).

Danandjaja (1984) in Sudikan (2013) provides specific characteristics of folklore to distinguish it from culture in general. Some distinctive features of folklore are: (a) its dissemination and inheritance are oral; (b) its traditional nature; (c) it has many versions or variants; (d) it is anonymous; (e) it usually has a formulaic structure; (f) it has a function in the collective life of society; (g) it is prelogical; (h) it is collectively owned; and (i) it is generally simple and straightforward.

All types of folklore, whether oral, semi-oral, or non-oral, play a very important role in human life. According to Bascom (1965:3-20) as cited in Sibarani (2013), folklore has four functions, namely: (1) as a projective system, serving as a means to reflect the collective aspirations of a group; (2) as a tool to legitimize institutions and cultural practices; (3) as a pedagogical tool, providing education; and (4) as a means of enforcing and supervising the norms of society to be obeyed by its members. Additionally, Dundes, as quoted by Sibarani (2013), adds other functions of folklore, namely: (1) strengthening collective solidarity, (2) serving as a tool for social justification, (3) providing guidance to the society to criticize others, (4) as a means of protest against injustice, and (5) as a source of enjoyment and entertainment.

An Historical Overview of the Myth of Fragrance and a Constructed Belief in Nutmeg

For more than two thousand years, the spice trade has connected and transformed the environments, politics, cultures, and cuisines of very different societies around the world. For instance, spices have become a 'fantasy substance' (Morton, 2000), or spices have provided 'magical qualities' (Freedman, 2008), 'catalysts for discovery' (Turner, 2008), and spices have become one of the first 'global commodities.' (Freedman, 2008). It shows that spices are more than just food flavorings.

Over time, a highly structured network of land and sea channels was created, receiving spice commodities from Asia at intermediate ports like Hormuz Island in the Persian Gulf. After that, these spices were either carried or driven overland through Constantinople to the territories of Greece and Rome; or shipped from port cities like Gaza or Alexandria. One of those spice commodities is nutmeg.

In the sixteenth century, the Banda Islands were the sole known source of nutmeg, the fruit of the Myristica fragrans tree. Similarly, due to their scarcity, Bandanese nutmeg and mace were highly valued, much like the cloves of the Moluccas and the sandalwood of Timor. A common saying among Malaccan merchants engaged in the trade of these precious commodities was that God had created Timor for sandalwood, the Moluccas for cloves, and the Banda Islands for nutmeg (Villiers, 1981: 724, cited from Pires, 1944). In his article, Villiers (1981) cites Fernao Lopes de Castanheda, one of the most prominent sixteenth-century chroniclers of Portuguese activities in Asia, as stating that Banda had "many trees that yield nutmeg and mace and grow in the forest like other wild trees". The nutmeg and mace trees are highly prized for their medicinal properties and excellent aroma. The oil extracted from these trees is a beneficial remedy for chills (de Castanheda, 1929).

Other historical sources as Frei Sebastien Manrique, definitively states that in Bengal in the early 17th century, drug addicts mixed opium with nutmeg, mace, cloves, Borneo camphor, ambergris, and almiscre to increase the narcotic effect of the drug. (Manrique, 1926). In other practices, nutmeg and mace were used to season the bland food Europeans ate during the winter, when fresh meat was scarce. Despite their cost, nutmeg and mace were not just exotic luxuries; they were essential ingredients for cooking and medicine. It has an aromatic odor and a warm, aromatic, slightly bitter taste. Used in custards, puddings,

pumpkins and fruit pies, also gives a delicate flavor to cabbage and as a sprinkling on "egg nog," cauliflower and spinach.

Over time, there was a gradual belief about nutmeg. There is a belief that anyone who receives nutmeg on New Year's Day and carries it in their pocket for a year is thought to bring good luck and safety in life. That person might fall due to an accident, but it is believed that by always carrying the nutmeg fruit gifted to them on their birthday, they will never break a bone even if seriously injured (Czarra, 2009). Another belief in Europe regarding the dangers of nutmeg as an intoxicating drug is also mentioned by the Illinois Poison Center (IPC), which states that nutmeg is considered a toxic substance (Ehrenpreis et al., 2014). Even to this day, nutmeg is banned from entering the Arabian Peninsula, especially in Oman and Saudi Arabia.

Before the 16th century, only the Arabs had control over the nutmeg trade. But it was after the Portuguese took over the Maluku Islands, known as the Spice Islands in 1512, that the nutmeg trade really began to flourish. The Portuguese were initially able to maintain their nutmeg monopoly, but were eventually ousted by the Dutch in 1602. The Dutch went to great lengths to prevent the spread of nutmeg tree planting to other islands. The Dutch even burned the plants to raise prices and keep demand greater than supply. But their efforts were in vain as pigeons carrying the fruit eventually spread the nutmeg to other islands. Later the French smuggled some nutmeg to Mauritius. In the 18th century, the British took control over the region and began cultivating nutmeg trees elsewhere.

In the past, nutmeg has had wide application. Whole nutmeg, depending on the variety, contains from 5 to 15 percent of a volatile oil which accounts entirely for the aroma and flavor of the spice. Ground nutmeg is subject to rather rapid losses of this component. In addition, dried nutmegs contain 25 to 40 percent of fixed oil and 5 to 15 percent ashes. The remainder is moisture, fiber and starch (Weil, 1965). In his article, Weil describes that The U. S. Definitions and Standards for Food Products require nutmegs to contain not less than 25 percent of non-volatile ether-soluble extractive matter, not more than 10 percent of crude fiber, not more than 5 percent of total ash, nor more than 0.5 percent of ash insoluble in hydrochloric acid.

Mace, though not quite so well known in the kitchen as nutmeg, is nevertheless a popular spice. It is a brownish yellow or brownish orange, granular powder with a strong aroma resembling closely but by no means identical to that of nutmeg. Mace is more favored for use with savory dishes, and is employed in the manufacture of pickles, tomato ketchup, etc. In suitable combinations it gives an agreeable smoothness to the flavor. Mace is also especially good in fish pasties, sauces for fish, etc. In addition, it is used in "pastries, cookies and baked goods, preserves; and adds a delicious flavor to oyster stew and baked fish". Good cooks sometimes add mace to cherry pie and maintain that it is indispensable in making pound cake. Like nutmeg, mace has been used in medicine. (Weil, 1965). Whole mace contains from 4 to 14 percent of a volatile oil very similar to that found in nutmegs, along with moisture, fat, starch, etc. The U. S. Definitions and Standards for Food products require mace to contain not less than 20 per cent nor more than 30 percent of non-volatile ether-soluble extractive matter, not more than 10 percent of crude fiber, not more than 3 percent of total ash, nor more than 0.5 percent of ash insoluble in hydrochloric acid (Weil, 1965).

Other products of nutmeg were known for fixed oil. The fixed oil of nutmegs is known by many names, some of them confusing: nutmeg butter, balsam of nutmegs, oil of mace, butter of mace, Banda soap, and Oleum Myristicae Expressum. It is obtained by exposing the nuts to hydraulic pressure and heat and is produced normally from nutmegs that are small, broken, worm-eaten, or otherwise unfit for sale. Nutmeg butter has no culinary importance, but it has found applications in medicine and industry and was an item

of commerce as early as the end of the 16th Century. At room temperatures it is an orange tallowy mass, with a pronounced aroma of nutmeg and the consistency of butter. Fixed oil of nutmeg has been used in the manufacture of certain soaps, hair tonics, and perfumes. It may still have very limited medical use in external applications for the relief of rheumatism and sprains.

Since Nutmeg was used in various purposes, until the time of the black-death pandemic, it began to be the subject of many folktales. During the time, the use of nutmeg or other spices against the plague in any form is often documented. For example, priests in Europe wore pouches of nutmeg around their necks because it seemed to prevent infection during the Bubonic Plague. The bubonic plague is more popularly known as the Black Death, because the bodies of infected victims turned black due to swelling of the blood vessels. The disease was as mysterious as the sweating sickness and apparently could be treated with nutmeg. Since this disease remains more elusive than the actual plague, yet the effectiveness or uselessness of nutmeg for it will remain unclear.

Additionally, nutmeg was believed to be superstitious and was said to have magical qualities. At one time, it was believed that carrying a small bag of nutmeg on your body could prevent broken bones. It was also believed that placing one nutmeg under the left armpit would attract followers, even lovers. Many cultures believe that nutmeg can protect themselves from evil.

In Fakfak West Papua, nutmeg has been a part of the life of the people for centuries. They call nutmeg henggi, and they believe that nutmeg is like a mother who always provides livelihood. For example, nutmeg growers In Pang Wadar Village, Kokas District (equivalent to a sub-district), Fakfak Regency, West Papua. For most families in Pang Wadar, nutmeg has supported their families, from fulfilling their daily needs, sending their children to school, to repairing their houses. Nutmeg is so precious to the community that no one dares to cut down the trees. “If someone cuts down a nutmeg tree, it's like he has dropped his pride,” (Harbowo and Nastitie, Kompas, Februari 2022). In Fakfak, the fluctuating production of nutmeg depends on the season, planting distance, maintenance, and the age of the plant. But beyond these factors, there is a belief within nutmeg-growing families in Fakfak that what happens within the family can affect the yield.

Folklore about Nutmeg in Fakfak

Several nutmeg-related folklores have emerged in Fakfak. For instance, consider the legend surrounding the origin of nutmeg. Nutmeg is said to have been planted by five different bird species: *wamar, tuktukmur, duktubur, wapour, and tjerah*. The leftovers of their excrement, which are spread across Fakfak, eventually sprout into nutmeg trees.

Furthermore, the nutmeg plant is revered as a princess (woman) who gives birth, known as Meri Totora. A Meri Totora ritual is done during nutmeg planting and harvesting to commemorate the princess. During the event, the finest nutmeg tree is chosen. The elders of the household then clothe the tree in white linen while reciting mantras. Several articles are placed at the bottom of the tree, including a plate of betel nut tobacco, a glass of water, gold, jewelry, threads, needles, knives, gongs, and money. These gifts are then distributed to ladies in the family, such as younger sisters or aunts. In the planting ritual, they beg for fertility and protection from the nutmeg princess. Meanwhile, the Meri Totora ritual, done at harvest time before crops are sold, represents thankfulness and thanks to Putri Pala (Amisa, 2021; Helweldery, 2017).

The nutmeg plant is often seen as a mother who nourishes her children. As a result, they respect the nutmeg plant as if it were their mother. When a nutmeg tree dies, the Fakfak community does not chop it

down; instead, they let it dry before planting a new one. It is stated that chopping down nutmeg plants recklessly is equivalent to murdering their mother (Hajid, 2024).

Caring for nutmeg plants is similar to caring for a pregnant woman. To have a healthy kid, a woman must be cared for in her womb for 9 months. If the kid is born before the due date, he or she will not be fully healthy. Similarly, nutmeg must be tended properly until the harvest season approaches. If harvested before the maturity period, the harvest will be imperfect (Frances, 2022).

The Fakfak community has several traditions and beliefs around nutmeg harvesting. For example, the Fakfak community acknowledges the traditions of kera-kera (sasi pala ritual). The tradition is a set of customary regulations governing when and how nutmeg can be harvested. With this usual norm, nutmeg harvesting cannot be done at any time, including by the plantation owner himself, to protect the quality of nutmeg output. Violation of the kera-kera tradition is regarded as non-compliance with customary standards and is thought to have a detrimental influence on agricultural output and ecological balance (Nickooflounun, 2024).

In addition, the Munmumpihe Ritual is well known. The residents of Adora-Us Village, Teluk Patipi District, Fakfak Regency perform this rite before collecting nutmeg. This ceremony involves making gifts of areca nuts (*kohom*), coffee beverages (*mehagk*), tobacco (*pandoki*), and cigarettes (*mahi*). This is a token of appreciation from the community to the ancestors who have preserved the nutmeg hamlet (Rahawarin, 2017: 15).

Folklore and the Human-Nutmeg Relationship

In recent decades, posthumanism has emerged as a theoretical framework that has impacted many social research. Posthumanism questions the anthropocentric character of research, which treats people and nature as separate entities. Anthropocentrism implies that people are self-sufficient individuals, whereas the "other" is entirely different. Anthropocentric study, for example, treats nutmeg as if it were a distinct creature from people. Nutmeg is both an inanimate thing and a natural resource that people may use. When nutmeg is viewed as a natural resource, people are placed at the center of everything, while having no mental or spiritual connection to the nutmeg itself. Nutmeg is solely seen as an object to meet human requirements. Meanwhile, posthumanism examines the interaction between humans and non-humans (Datta, 2016). Using this lens, nutmeg will be investigated as a whole object and a creature equal to humans. There is a physical, mental, and spiritual connection between nutmeg and humans.

The rise of posthumanism extends to literary studies, including folklore. Tok Thompson, an American folklore scholar, authored a book called Posthuman Folklore, which marked a theoretical milestone in combining concepts about folklore with posthumanism (Kaarlenkaski et al., 2020). Folklore should not be viewed as an exclusive domain of Homo Sapiens, but rather as a "shared heritage with most of life on Earth" (Thompson, 2018). Thompson (2018) sees folklore as an effective instrument for leading the cultural study of "beyond the human".

According to Thompson (2018), folklore may be utilized to examine cultural understanding in terms of psychology and cultural expression "beyond the human". Folklore may offer an overview of how society builds the "beyond the human" traits. By doing so, we will be able to better grasp non-humans' psychological circumstances and cultural manifestations, allowing us to come to know them better.

Folklore offers identification to entities that have been deemed "different" from humans (Bajpai,

2022). In the Fakfak tradition, nutmeg plants are represented as daughters who give life to the community, moms who feed children, and women who bear their offspring. Looking at how nutmeg is described in folklore, it is clear that it is portrayed as having the same strength and capacity as humans. Nutmeg plants can eat and conceive in the same way humans do. Even in the Meri Totora ritual, the nutmeg plant is dressed and given other trinkets to demonstrate that it possesses "human" features. Fakfak people also think that growing nutmeg trees is equivalent to marrying a lovely woman. Marrying a woman requires somebody to care for and be responsible for the wife and the relationship (Steni, 2019). With the assumption that nutmeg is a wife, it is clear that nutmeg is thought to have human characteristics. According to Ralte (2023), in mythology, nonhuman entities have the same attributes and capacities as humans. In mythology, non-human entities are treated equally with humans since they have the same attributes.

On a global scale, nutmeg was once a spiritual symbol. Especially during the black death pandemic. People believed this spice had magical powers to heal. Hence it has been used for centuries, and has become part of folklore, the belief in nutmeg was later scientifically proven as a powerful medicine. The fruit, nicknamed “Jansi Ban” or “Beans from Banda” by the famous medical scientist Ibn Sina, actually contains Isoeugenol molecules that are disliked by the fleas that carry the plague. The Myristicin and Elemicin compounds in nutmeg seeds and mace are also natural insecticides that are antimicrobial and were believed at that time to be able to save the lives of many people. This is proof that globally, nutmeg has long been considered a magnificent and superior entity.

Furthermore, nutmeg plants in Fakfak are represented as powerful women, such as daughters, wives, or mothers. Nutmeg plants are also described as magnificent entities because of their symbolism. The nutmeg plant is regarded as a princess, which indicates she is a superior character, a leader, and a guardian of society. The nutmeg plant is also seen as a mother, giving birth and feeding her offspring. She is the one who raises and looks for the community. Nutmeg as a wife depicts how nutmeg becomes a companion in human existence. More profoundly, nutmeg becomes a partner who will accompany people who have a strong inner tie, similar to a husband and wife. Nutmeg, therefore, can not only physically nourish and supply economic resources to the Fakfak people. Moreover, nutmeg plants hold spiritual importance as community leaders, defenders, guardians, and nurses, as well as life mates. Nutmeg trees provide human sustenance and serve as the foundation of civilizations.

According to Crews (2023), trees are frequently viewed as representations of life energy. Plants are said to have superior abilities that are brave, everlasting, and immortal. They can both defend and aid people. This is also relevant in Fakfak folklore. This is evidenced by the community's belief in the "death" of nutmeg plants. When a nutmeg plant dies, the community does not chop down the tree and instead allows it to dry naturally since they value it and do not want to "kill" it.

Furthermore, the Meri Totora ritual performed on the nutmeg plant at the start of planting and harvest season represents its extraordinary strength. Through chanted mantras, the community implores Princess Nutmeg (Putri Pala) to fertilize the nutmeg plants there. Princess Nutmeg is said to have the ability to fertilize. They think Princess Nutmeg can aid humans and enhance their lives. According to Ikonen et al. (2024), nature may communicate, protect, and assist people in coping with life if they are prepared to listen to it. This shows up in the Fakfak people's willingness to listen to and respect nutmeg plants, as seen by the Meri Totora ritual. The Munmumpihe ritual reflects the same idea. Before harvesting, the community praises the ancestors for protecting the nutmeg, demonstrating that the nutmeg plant is not treated indiscriminately. They recognize that nutmeg has been safeguarded by powers other than humans, and they must first express their gratitude before harvesting it.

In folklore, there is no distinction between humans and the "other" (Bajpai, 2022). There is a significant link between people and the "other". Everything is interconnected and intricate (Datta, 2016; Ralte, 2023). Folklore is the tale of encounters between humans and non-humans. Humans and non-humans aid one another in their daily lives. According to Fakfak folklore, nutmeg plants thrive on Fakfak soil due to the participation of five different species of birds: *wamar, tuktukmur, duktubur, wapour, and tjerah*. Fakfak nutmeg is also known as bird nutmeg because locals think that birds propagate nutmeg trees (Nuswantoro, 2022). Every time they completed planting nutmeg, the Fakfak people would beat the tree while calling the birds in appreciation. The Fakfak people think that this will result in fertile nutmeg plants. Birds, nutmeg trees, and humans share a strong relationship. They support each other develop and keep nutmeg. In folklore, non-humans can control humans and vice versa. There is no dominant entity in the interaction because both humans and non-humans have equal power (Ralte, 2023). In Fakfak nutmeg folklore, people, nutmeg, and birds interact equally, with each having their powers and tasks in cultivating nutmeg.

Maintaining the Relationship between Humans and Nature through Folklore

According to Bajpai (2022), in anthropocentric study, humans are seen as autonomous entities. Humans are valued more highly due to their freedom. This asymmetrical connection between humans and the "other" presents humans as the dominant self, capable of doing anything to the "other" (Bajpai, 2022). In environmental challenges, this imbalanced connection causes people to exploit nature. Several recent incidents of natural exploitation demonstrate how humans view nature as an object to be exploited and used for human profit.

Folklore can thus serve as an instrument for preserving human relationships with nature (Hidayat and Fardiansari, 2016; Rawanda et al., 2020). In some areas, folklore may serve as a tool for strengthening human-nature relationships and, eventually, raising human understanding of the importance of environmental protection. Folklore concerning woodlands, for example. People's views about forest folklore cause them to be cautious while opening land (Danandjaja, 1986).

Folklore is derived from a community's traditional ecological knowledge of resource riches, exploitation, and preservation (Osemeobo, 2009). A community's awareness of the natural world will inform the creation of folklore. Folklore regarding nutmeg plants is a reflection of the Fakfak community's understanding of how to cohabit with these indigenous plants.

Then, folklore is presented to Fakfak children, when they still lack a firm knowledge. Children can quickly learn the morals taught by nutmeg plants through folklore. Folklore then shapes children's perceptions, and the knowledge remains with them until maturity when it becomes a belief (Bajpai, 2022).

This understanding then shapes how Fakfak people act. Folklore can help individuals navigate their daily life (Danandjaja, 1991). Folklore also influences people's culture, which has an impact on natural resource usage (Osemeobo, 2009). The residents of Fakfak think that the nutmeg plant has a spiritual meaning. They also promote a close link between humans and nutmeg plants. Rath (2023) stated that living in peace with nature allows Indigenous people to focus on elements of their existence such as protecting and preserving natural resources, respecting communal life and collective decision-making, and practicing regenerative agriculture.

The Fakfak community's belief in the folklore that has formed leads them to carefully select nutmeg as part of preserving a relationship with nutmeg plants. According to folklore, nutmeg is only harvested

when it is old. The community utilizes a kera-kera or sasi system to ensure that the harvest occurs at the same time. People who consume nutmeg before harvest season face stringent traditional consequences, thereby preventing them from utilizing nutmeg on a big scale. This indicates that the kera-kera tradition assists the Fakfak people in maintaining a peaceful relationship with nature and guides them in keeping the environment balanced.

Folklore can be seen as a reminder of the strong link between human and plant thought (Crews, 2023). People's attitudes toward nutmeg are influenced by folklore. Nutmeg is seen as a topic equal to humans. This might indirectly influence community culture on the use and conservation of nature (Osemeobo, 2009; Rawanda et al., 2020). Thus, the existence of nutmeg folklore is crucial for the Fakfak community since it helps to sustain the community's link with nutmeg plants.

Conclusion

Nutmeg has been an important and highly valued crops for many countries throughout centuries. There are some belief and myth in nutmeg circulate around the world, from its uses for medicine, cooking, parfume, cosmetics, sex, give good luck to self safety.

Indonesia, as a major producer of nutmeg, also has many stories about the plant, including those from Fakfak Regency. Among the Fakfak community, folklore about the nutmeg tree emerges as a form of understanding by a society surrounded by this endemic plant. Reflecting how they coexist with a tree that has provided them with much of their livelihood. The variety of folklore surrounding nutmeg in Fakfak is diverse, including traditional rules like the adat kera-kera (sasi adat), ritualistic ceremonies such as the mery totora/mery tortor/meriktutora ceremony, and folklore like the story of five birds assisting in the dispersal of nutmeg in Fakfak.

The nutmeg tree in Fakfak is regarded as a grand and sacred entity, possessing power and abilities comparable to those of humans. Consequently, the community holds the nutmeg tree in great reverence. This respect is manifested in rules that prohibit the felling of nutmeg trees, even those that have died. Cutting down a nutmeg tree is considered to killing one's own mother and degrading one's dignity as a human being. Thus, old nutmeg trees are allowed to die and fall on their own, until a new nutmeg trees are grows.

These forms of nutmeg folklore in Fakfak demonstrate the strong bond between nutmeg farmers in Fakfak Regency and their trees. This bond is not just physical but also emotional and spiritual. There is no distinction between humans and non-humans; they assist each other in navigating life. This understanding then influences the Fakfak community behaves, guiding them in their daily lives and shaping their culture, which in turn affects how they utilize natural resources. Folklore about nutmeg plays a crucial role in how the community positioning the nutmeg tree in their lives. Nutmeg is seen as a subject equal to humans, not as an object (inanimate), but as a living entity that provides life to humans. Thus, nutmeg folklore has directed the community to live in harmony with nature and to use natural resources wisely. They do not exploit nature recklessly to meet their needs. But also considering environmental sustainability and the preservation of natural resources, particularly the nutmeg tree as their primary source of livelihood.

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Eating Onomatopoeia in Japanese Manga and English Webtoon: A Contrastive Analysis

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Abstract

Imitation sounds related to movement or objects can be discovered in various comics, such as webtoons, manhwa, manga, etc. For instance, the word "Bang" is linked to the auditory perception of an explosive sound, while "Knock-Knock" is related to the physical act of tapping on doors. It is a linguistic expression called Onomatopoeia or in Japanese known as giongo (giseigo) and gitaigo, which describe a situation that does not have an exact word. Eating food produces a sound like "nom-nom" or "mogu-mogu" when chewing something, "Gulp" or "Gokuri" when drinking a liquid object. This study examined the use of Onomatopoeia in Japanese manga and English webtoon. This study aimed to identify the different types of eating activities Onomatopoeia the author used and ascertain the contrasting equivalents of these onomatopoeic words in Japanese manga and English webtoons. This study conducted descriptive qualitative research to gather data from various manga and webtoon titles. This study concluded that Japanese onomatopoeia is more varied. It can be seen in the sound source, which is affected by the texture, its temperature, and flavor of the meal.

Keywords: *manga; onomatopoeia; webtoon*

Introduction

Onomatopoeia is a linguistic element that has a significant role in producing fascinating effects in visual media. Practically, it is often utilized in comics more than in other types of media. Comics primarily aim to entertain, as "comic" inherently suggests humor. Webster's Comprehensive Dictionary (2003: 262) states that "comics" seek to elicit amusement and absurdity. A comic page includes visual imagery and textual representations. When people read a comic, they enjoy the visual elements and engage with the language terms in the text. For example, onomatopoeia can enhance the appeal of comedic conversations. Currently, creators produce a substantial number of adequate onomatopoeic words. Hock (1986: 50) argues that people can generate onomatopoeic forms at any moment because sound imitation can occur in many ways and at various times.

In comics, onomatopoeia is specifically used to depict sound effects (Giyatmi et al., 2023). Moreover, as the act of identifying an object based on the emulation of the natural sound produced by the object (Eliza & Fahmi, 2022), it serves as a tool to effectively enhance the portrayal of sound. Moreover, it provides exact and appropriate descriptions whenever required. Considering this fact, it is evident that the onomatopoeia words possess an intrinsic connection with the object they refer to, as they represent the entities that produce a sound. For example, the terms *knock-knock* and *oink-oink* are literal imitations of the sounds they represent. Hence, each word is associated with the thing it denotes, thus indicating its role in semantics (Zulaikah, 2024).

Specifically, English onomatopoeic words are often restricted to specific linguistic contexts, such as comic books and graphic, animated presentation of events, meanwhile in the Japanese language, onomatopoeia encompasses a vast category of terms. In fact, according to one conservative estimate, Japanese make use of onomatopoeia three times as often as English. In Japanese, onomatopoeia is used in all kinds of prose and speech, formal or informal, whenever a precise, apt description is demanded. Therefore, this article employs Japanese manga and English webtoon to facilitate comprehension.

Ullman as cited in Muslima (2021) stated that there are two types of onomatopoeia: primary onomatopoeia and secondary onomatopoeia. Primary onomatopoeia is the imitation of sound created by the object itself, whereas secondary onomatopoeia occurs as a result of the relationship between an object's sound and its movement (Muslima, 2021). Furthermore, onomatopoeia in Japanese is classified into two categories based on Kindaichi and Asano (in Hinata and Hibiya, 1989).

a. Giongos are words formed from imitating the sounds of inanimate objects or living things. Giongo is divided into two types, namely:
   i. *Giseigo* (擬声語) is a replication of the vocalization of a living organism.
   こんこんが出るから、温かくして早く寝なさい。
   Konkon *ga deru kara, atatakaku shite hayaku nenasai.*
   "Because of the cough, warm yourself up and go to bed early."
   ii. *Gion'go* (擬音語) is an imitation of the sound of inanimate objects or the environment.
   この辺は、夕方になると**ぷうっと**ラッパをふきながらお豆腐やさんが回ってくるのよ。
   Kono hen wa, yuugata ni naru to ***puutto*** *rappa o fukinagara otoufuya-san ga mawatte kuru no yo.*
   "Every evening, tofu sellers come here and blow their horns."

b. *Gitaigo* is a form of onomatopoeia used to depict a certain situation. More precisely, gitaigo refers to words that implicitly depict a condition of occurrences that are not directly associated with sound. Kindaichi, as documented in Hinata and Hibiya (1989), identified *gitaigo* as being subdivided into three distinct types: *gitaigo, giyougo*, and *gijougo*.
   i. *Gitaigo* (擬態語) is a description of the condition of an inanimate object or a specific circumstance.
   このしつ、のりがききすぎて**ごわごわ**になっちゃったわ。
   Kono shitsu, nori ga kikisugite ***gowagowa*** *ni nacchatta wa.*
   "This paper has too much adhesive so it is stiff like cardboard."
   ii. *Giyougo* (擬容語) is describing the state or behavior of living things.
   このキムチ、おいしいけど辛いわね、舌に**ぴりぴり**くるわ。
   Kono kimuchi, oishii kedo karai wa ne. shita ni ***piripiri*** *kuru wa.*
   "The kimchi tasted good, but it was too spicy. My tongue felt like it was on fire."
   iii. *Gijougo* (擬情語) is a Japanese term used to describe a person's emotional or psychological state. Gijougo functions as an onomatopoeia that mimics and expresses human feelings, such as nausea, annoyance, surprise, etc.
   悪いことがたくさん起こって、**イライラ**している。
   Warui koto ga takusan okotte, ***iraira*** *shiteiru.*
   "A lot bad things happens, it made me upset"

There have been many studies on onomatopoeia, for example, the first study is an article entitled "Analysis of Onomatopoeia Meaning in The Manga 'Gyakuten Saiban' by Kenji Kuroda" written by Wahyudi

(2023) which discusses the contextual meaning of onomatopoeia found in the gyakuten saiban manga with the conclusion of finding 4 types of onomatopoeia, namely giongo, giseigo, gijougo and gitaigo. The second study is an article entitled "Giongo in Gekkan Shojo Nozaki-Kun Manga by Izumi Tsubaki" written by Muldani & Ali (2022) where this research focuses on onomatopoeia of the giongo type or imitation of the sound of inanimate objects and the surrounding environment in the Gekkan Shoujo Nozaki-kun manga with the results of the research finding 57 giongo in the data source. The third article is "Onomatopoeia usage in "Ao No Hako" Manga" written by Ibrahim & Ali (2024) discusses the use of onomatopoeia in ao no hako manga with the conclusion that 27 onomatopoeia data were found related to human activities and inanimate objects. The last study is an article entitled "Stability of Translation Across Sound Effect Type: Focusing on Onomatopoeia in Japanese Shonen Manga" written by Hooper & Takahashi (2024) which examines onomatopoeia in shonen manga with a translation approach.

Based on the explanations above, the researchers set out to analyze the onomatopoeia presented in Japanese manga and English webtoon. Specifically, the research gap between the previous research and this research is that this research focuses on the comparison of eating onomatopoeia in Japanese and English. Referring to the theory previously discussed, the English data focussed on the secondary onomatopoeia based on the types proposed by Ullman (1962). In addition, the Japanese onomatopoeia in this research focussed on *Gitaigo* based on the types proposed by Kindaichi and Asano (in Hinata and Hibiya, 1989). By doing this research, it is expected that the differences between Japanese and English onomatopoeia can be revealed.

Methodology

Because this research is expressed in words or as a description of an object, a qualitative descriptive methodology was implemented. In accordance with Nugrahani (2014), qualitative research concentrates on ontological activities. The primary form of data collection is in the form of words, sentences, or images that are meaningful and capable of fostering a more profound comprehension than mere numbers or frequencies. As a result, qualitative research is frequently referred to as a descriptive qualitative approach. The data are onomatopoeias, particularly those that are related to eating activities, that have been gathered from a variety of webtoon and manga titles that can be accessed through various websites. The data were subsequently analyzed to facilitate comparison based on their meanings.For data collection, the researcher used a non-participant observational strategy and did not actively engage in the characters' conversations in the comic.

The researcher accessed the comic through a webtoon application and website with selected data based on the availability of images featuring onomatopoeic language. The study focused on 13 distinct onomatopoeic words due to the prevalence of similar data configurations. Using note-taking, the researcher identified and chose the onomatopoeic terms from the comic strips (Sudaryanto, 1993, p. 135). The study employed the referential technique outlined by Sudaryanto (1993: 13) to analyse the onomatopoeic vocabulary found in English webtoons and Japanese manga literature. The data analysis process is a sequence of crucial steps. It begins with the classification of onomatopoeic terms, a key task that relies on framework. The semantic significance of these terms is then explained, with meanings identified in two distinct categories: lexical meanings and contextual meanings. Semantics is the study of the meaning of language units (Tjandra, 2016). A reliable source is used to determine lexical significance and contextual meanings. The study presents findings through both informal and formal methods. Analysts deliver analytical conclusions through conversational communication in the informal method, while they use written symbols and signs in the formal method.

Results and Discussion

English Onomatopoeia

Datum 1

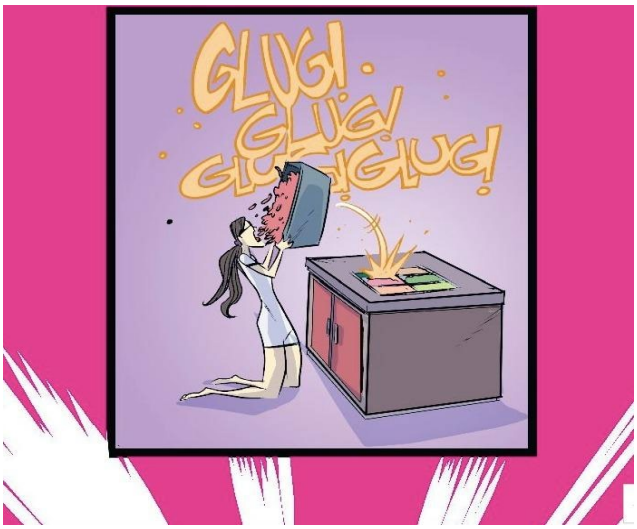

Figure 1. Onomatopoeia “Glug” in webtoon Eat FIghter.

The lead character, Eat Fighter, experiences the auditory perception of food after a previous episode of unconsciousness. Upon regaining consciousness, she experiences a sensation of hunger, prompting her to explore the hospital premises in search of sustenance stored within the hospital kitchen. Following that, despite harboring reservations due to her own aversion to the cuisine at that establishment, in direct response to hunger, the person ate the food, ingesting it without regard for its texture. A visual cue showing the protagonist's mouth open and the spoken phrase "*glug glug glug*," which substantiates the motion of the throat as it ingests nourishment, support this.

Datum 2

Figure 2. Onomatopoeia “Gulp” in webtoon Eat FIghter

The lead character of Eat Fighter experiences the auditory perception of food while consuming food. Throughout the eating competition, the contestants' eyes are closed to prevent them from visualizing the food and distinguishing between poisonous and non-poisonous options. This practice ensures that potential poisonous meals are not present throughout the competition. The use of the term "*gulp*" in a visual reference to the protagonist's oral cavity expanding during food ingestion supports this claim. This visual cue reinforces the act of the throat receiving nourishment.

Datum 3

Figure 3. Onomatopoeia “Chomp” in webtoon Eat Fighter.

In Figure 3, the term "*Chomp*" represents the auditory perception of food. Chomp can be interpreted as a copy of the sound of biting apples from other players' throws, as evidenced by the setting and an indicator depicting the main character, Eat Fighter, engaging in an apple-tossing game on one of the amusement rides.

Datum 4

Figure 4. Onomatopoeia “Crunch” in webtoon Eat Fighter

Figure 4 depicts a scenario in which the lead character engages in a subsequent eating competition, culminating in consuming the offered crackers. Without a signal, the character promptly retrieved and consumed the crackers. The presence of a modest opening of the character's mouth, accompanied by the bulging of both cheeks and the production of a *"crunch"* sound during the chewing process, proves this assertion. Onomatopoeia is observed in the narrative when the protagonist engages in a race to consume food, wherein they are compelled to expedite the process without considering the sensory attributes of the meal, such as its tender or firm texture.

Datum 5

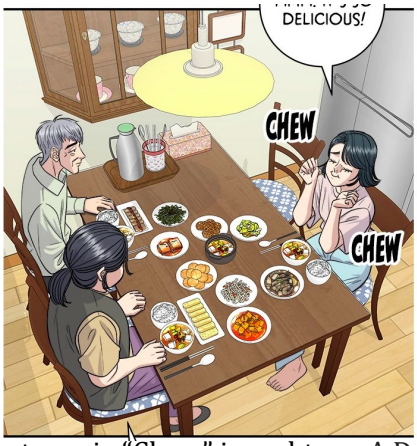

Figure 5. Onomatopoeia "Chew" in webtoon A DeadbEAT's meals

Figure 5 depicts the sound of 'chew', which simulates individuals chewing during the act of eating. The representation of a female figure deliberately hiding her lips while having protruding cheeks that imply she is holding food there for mastication supports this claim. Additionally, hand gestures and closed eyes further evoke the gratification experienced when consuming food. The activity occurred during the woman's meal with her uncle and aunt. The accompanying visual representation portrays a diverse range of Korean culinary offerings that were plentifully provided.

Datum 6

Figure 6. Onomatopoeia "Sip" in webtoon A DeadbEAT's meals

In the depicted incident, Jaeho encountered his girlfriend, during which they discussed the prospect of meeting their respective parents. Jaeho's prior acquaintance with his partner's parents served as the impetus for this interaction. Jaeho experienced anxiety due to his perceived rapid pulse, prompting him to

consume a glass of Americano. The term *"sip"* in this context can be understood as a sort of onomatopoeia, referring to the act of sucking a drink. Other evidence of this action includes Jaeho's closed but slightly conical mouth, which suggests the presence of suction on the drink, as well as the protruding cheeks indicating the entry of the drink into his mouth.

Japanese Onomatopoeia

Datum 7

Figure 7. *Giseigo* "カリ/*Kari*" in manga Shokugeki no Souma

In the data above, there is the onomatopoeia 'カリ/*Kari*,' which is a type of *giseigo* because it imitates the sound made by living creatures. In the context provided, Minegasaki is eating food consisting of potatoes wrapped in bacon that has been fried, creating a crispy texture. The onomatopoeia 'カリ/*Kari*' represents the sound produced when biting into food with a crispy texture.

Datum 8

Figure 8. *Giseigo* "モグモグ/*Mogu mogu*" in manga Shokugeki no Souma

Figure above displays data on the onomatopoeia type *giseigo*, which is the imitation of the sound of living things. The specific *giseigo* being referred to is "Mogu-mogu". This data pertains to Nakiri Erina's evaluation of the food provided by Yukihira Souma, in order to confirm its flavor once more. In order to generate the onomatopoeia "*Mogu*" Nakiri Erina engages in repeated chewing of the dish. The *mogu* onomatopoeia heard here is a mimicry of the auditory sensation produced by the act of chewing in the oral

cavity during meals. This onomatope has the equivalent of “Nom-Nom” in English.

Datum 9

Figure 9. *Giongo* ”ずるー/*Zuruu*” from Manga Shokugeki no Souma

In the picture above there is the giseigo of “*Zuruu*”. Looking at the context of the picture, Charme is eating soba by slurping it, in Japanese culture making sounds when eating ramen, soba, etc. is a way to tell the food maker that the food they made has a good taste so at that time Charme made a “Zuruu” sound which is an imitation of a mouth flare when slurping food.

Datum 10

Figure 10 . *Giongo* “ぱくっ/Paku” from Manga Shokugeki no Souma

In the picture above there is a Giseigo onomatopoeia “*Paku*”, this onomatopoeia is the sound of the process when teeth touch a solid object. For example, each of the pictures above is biting a fork and chopsticks and producing the sound “*paku*”.

Datum 11

Figure 11 . *Giongo* "ホフホフ/*hofu-hofu*" from Manga Shokugeki no Souma

In the image above, there is the onomatopoeic word '*hofu-hofu*.' The context in the data above is a chef eating food that is still hot, which leads to an expression of enduring the heat, marked by the appearance of the onomatopoeia '*hofu-hofu*.' This is evidenced by the onomatopoeia being included in the image of the steam.

Datum 12

Figure 12 . *Giseigo* "サク/*Saku*" from Manga Shokugeki no Souma

In the data above, there is the onomatopoeia 'サク/*Kari*,' which is a type of *giseigo* because it imitates the sound made by living creatures. In the context provided, Lucie Huga is eating food called quiche, a french dish that is covered with crispy pie. The onomatopoeia 'サク/*saku*' also represents the sound produced when biting into food with a crispy texture like onomatopoeia "*kari*".

Datum 13

Figure 13 . *Giseigo* "ひりひり /*Hiri-hiri*" from Manga Shokugeki no Souma

In this data, there is the onomatopoeic word '*Hiri-Hiri*.' The context in the image above is Yukihira Souma and Tadokoro Megumi tasting food that will be served at the festival. The food has a spicy flavor, causing a burning sensation in the mouth when eaten. This sensation is marked by the appearance of the onomatopoeia '*hiri-hiri*.'

Conclusion

Based on 13 data consisting of 7 Japanese onomatopoeia and 6 English onomatopoeia, this research revealed that Japanese onomatopoeia is more varied. It can be seen from the sound source which is influenced by the texture, temperature, and flavor of the food. For instance, the onomatopoeic term "*Hiri-Hiri*" describes the pain that spicy food causes. Additionally, reduplication is an essential feature of the typical Japanese onomatopoeia pattern. Moreover, English onomatopoeia frequently derives from imitating the sound of moving organs while eating. For example, the onomatopoeic word "Gulp" is derived from the peristaltic movement of the esophagus that occurs while consuming something. Further research can explore the cross-cultural factors and can enhance comprehension of onomatopoeia employed in daily communication.

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Redefining the Human-Nature Relationship through Sara Teasdale's "There will come soft rains"

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Abstract

In recent discussions concerning the topic of environmental conservation and sustainability, it is not unusual to see the debates focused on personifying Earth's ecosystems as individuals in need of protection. Although keeping the ecological discourse is important and fundamental for maintaining nature's systems, depicting them in the concept of "saving the Earth" might be creating a misunderstanding that Earth is a sentient being with its own emotions and intentions. The present analysis considers what we hope would be a solution; Sara Teasdale's "There Will Come Soft Rains". Teasdale's poem presents an indifferent earth where life thrives without human presence. The poem highlights the insignificance of human endeavours in the broader context of nature. Through contrasting imagery and tone, the poem shows the enduring power but indifference of nature, allowing for reflection on humanity's relationship with the natural world and the consequences of its interaction.

Keywords: *Ecocriticism; ecological awareness; poetry; Indonesian literature*

Introduction

In the last five decades there has been a surge of interest in Ecocriticism. Ecocriticism is a literary criticism that pays attention to the interaction between literature and the natural world (Barry, 2002). It is a relatively young movement emerging as early as the 1980s. Both titles of this topic, "green studies" and "ecocriticism", are the terminologies used to designate this critical approach.

It started in the USA in the late 1980s and the UK in the early 1990s. Even so, according to Michael P. Branch, the term "ecocriticism" can be traced to William Rueckert's work "Literature and ecology: an experiment in ecocriticism" from 1978. But literary works containing ecocriticism has existed much longer. In the United States, ecocriticism takes literary inspiration from three nineteenth-century American writers; Ralph Waldo Emerson (1803-1882), Margaret Fuller (1810-1850), and Henry David Thoreau (1817-1862) (Garrard, 2004). Their works talk about nature, life force, and wilderness. These three are known as "transcendentalists", people who believes that a natural goodness exists in every person. They were the first significant literary movement in America to attain "cultural independence" from European models who tend to be more romanticists.

As mentioned before, opposed to the American transcendentalism of the 1840s, the British form of ecocriticism takes its inspiration from British Romanticism of the 1790s. Jonathan Bate, one of the advocators of the idea that with colonisation comes deforestation, is a key figure supporting Britain's side. Primarily, what ecocriticism does is that it studies books again from an environmental angle, paying close attention to how the natural world is depicted (Ryden, 2015). Then they look at ecocentric principles such as growth, energy, balance & imbalance, symbiosis, and sustainable or unsustainable resource. They further

look into other book created by the same author to see if the author has a particular style. Some books may be assigned to canonical weight to authors who emphasize nature as a significant component of their literary works, such as the American transcendentalists or British Romantics.

Problems nowadays arise when Youtubers such as Fearless & Far, with 2.5 million subscribers advocate tribal wisdom from a Zimbabwe tribal leader who say that chemicals in one's shirt is a form of practicing witchcraft ("(181) Asking Tribal Elders Life's Big Questions - YouTube," n.d.). He claims that it is better for humans to return to nature and use gazelle skin which is completely natural. The tribal people fear and are bewildered with people from the city because they live in such an unnatural environment. Concrete buildings, moving machines, and chemicals are unnatural to them, and they should revert as quickly as they can to nature or else, nature will be in a position of imbalance. The understanding seems to be that nature will destroy us because we are not acting a "natural" manner. This is what this presentation will hopefully want to change. The purpose for environmental activities/ or ecocriticsim should not be based on "things nowadays are unnatural".

Methodology

This paper will focus on ecocritical ideas in the poem that will be examined by using qualitative descriptive approach in order to further elaborate its points (Highnett & McDermott, 2015). Passages are chosen while keeping in mind a wide representation of ecocritical aspects. With a focus on extracting relevant passages and explaining how their cultural and symbolic aspects point out towards ecocriticism, this paper will hopefully offer a useful analysis. Therefore, this research aims to explore the connection between ecocriticism and Sarah Teasdale's poem.

Results and Discussion

Sara Teasdale starts the first three stanzas in a tone that echoes American Transcendentalists' view on wilderness. The first three stanzas are descriptions of nature after humans. Beginning itself with a description of nature which may be universally understood by readers, the poem paints a nonchalant nature and its living creatures.

"There will come soft rains and the smell of the ground,
And swallows circling with their shimmering sound"

We can observe the use of calm vocabularies here by the use of "soft rains", "shimmering", and "smell of ground". In the further stanzas, these vocabularies continue to be repeated. The purpose of this is to strengthen the nonchalant attitude of nature if humans were to disappear (stanza 5).

Multiple environments are used to highlight this. The first stanza is used to describe air and earth. Water environment and forests are touched upon on the second stanza. Before finally a brief description of the urban environment in the third stanza. In all of them, nonchalance towards the non-existence of humans reverberates; frogs singing, robins whistling, plum trees swaying gently.

Teasdale deliberately uses this vocabulary to communicate a reminder which also is shared with Transcendentalists such as Thoreau, Whitman, Emerson, towards humans. Humans, which at that time were laying waste upon nature while they themselves were at war with each other. More precisely, Teasdale tries to remind that the dreamy visions of political leaders won't last forever. Once the war ends, humans

disappear, and the patriotic speeches about having to go to war for your country are heard no more, animals and plants will take over.

The last stanza of her poem may be one of her strongest.

> *"And Spring herself, when she woke at dawn,*
> *Would scarcely know that we were gone"*

Implied here is the fact that throughout the course of the planet, Humans exist as only a fraction of it. The wake of another spring, might not necessarily be one with humans in it. This is true if we see how fragile land-dwellers are. After multiple extinction events, species change and are replaced with strikingly different ones more suited for the new environment. Humans now have the tool to render themselves extinct; say they use it, they can make certain that their history stays a mere fraction.

Conclusion

Sarah Teasdale's poem shows a resilience of nature through its nonchalance towards even the most extreme of human influence. As opposed to acting as motivator to propel human greed, this should be a motivator for humans to start taking care of the degrading nature.

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‘Gundala’ (2019) and ‘Batman Begins’ (2005): Personal and Cultural Value in Forging Hero’s Path

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Abstract

There are a lot of superhero movies nowadays, this movie usually tells the stories of the making of a hero and how they will save the day. This article will analyze the film Gundala and Batman Begins using Freud’s Id, Ego, and Super Ego theoretical framework by analyzing the main characters, Sancaka and Bruce Wayne, to see the personal background that influences the character development of both heroes. The comparison highlights the internal conflicts and development of both characters, through the lens of Freud's psychoanalytical framework and the cultural background surrounding the characters. The analysis reveals that Sancaka becomes a hero because society needs him to become one, while Batman becomes a hero for personal reasons. The cultural and societal values behind them also influenced Sancaka and Bruce Wayne's development. Sancaka's way of becoming a hero was influenced by the Indonesian values of community and the struggles of poor people fighting for corruption. Bruce Wayne on the other hand was influenced by the Western values of justice and individualism. The different values reflected by both main characters in forging their hero’s path are deeply influenced by their cultural background.

Keywords: *psychoanalysis, values, cultural, personal, development*

Introduction

Superhero genres have been dominating the film industry for the past few years. Hollywood blockbuster movies with characters like Iron Man, Batman, and Spiderman have shown the world how movies in the heroism genre can prosper in the cinema. Besides the fight scenes that seem out of this world, this type of movie also tells stories of how someone becomes a hero. It is certainly addicting to watch the hero beating the villain and capturing the heroine's heart while saving the world. This type of movie is what the audience expects to see from a hero. But, how could that hero choose to become a ‘hero’? Do they become heroes because they were forced? or simply because they want to protect their loved ones? It has always been a question of where that heroism comes from. One example of hero-making is Superman, who came from another planet to Earth and was raised by a farmer to be a good person, then a hero. Another one is Spiderman, who became a hero because a radioactive spider bit him. But, not all heroes have the same origin story. Every hero has a reason to become a hero. Many aspects can influence their decision to become a hero, and one of them is their background, Peter Parker takes the mask of Spiderman because he grew up with people who always loved and cherished him leading to his most popular quote “With great power comes a great responsibility.”. The other aspect is based on the cultural background of where the hero is made, like how Captain America perfectly portrayed American ideals of a soldier fighting in WWII.

Nowadays, Heroism-genre movies have started to expand beyond the scope of Hollywood and

American cinema. Every country has at least one hero who portrays their culture and values. One of which is the movie *Gundala*, a superhero movie based on a popular comic in Indonesia with the same name. This movie tells the story of a person named Sancaka who grew up in a harsh environment surrounded by corruption and violence leading him to become the hero of the people, Gundala. This research will compare the movie *Gundala* by Joko Anwar from Indonesia and *Batman Begins* by Christopher Nolan from America.

There are several studies related to this topic. Loway and Nurochman (2023) conducted research on Kat Stratfords's personality in the movie *10 Things I Hate About You* through the lens of Id, Ego, and Super Ego. The researcher concludes that Kat Stratford's personality is dominated by his Id of anger. Another research conducted by Ullah et al. (2021) explores the concept of Freud's Id, Ego, and Superego by comparing the character of Tyler, the narrator, and the society in Chuck Palahniuk's novel *Fight Club.* From this research, they found that in the novel *Fight Club,* the Id is portrayed by Tyler as not thinking about morality and ethics, while the Ego is symbolized by the narrator who acts rationally and realistically. It shows that the Id is the basic and true nature of man, while the Ego and Superego are the by-products of society.

Both *Gundala* (2019) and "Batman Begins" (2005) explored how the main characters, Sancaka and Bruce Wayne decided to take the mantle of heroes. However, the analysis of these two heroes is never been conducted before. This paper aims to fill that gap by analyzing both characters' Id, Ego, and Super Ego and their values in forging their hero's path and also looks at the cultural values behind both characters and how they influence their heroism.

Methodology

The primary data is taken from the main characters in the movies Gundala (2019) and Batman Begins (2005), which can be found online. The analysis will compare Sancaka and Bruce Wayne throughout the movie. This research focuses on how Sancaka and Bruce forge their hero paths through a psychoanalysis approach by applying Freud's theory of Id, Ego, and Superego.

Sigmund Freud's psychoanalysis theory offers an insight into human minds. He developed his theory and divided it into three parts of structures that make a human mind, Id, Ego, and Super Ego. The Id according to Lapsley (2011) is "the oldest and most primitive psychic agency, representing the biological foundations of personality. It is the reservoir of basic instinctual drives, particularly sexual (libidinal) drives, which motivate the organism to seek pleasure." The Id is a part of the human mind that only wants pleasure, meaning we only do pleasurable things that benefit us without thinking of any rules.

According to Freud, The Id can be suppressed by the Superego, the moral and ethical part of the psyche, which is concerned with right and wrong and strives to uphold societal and cultural norms and values. Super Ego is the moral center, it tells us about what is right and wrong.

The Ego on the other hand is the rational and conscious part of the psyche, which mediates between the Id and the Superego (Yang, 2023). The Ego is the balancing act, as the Ego seeks to satisfy the need of the Id is driven by pleasure and the need of the superego which is the moral compass of the individual. If the Ego manages to balance the id and superego, it will create harmony in individual minds.

The data collected in this research is done by watching both movies, Gundala (2019) and Batman Begins (2005). The focus of the research is to compare their main characters, Sancaka and Bruce Wayne. From the collected data taken from the main characters, the researcher will categorize based on Freud's

theoretical framework, the Id, Ego, and Super Ego. The analysis will be done after data is collected. The researcher will compare both, Sancaka and Bruce Id, Ego, and Super Ego. Based on the comparison the analysis will look at the cultural and societal values behind them to determine how these values affect their hero's path.

Id of Sancaka and Bruce

> **Sancaka's Mother**: "Sancaka besok ibu harus pergi ke luar kota, ada yang nawarin ibu kerjaan."
> **Sancaka**: "Nginep?"
> **Sancaka Mother**: "Iya, cuma sehari kok. Bapak kan setahun udah ga ada. Rumah ini juga udah dijual."
> (Anwar, 2019, 00:09:00)

At the beginning of the movie 'Gundala,' Sancaka Id is first presented during his childhood era. After losing both of his parents, Sancaka becomes an orphan. Being left with no money, Sancaka is forced to live as a street child, living in a harsh environment full of violence. This makes Sancaka's actions motivated by the basic instinct of survival. Sancaka Id is reflected in his action for self-preservation and self-protection only focusing on himself with little regard for the well-being of others.

As Sancaka grows older his Id continues to influence him. Id dominates Sancaka's character to avoid getting involved with others. He is driven by his desire to avoid trouble and maintain his safety. Even when he sees other people suffering. As we can see in the movie Gundala (Anwar, 2019, 00:26:26-00:27:01) when he witnesses the injustice happening around him, his first action is turning his head around and ignoring it. He chooses to walk away rather than confront while ignoring those who need him.

> **Sancaka:** "Aku bukan jagoan. Aku juga gatau gimana tadi caranya lawan mereka."
> (Anwar, 2019, 00:56:06)

Even after somehow acquiring his power, Sancaka still shows reluctance to help the others. When he was approached by market residents and Wulan to fight the thug. He still showed resistance and hesitated to help them. Sancaka's Id is evident as he prioritizes his safety over his moral duty and responsibility.

> **Joe Chill:** "Wallets, Jewelry! Come on, fast!
> **Thomas Wayne**: "That's fine."
> **Joe Chill**: "Fast'."
> **Thomas Wayne**: "Take it easy."
> (Nolan, 2005, 00:13:02)

Meanwhile, in *Batman Begins,* Bruce Id can be seen in a lot of events happening throughout the movie. His childhood flashback presents us with the very reason for his path of becoming Batman. The shock and horror when he first witnesses his parents being murdered by a robber named Joe Chill. These events greatly affect Bruce who is little at that time and causes some kind of trauma for young Bruce. It is because of this event that finally drives Bruce to the path of revenge on the person responsible for killing his parents. At this point, Bruce Id presented as is to kill the very same person who killed his parents.

> **Bruce Wayne:** "Rachel, this man killed my parents. I cannot let that pass. And I need you to understand that."
> (Nolan, 2005, 00:23:05)

It can be seen when the trial for his parents' murderer is conducted to judge Joe Chill once again. Disappointed by how the government dealt with the criminals. Bruce who is consumed by anger and grief plans to kill Joe Chill himself (00:22:00). He prepares his gun and is ready to shoot the criminal, but when he is going to kill him, another person has already done the job. This desire for revenge reflects Bruce Id's wanting to kill his parents' murderer.

> **Rachel:** "You care about justice? Look beyond your pain, Bruce. This city is rotting. They talk about the depression as if it's history. It's not. Things are worse than ever down here. Falcone floods our street with crime and drugs preying on the desperate, creating new Joe Chills every day. Falcone may not killed your parents, Bruce. But he is destroying everything they stood for."
> (Nolan, 2005, 00:25:32)

However, after failing to kill Joe Chill, he witnesses the injustice that happens around the city of Gotham. The crime lords and the corrupt started to take control of the city of Gotham after Bruce's parent's demise. As Bruce grows older, his desire for revenge shifts to those criminals and corrupt who are tainting his parents' legacy. He abandons his life full of privilege and embarks on a journey of self-discovery. He traveled the world and immersed himself in the criminal world, trying to understand the nature of criminality (Nolan, 2005, 00:30:30). This journey of self-discovery led him to join an organization called the League of Shadows to seek means to fight injustice.

Both Sancaka and Bruce Id are driven by the same trauma and fear of losing their parents at a young age and being an orphan. However, the conclusion of both their Id is different because of the cultural values behind them. Both of them grow up differently. Sancaka Id is shaped by the harsh realities of Indonesian people who have been left by their parents, and grow up in a poor condition where he has to fight for survival, causing him to avoid conflict that happening around him and preserve himself. This influences Sancaka Id where his reluctance to help others, reflects the struggles of poor people. Meanwhile, Bruce Id is mainly fueled by his desire for revenge on those who wrong him, reflecting the American values of individuality and the pursuit of justice.

Super Ego of Sancaka and Bruce

> **Sancaka Father's:** "Kalau orang lain gamau memperjuangkan keadilan, bukan berarti kita harus begitu juga."
> **Sancaka:** "Tapi kenapa?"
> **Sancaka Father's:** "Karena kalo kita diam saja melihat ketidakadilan didepan mata kita. itu tandanya kita bukan manusia lagi."
> (Anwar, 2019, 00:03:15)

Sancaka's moral compass and values are shaped by the experience and lessons learned from the people around him. The foundation of his moral compass is first shaped by his father and mother at the beginning of the movie when his father with the other worker fights for worker's rights.

> **Sancaka Fellow Worker:** "Ga ada guna-nya hidup kalo ga peduli, cuma mikirin diri sendiri."
> (Anwar, 2019, 00:41:08)

Another foundation in building Sancaka's moral compass comes from his fellow workers. He witnesses his fellow worker save a thief who has been chased, this person taught Sancaka a life lesson about what is life without helping those who need it.

Sancaka's Superego began to influence him after he realized what he could have done more to help

other people. Wulan told Sancaka that the people need hope to fight. Sancaka begins to grow his sense of responsibility guided by the influence to fight for justice and protect the weak. the experiences and values he learns from his surrounding becomes important as he realizes he could use his power for greater good.

In *Batman Begins,* Bruce Wayne's Super Ego is also deeply influenced by his parent's teaching, particularly by his father, Alfred, his family's loyal butler, and Rachel, Bruce's childhood friend.

> **Bruce**: "Did you build this train, Dad?"
> **Thomas Wayne:** "Gotham's been good to our family, but the city's been suffering. People less fortunate than us have been enduring very hard times. So, we built a new, cheap public transportation system to unite the city and at the center. Wayne Tower."
> (Nolan, 2005, 00:11:05)

Thomas Wayne's commitment to improving the lifestyle of the people of Gotham greatly influences Bruce to take the path of protecting the legacy his father left behind which is the well-being of the city of Gotham. These ideals set Bruce on the path of becoming a hero who fights injustice in the city of Gotham. Bruce's Superego is evident in his decision to protect the city of Gotham.

> **Ras Al Ghul:** "Gotham time has come. like Constantinople and Rome before it, the city has become a breeding ground for suffering and injustice. It is beyond saving and must be allowed to die. This is the most important function of the League of Shadows. It is one we've performed for centuries. Gotham… must be destroyed.
> (Nolan, 2005, 00:35:40)

> **Bruce**: "I will go back to Gotham and I will fight men like this but I will not become an executioner.
> (Nolan, 2005, 00:36:26)

Bruce's Superego is also marked when he faces a challenge when he joins the League of Shadows. This organization seeks to enact justice by destroying the corrupt city of Gotham. But, this organization's goal is the opposite of what Bruce wants in enacting justice. This creates a conflict between Bruce and the League of Shadows where the organization believes Gotham is beyond saving. Bruce's rejection of destroying Gotham and choosing to save the people in it signified a moment where his moral compass goes beyond what his id wants. his belief in the importance of justice, where criminals will be judged even in a city as corrupt as Gotham serves as his Superego.

The superego of both Sancaka and Bruce is shaped by their respective cultural and societal values. In Sancaka's case, his Superego is influenced by the Indonesian values of community and responsibility. These values set Sancaka's moral compass, as he was taught by his parents and elders to stand up for justice right and help others. He realizes that he has a responsibility to help his community fight crime and corruption. In contrast, Bruce's Superego is deeply influenced by the values of individualism where he chooses to save the city because of his father's legacy.

Ego of Sancaka and Bruce

Sancaka's Ego emerges when he finally realizes that he needs to balance his self-preservation with his realization that he has the power and responsibility to help those in need.

> **Sancaka:** "Kalau pun aku datang lebih awal semalam, aku tetep gabisa mencegah semua ini."
> **Wulan:** "Gak masalah, mereka-mereka ini gapunya harapan sebelumnya. kemarin mereka tiba-tiba punya

karena kamu datang. cuma itu yang mereka butuh. Kalau kita tidak melwan ketidakadilan didepan mata itu artinya kita telah kehilangan kemanusian."
Sancaka: "Apa yang harus kita lakukan sekarang."
(Anwar, 2019, 00:58:03)

The development of Sancaka's Ego becomes evident when he is confronted by the harsh realities happening around the people near him. Seeing the suffering happening around him. He becomes more aware of the corruption and injustice that is consuming this city. This makes Sancaka reconsider his reluctance to help.

The turning point of Sancaka's Ego is when he realizes he has the power to fight corruption and be the hope that the people need (Anwar, 2019, 01:04:20). This shift in perspective is the key moment in Sancaka's character development in forging his hero path, as his ego balances his id of self-preservation and the superego of his responsibility in enacting justice and using his power for the weak. For this reason, Gundala is created as the personification of the Sancaka Ego.

Alfred: "Are you coming back to Gotham for long, Sir?"
Bruce: "As long as it takes. I want to show the people of Gotham, their city doesn't belong to the criminals and the corrupt.
(Nolan, 2005, 00:39:49)

Similarly, Bruce recognizes that to enact justice and keep other people safe he needs to create a symbol. A persona that will bring fear to the face of the criminal. Throughout the movie, Bruce's decision to take the mask of Batman is to bring vengeance to the criminals who have been destroying Gotham. It serves as a reminder that Bruce Id is driven by revenge on those who are trying to destroy the city and the legacy that his father left behind. However, unlike the Id which seeks vengeance. Bruce's Ego tries to balance his Id and the Superego. It is reflected when he develops his alter ego. Bruce's decision to take the mask of Batman is his manifestation of the Ego to balance the Id desire to seek vengeance against those who ruined his parent's legacy, while also keeping the moral compass that have been taught by those around him. Bruce Ego comes from his desire to enact justice for criminals while still keeping the goal of protecting his city and his moral code for not killing.

The Ego presented by both Sancaka and Bruce plays an important role in balancing their Id and Superego. However, the way they both achieved their balance differs in reflecting their cultural values. Sancaka's Ego is shaped by balancing his id and keeping his self-preservation while growing his responsibility to help others with the power that he has. Sancaka's journey from a person who only thinks about his protection, to the protector and hope of the community around him, reflects Indonesian cultural values of community, responsibility, and the struggles of poor people fighting for justice and corruption. Bruce's Ego, on the other hand, is driven more by the American values of individualism. Bruce's decision to take the mantle of Batman is driven solely by vengeance following his parent's death. In doing so, he creates Batman, the personification of his Ego in seeking revenge, while also balancing it with his moral code of protecting the city his father left behind.

Despite their differences, both Sancaka's and Bruce's Egos are deeply aligned with each other. Both of them have the same sense of duty and responsibility in keeping their city safe. Sancaka's id drives him to protect the people of his community, while Bruce Ego drives him to fight for justice in the city of Gotham.

Discussion

Both Sancaka and Bruce's journeys and development are deeply influenced by their cultural and societal values. Sancaka's development told in the movie *Gundala*, reflects the Indonesian cultural and societal values of community, responsibility, and the struggles of poor people fighting for corruption. These values are the very reason Sancaka developed in forging his hero path as Gundala, from a person who was reluctant to help others to a symbol of hope for the people. The values of community and responsibility are reflected by Sancaka who initially only thinks about his one protection, realizing the responsibility he has and the community that needs the symbol of hope.

Bruce's way of becoming a hero is shaped by American cultural values of individualism and justice. These values are reflected in the creation of his Batman persona. The decision to become Batman is solely driven by his desire to avenge his parent's death reflecting the values of individualism. Bruce's journey also reflects the values of justice, where his commitment to fighting crime and keeping Gotham City safe comes from his belief in enacting justice

Conclusion

Freud's psychoanalysis approach to Id, Ego, and Super Ego provides a necessary framework for comparing both the main characters of the movie Gundala (2019) and Batman Begins (2005), Sancaka and Bruce Wayne. The analysis provides necessary data to see the cultural and societal values both main characters have in forging their hero's path.

In the movie Gundala, Sancaka Id is reflected in his action to keep self-preservation and protection. As he grows up in harsh environments, he develops a basic instinct for survival resulting in his Id where he tends to avoid trouble, even when he sees other people suffering reflecting the struggles of the poor. Meanwhile, Sancaka's Superego is shaped by those who are close to him. These people indirectly teach Sancaka the importance of helping others who need them. The turning point of his moral compass is when he witnesses the injustice happening around him. These events make Sancaka begin to develop a sense of responsibility. His transformation into taking the persona of Gundala serves as an Ego, where Sancaka balances his need for self-preservation with the responsibility to help his community.

In the movie Batman Begins, Bruce Id is driven by his desire for vengeance where he wants to kill the person who murdered his parents. But, as the movie goes on, Bruce Id starts to shift to the one who taints his parent's legacy, reflecting the American values of Individualism and pursuit of justice. In contrast to Sancaka, Bruce's moral compass develops after he realizes the need to protect his parent's legacy leading him to become the protector of Gotham. He believes in justice. Bruce's Ego then becomes evident when he balances his need os seeking revenge with the principle of justice and the moral code of no killing.

The cultural values and society behind both Sancaka and Bruce are portrayed through their hero-making journey. Sancaka's hero path reflects the Indonesian values of community, responsibility, and the struggles of poor people fighting for corruption. The community doesn't want to be oppressed anymore. That is why Sancaka takes the mantle of a hero, to represent the people of his community. Bruce's way of becoming a hero is influenced by the American values of individualism and justice. he wants to protect his city out of his desire to seek vengeance and justice for his parent's murder.

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The Cultural Meaning of the *Tasi Mosa* Ritual Song in Palu'e Island, Nusa Tenggara Timur

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Abstract

This study explores the cultural significance of the Tasi Mosa ritual song within the Pati Karapau ceremony in Palu'e Island, Nusa Tenggara Timur, Indonesia. The Pati Karapau ceremony, which involves the sacrifice of a buffalo, is an important cultural event that reflects the community's reliance on agriculture, reverence for ancestors, and holistic approach to health and well-being. Using qualitative research and semi-structured interviews, this study explores the socio-historical, religious and reconciliation meanings embedded in the Tasi Mosa ritual song. The findings show that the song encapsulates the prayers and hopes of the community, emphasising their historical dependence on agriculture, the importance of ancestor worship, and the role of communal rituals in fostering social cohesion and collective identity. The song's appeals for health and protection underline the cultural importance of reconciliation through healing and restoration. This study concludes that the Tasi Mosa ritual song is crucial for preserving cultural identity and transmitting values across generations.

Keywords: *Cultural Meaning; Tasi Mosa; Palu'e Island*

Introduction

Ritual is a procedure in a ceremony or a sacred act performed by a group of religious believers. Performed by a group of religious believers. It is characterised by various elements and components, namely the time, the place where the ceremony is carried out, the tools in the ceremony, and the people who carry out the ceremony. perform the ceremony. Basically, rituals are a series of words, actions actions of religious adherents by using objects, equipment and certain equipment, in certain places and wearing certain clothes as well (Imam Suprayogo, p. 41. 2001). Tradition is generally understood as knowledge, doctrines, habits, practices and others that are passed down from generation to generation including the method of conveying the knowledge, doctrines and practices. Anisatun (p. 15, 2009) also said that tradition is a custom that is carried out from generation to generation and is still continuously carried out in society, in each place or tribe is different. One of the most unique place that have beautiful culture is Palu'e Island.

Palu'e Island is one of the more than twenty islands that Nusa Tenggara Timur has, among other provinces (Kemmerling, 1929, p. 29). Palu'e Island, also referred to as *Nua Lu'a* locally is part of Sikka Regency, Nusa Tenggara Timur Province. Palu'e is an island in Palu'e Regency and one of its subdistricts. One of the regional tongues used by the Palu'e people is Sara Lu'a, or Palu'e language. Only the Palu'e language, or *Sara Lu'a*, as it is spoken in Ko'a Hamlet of Rokirole Village is the subject of this study. With the help of their language, folktales, music, dances, and ceremonies, Palu'e island manages to retain their distinct culture. In the culture, there are a lot of symbols that come from the traditional rituals held by people in Palu'e, one of which is *Pati Karapau* ceremony.

The term *"Pati Karapau"* itself refers to the Buffalo Sacrifice. The buffalo is considered to be the most sacred animal in Palu'e. Its blood was intended by *hada* or law to substitute human blood, even though this was never made clear (Vischer, 1992, p. 84). The buffalo that is slaughtered in this offering serves as a representation or symbol of the Palu'e traditions thanksgiving ritual to the *Era Wula Wathu Tana* (The Creator and the Ancestor). It is prepared and kept up for five years by *"Lakimosa Tana,"* who leads the ritual rite, and *"Lakimosa Pati,"* who slaughters the sacrificial animal. It is only performed every five years after people brought the buffalo or *Pua Karapau* from Lio to Palu'e. Here are some steps of *Pati Karapau* ceremony such as *Uru Nera, Hasa Hupi, Wathu Mite Patola, Oro Cipo, Oro Cai Rangga, Khau Polo*, *Rotolo and Phoka Bu'u Ca Sapo Ngalu Lawa*. In the step of *Phoka Bu'u Ca Supo Ngalu Lawa,* there are some of important ritual that include with ritual speech, dance, and songs. And one of the ritual songs that appear in the ritual is *Tasi Mosa*.

Tasi Mosa ritual song is about people in Palu'e are sad because the animal that their have live with it was sacrifice to the *Era Wula Wathu Tana*. They hope to the the highest entity and the ancestors to refuse them from bad things for thierself, family and give them peace, harmony, and blessing. After the buffalo has bled to death, the *Lakimosa Pati*, wounding the the buffalo's stomach and then stuffs it with rice seeds as a symbolic symbolising a wish for an abundance of food. In addition, *Lakimosa Pati* also also put leaves (alang-alang) in the buffalo's mouth, as a symbol of a wish for the people's plants and crops to grow lushly and produce an abundant harvest. There is a call to prayer in the form of traditional song that is sung while stepping on the body of a dead buffalo. The traditional poem in question is *Tasi Mosa*, which is basically a goodbye to the buffalo as well as a blessing for the community's life and work in the days ahead. Blessings for the life and work of the community in the days ahead.

In this beautiful and uniqueness traditional culture, there are a lot of meaning inside that represent every single word in the ritual speeches, ritual dances, and ritual songs. Culture is the system of learned and shared behavior and beliefs of particular ethnic group. It consists of habitual pattern, knowledge, morals, law, artifact, language, art and religion which is developed and descended from generation to the next generation (Tylor, 1871). Williams in Storey (2018) assumes three general concepts of culture. The first, culture can be used to refer to a general process of intellectual, spiritual and aesthetic development. The second, culture is a particular way of life, whether of a people, a period, or a group of people. The last, culture can be used to refer the works and the practices of intellectual and especially artistic activity. It can be concluded that culture is the product of intellectual, spiritual and aesthetic development that is implies in a group of society. Thus, culture is called a mark of a group of society.

Culture is the identity of a group of society which has meaning to govern the way of life in society. Tylor (1972) argues that culture consists of complex elements such as knowledge, beliefs, laws, custom and particular ability which is possessed by human being. These elements conduct meaning that involves in a culture. To understand the cultural meaning, it can be investigated by the language used. In linguistic, a study that inquires to meaning is called Semantics. According to Tarigan (1985), Semantics is a study of meaning which investigates symbols or signs to understand meaning. Furthermore, Semantics investigates the relationship of a meaning to others and its impacts on society. Pateda (1987) asserts that meaning is the relationship between name and its definition.

Cultural semantics is a branch of semantics that investigates the meaning of language used in relation to the cultural context of the speakers. Cultural semantics is used to study the product of culture such as, folklore, symbol, sign and human behavior. Therefore, understand the cultural meaning in a society can be inquired by cultural semantic. Ethnolinguistics is study about the relationship between language and cultural ethnicity. Ethnolinguistics investigates language from the perspective of anthropology to find out

and determine the cultural meaning. Ethnolinguistics can be investigated through ethnography approach. Wardaugh & Fuller (2015) states that Ethnographies are based on first hand observations of behavior in a group of people in their natural setting. Investigators report on what they see and hear as they observe what is going on around them.

In culture there are various rituals that represent a tribe. In the rituals, there are various traditional songs that have meanings that represent the uniqueness and beauty of a ritual. cultural meanings are very important in recognising the ritual and to send important message to the people. The problem revealed in this study is related to the cultural significance of *Tasi Mosa* ritual song in *Pati Karapau* ceremony in Palu'e Island. The purpose of this study is to explore the cultural meaning in the *Tasi Mosa* ritual song that include with socio-historical cultural meaning, cultural meaning of religious appreciation, and cultural meaning of reconciliation.

Methodology

This study used a qualitative design. According to Creswell (2009), qualitative research is an approach for exploring and understanding the meaning individuals or group assign to a social or human problem. Descriptive Qualitative Method is a method to illustrate condition or phenomenon based on the people experience in their environment. According to Moleong (2013), qualitative method is a research method that intends to understand the phenomenon of what is experienced by research subject like behavior, perception, motivation, action and other holistic description in natural special context. Thus, this article focuses on cultural and social phenomena especially of the *Tasi Mosa* ritual song. A semi-structured interview which the questions being prepared in relation to the meaning every line in the tasi mosa ritual song. Data analysis process is significant for the researcher to investigate and arrange the data. According to Creswell (2014), there are some stages in analyzing the data. Based on the description above, the data analysis techniques were carried out in several stages including organizing and preparing the data for analysis, reading or looking at the data, coding all of the data, describing the data, representing the data and interpreting the data.

Results and Discussions

The *Tasi Mosa* ritual song is a core part of the *Pati Karapau* ceremony. It is said to be the core part, because the *Tasi Mosa* ritual song contains all the expressions of supplication from the entire community present to the ancestors and the supreme Being. From all the people present to the ancestors and the supreme Being. With the sacrifice of buffalo (buffalo blood), the community can enjoy peace, happiness and safety in life, happiness peace and safety in life. The essence of the poetic expression above is for the community to be blessed with sustenance from the divine, to have an abundant harvests, be free from all evil and calamity and always harmonious relationships with each other, the supreme Being, ancestors, and nature. creation.

Table 1. *Tasi Mosa* ritual song

Sara Lu'a (Palu'e Language)	English
Kami mo t'asi mosa kamba kere po lau	We cried because the buffalo died
E lau pulu kami mipi ku ere pi'I lau	O ancestors give us good dreams
Wa'o kami tei repaku ere p'awe lau	Keep us from bad dreams
E lau pulu kami cema kope lau	O ancestors do not let us be harmed

Wa'o kami repa ku cema leca lau	Keep us away from disasters/accidents
E lau pulu kami koca lokane ere meno lau	O ancestors give us a healthy body
Wa'o kami p'au rerune ere keli lau	Give us a strong and healthy body
E lau pulu kami phoke ku cema toko lau	O ancestors keep us away from all diseases
Wa'o kami woro ku cema sundu lau	Give us good health
E lau pulu kami pue wua sora pura lo'o lau	O ancestors make our plants grow
Wa'o kami wewe wua sora mite male lau	Make our plants grow well
E lau pulu kami Tana ku cema to'i lau	O ancestors do not let our land dry
Wa'o kami t'ue ku cema rere lau	Give us fertile soil
E lau pulu kami uwi ku ere i lau.	O ancestors, give our children healthy and enlarged bodies
Wa'o kami Wura ku ere i lau	Give them healthy and big bodies
E lau pulu kami uwi ne lae nggole Tana lau	O ancestors give us healthy food
Wa'o khami wunu ne retha koko roca lau	Give us healthy food
E lau pulu kami maco ere ca lau	O ancestors we pray in this place
Wa'o kami lekhe ku ere lawa lau	We pray in this place
E lau pulu kami tembo ku ere cewo lau	O ancestors we pray for ourselves
Wa'o kami lo ku ere kako lau	We pray for ourselves
E lau pulu kami tembo tio le wae rio lau	O ancestors, bless our bodies and bodies to be healthy.
Wa'o kami lo nanga le nangu nanga	Grant that our body and mind may always be healthy

Socio-Historical Cultural Meanings

The ritual song reflects the socio-historical context of a community deeply reliant on agriculture and livestock for their survival. The plea for fertile soil and healthy crops, as seen in the lines "*E lau pulu kami pue wua sora pura lo'o lau"* (O ancestors make our plants grow), *"Wa'o kami wewe wua sora mite male lau"* (Make our plants grow well), *E lau pulu kami Tana ku cema to'i lau* (O ancestors do not let our land dry), and *Wa'o kami t'ue ku cema rere lau* (Give us fertile soil). Highlights the historical importance of farming to the community's livelihood. Historically, many communities have faced challenges such as droughts, poor harvests, and the loss of livestock, which were crucial to their sustenance. These lines indicate a historical dependence on natural resources and the need for agricultural success to ensure food security and economic stability. The song serves as a historical record of the community's struggles and resilience, emphasizing their dependence on the land and the cyclical nature of agricultural life.

The repeated invocations to the ancestors, such as "*E lau pulu kami tembo tio le wae rio lau"* (O ancestors, bless our bodies and bodies to be healthy) and *E lau pulu kami uwi ku ere i lau"* (O ancestors, give our children healthy and enlarged bodies), underscore the socio-historical importance of ancestral reverence in this culture. Ancestral worship has historically been a way to maintain continuity and connection with the past, ensuring that the wisdom and protection of forebears are sought in times of need. This practice reflects a historical understanding of life as a continuum where the living seek guidance from those who have passed on. It also indicates a socio-cultural structure where the well-being of future generations is tied to the blessings and protection granted by ancestors, ensuring the perpetuation of cultural values and traditions.

Cultural Meaning of Religious Appreciation (Religiosity)

Ritual song illustrates a deep sense of religious appreciation through its continuous appeals to the ancestors for intervention and support. Lines like "*E lau pulu kami phoke ku cema toko lau"* (O ancestors keep us away from all diseases), *"Wa'o kami woro ku cema sundu lau"* (Give us good health), "*E lau pulu kami mipi ku ere pi'I lau"* (O ancestors give us good dreams), and *"Wa'o kami tei repaku ere p'awe lau"* (Keep us from bad dreams) reflect the community's belief in the spiritual power of their ancestors. This demonstrates a form of religiosity where the divine or spiritual realm is seen as actively involved in the daily lives of the community. The ancestors are perceived as powerful protectors and providers, capable of influencing health, dreams, and the natural environment. This highlights a belief system where religious practices are integral to ensuring the well-being and harmony of the community.

The song also conveys the cultural meaning of religious appreciation through its ritualistic nature. The act of communal singing and praying, as reflected in *"E lau pulu kami tembo ku ere cewo lau"* (O ancestors we pray in this place) and "*Wa'o kami lo ku ere kako lau"* (We pray for ourselves), shows how religious rituals foster community cohesion and collective identity. The shared act of invoking the ancestors serves as a spiritual practice that unites the community, reinforcing their common beliefs and values. This ritualistic practice is a form of religious appreciation that transcends individual concerns, focusing on the collective welfare and spiritual alignment of the group. It demonstrates how religiosity is embedded in the community's cultural practices, ensuring that their spiritual and social lives are intertwined.

The repeated requests for blessings, such as "*E lau pulu kami uwi ne lae nggole Tana lau"* (O ancestors, give us healthy food), *Wa'o khami wunu ne retha koko roca lau* (Give us healthy food) and "*Wa'o kami lo nanga le nangu nanga"* (Grant that our body and mind may always be healthy), reflect a deep-seated faith and hope in divine blessings. This religiosity is characterized by a reliance on the spiritual realm to provide for physical and mental well-being. The community's faith in the power of their ancestors to grant these blessings indicates a worldview where the divine plays a central role in everyday life. It also shows a religious appreciation that is not passive but actively engaged through prayer and ritual, reflecting a dynamic and interactive relationship with the spiritual world.

Cultural Meaning of Reconciliation

The ritual song's numerous appeals for health and protection, such as "*E lau pulu kami phoke ku cema toko lau"* (O ancestors keep us away from all diseases), "*E lau pulu kami koca lokane ere meno lau"* (O ancestors give us a healthy body) and *"Wa'o kami p'au rerune ere keli lau"* (Give us a strong and healthy body), highlight the cultural meaning of reconciliation through healing and restoration. In many cultures, reconciliation involves not just the mending of relationships but also the restoration of physical and spiritual health. By seeking the ancestors' blessings for health, the community is engaging in a process of reconciliation that aims to heal the body and soul, restore harmony, and renew strength. This reflects a cultural understanding of reconciliation as a holistic process that addresses both physical ailments and spiritual imbalances.

The communal nature of the prayer, particularly in lines like "*E lau pulu kami maco ere ca lau"* (O ancestors we pray in this place) and *"Wa'o kami lekhe ku ere lawa lau"* (We pray for ourselves), underscores the cultural meaning of reconciliation in terms of unity and social harmony. The act of praying together for collective well-being fosters a sense of solidarity and mutual support. Reconciliation in this context is about strengthening the bonds within the community, ensuring that social relationships are repaired and

maintained. By collectively appealing to the ancestors, the community reaffirms their unity and shared purpose, which is essential for social harmony and cohesion. This demonstrates a cultural emphasis on reconciliation as a means of maintaining and enhancing communal relationships.

The song's invocation of ancestral blessings for future generations, such as "*E lau pulu kami uwi ku ere i lau"* (O ancestors, give our children healthy and enlarged bodies), illustrates the cultural meaning of reconciliation through spiritual renewal and cultural continuity. Reconciliation involves not just addressing present concerns but also ensuring the well-being of future generations. By seeking the ancestors' blessings for their children, the community engages in a process of spiritual renewal that guarantees the transmission of cultural values and traditions. This reflects a cultural approach to reconciliation that is forward-looking, focusing on the preservation and continuity of cultural heritage. It shows how reconciliation is integral to sustaining cultural identity and ensuring that the community's values are upheld and passed down.

Conclusions

The *Tasi Mosa* ritual song, an integral component of the *Pati Karapau* ceremony on Palu'e Island, is rich with cultural and spiritual significance. It serves as a medium through which the community expresses reverence for their ancestors and the Supreme Being, asking for blessings of health, prosperity, and protection. The ritual underscores the socio-historical context of a society that depends heavily on agriculture and livestock, highlighting the community's reliance on fertile soil, abundant harvests, and healthy animals for their livelihood. Furthermore, the song demonstrates a profound appreciation of religiosity, as the ancestors are perceived to have a significant role in ensuring the community's well-being. The ceremony also embodies the cultural concept of reconciliation, focusing on the healing of both physical and spiritual aspects, fostering unity, and preserving cultural values for future generations. The communal nature of these rituals fosters social cohesion, reinforcing a shared identity and the continuity of traditions.

Investigating the effects of modernization and globalization on traditional rituals like the *Pati Karapau* ceremony would also be valuable, examining how these changes impact cultural heritage transmission and potentially lead to new forms of cultural expression. Further, exploring the psychological and sociological aspects of participating in these rituals could provide a deeper understanding of their significance in community bonding, mental well-being, and social stability. Lastly, efforts in documenting and preserving the oral traditions, rituals, and songs of the Palu'e community are crucial, especially in an era where younger generations might be less familiar with these cultural elements. These research directions not only aim to enrich the understanding of the *Pati Karapau* ceremony and the *Tasi Mosa* song but also address broader issues of cultural preservation and transformation in contemporary society.

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The Influence of Cultural Tradition on The Attitude of Mothers

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Abstract

This research aims to analyze the attitude of the mother towards the cultural tradition in two short stories, 'Mitoni Terakhir' by Ranang Aji SP and 'Topeng Nalar' by Dewi Ria Utari. In both stories, the mother possesses positive attitudes toward the cultural tradition by passing it on. However, this attitude to pass on the cultural tradition does not seem to be based on a good purpose and also hints at oddities. Utilizing the deconstruction theory by Derrida, this study seeks to uncover the hidden meanings behind the mothers' attitudes toward the cultural tradition. The mother wants to pass on the cultural tradition only because it is an inherited tradition and it brings happiness for themselves. It can be seen that her attitudes are bad because they only think about the culture and their desire to pass on the cultural tradition. From both findings, it can be concluded that cultural tradition can influence someone's attitude to be selfish and coercive.

***Keywords**: Attitude, Cultural tradition, Deconstruction, Mother character, Short stories.*

Introduction

Culture and tradition have different meanings, but can be united in society. Tradition describes a groups believes while behaviors that are transferred from one generation to another and culture describes the characteristics (Thakur, p. 20, 2020). This means culture and tradition have their own meaning. However, in literary works, both of them have an important role that is interrelated, that is to symbolize the identity of the society. Even though it seems good to the society, a cultural tradition can influence someone's attitude. The study focuses on how cultural tradition can influence the attitude of mothers in *Mitoni Terakhir* by Ranang Aji SP and *Topeng Nalar* by Dewi Ria Utari.

Cultural traditions are very important for people to reflect their identity. Many moral values contained in a cultural tradition are able to encourage people to apply those values in life. Many Indonesian parents are consciously influenced by traditional cultural values in their daily parenting (Riany, Meredith, & Cuskelly, 2016). This makes people want to pass on their cultural traditions to the next generation so that the values contained will not disappear, forever. That is why it is called a cultural tradition. Unfortunately, these cultural traditions can influence a person's attitude to continue the tradition. There are only two possibilities: good and bad. Good because they want to keep the values contained in the tradition alive, and bad because they only think about the value without considering the risks sacrificed.

The researcher reviewed several previous studies that are relevant to support the researcher's study. First, in 2019, the study conducted by Imas Romlah, Singgih Daru Kuncara, and Fatimah Muhajir entitled *DECONSTRUCTION PERSPECTIVE TOWARD THE CHARACTERS IN GILMAN'S THE YELLOW WALLPAPER SHORT STORY* found that the meaning or interpretation of the text is undecidable. By focusing

on the tree characters that have been analyzed, the researcher found the binary opposition which the opposite views of the previously fixed views. The study resulted that the narrator as an isolated or imprisoned woman, inferior and weak woman, mad woman, and imaginative woman; John as a bad husband, superior and strong man; and Jennie as a good woman, are denied by tracing and dismantling the text itself and prove that after those characters were deconstructed by the binary opposition found, the narrator described as as a free woman, superior woman, strong woman, normal woman, even realistic woman; John described a very good husband, inferior man, and weak man; and Jennie described a bad woman.

The next, in 2022, the study conducted by Shamshad Rasool, Saima Hafeez, and Behzad Anwar entitled *Deconstructing the Myths: An Analysis of the Selected Short Stories of Tariq Rehman* found that Rahman's short stories effectively demonstrate how authors provide counter-discourse and deconstruct established myths, offering readers critical perspectives to uncover multiple layers of reality. By focusing on the 3 stories that had been selected and deconstructed the study resulted in the first story, Bingo, deconstructing the political myths that the Bengalis considered themselves justified in getting 'freedom' from the colonizing government of Pakistan; second story, Eid-Milad-un-Nabi, deconstructing the religious myths that the Muslims follow the true spirit of Islam in celebrating the Eid-e-Milad-un-Nabi—brings out the religious hypocrisy in society; the third story, The Dying Wish, deconstructing social myths through the art and religion are poles apart.

Subsequently, in 2022, the study conducted by Eno Nur Hasanah and Norma Ita Solichah entitled *A DECONSTRUCTION OF THE CHARACTERS IN "SPONGEBOB MOVIE: SPONGE ON THE RUN"* has focused on the main and minor characters through the binary opposition. This research found that there are 13 datums with 10 characters that have been analyzed and resulted that each character in the movie has an important role, even minor characters have an important role to build the main character's behavior to be a brave boy. Then, in 2023, the study conducted by Musliadi and Reski Yusrini Islamiah Yunus entitled *BUGIS CULTURE DECONSTRUCTION IN NOVEL LA GALIGO 2* has focused on describing the portrayal of Bugis Culture from the perspective of life order and beliefs. The results of the analysis show that the cultural representation of Bugis in the novel La Galigo 2 implies that in central Indonesia there is a mythology about the ancient Bugis community and the richness of Indonesia's local culture.

Based on the studies above, there is a difference and similarity to this study. It can be seen that the locus of the study by Hasanah and Solichah is Spongebob Movie which is a film and the study by Musliadi and Yunus used Novel La Galigo 2, while this study's locus is two short stories. However, the similarity of the previous analysis and this is deconstruction theory by Jacques Derrida to analyze the character of the story and reveal the side meaning of them. Therefore, utilizing deconstruction theory by Jacques Derrida, the researcher seeks to uncover the hidden meanings behind the mothers' attitudes toward the cultural tradition from both stories used for this study.

Methodology

The researcher utilizes deconstruction theory by Derrida to uncover the hidden meanings behind the mothers' attitudes toward the cultural tradition. Deconstruction offers us to think more critically and see how the hidden ideologies embedded in our language determine our experiences (Tyson, p.249). It means deconstruction can help us become more aware of the often-invisible ideological influences in our language, leading to a deeper and more critical understanding of our experiences. According to Derrida, language is not a reliable means of communication but a fluid, ambiguous system that subtly influences us

without our being aware of them (p.249). There are so many perspectives which make a language cannot determine our ideology in one way – influence how we think out of the fixed view since language has a dynamic meaning. Moreover, Tyson stated that "Language is constantly overflowing with implications, associations, and contradictions that reflect the implications, associations, and contradictions of the ideologies of which it is formed" (p.255). This statement means that the rich, complex nature of language mirrors the complexities and contradictions of the ideologies that shape it, allowing the researcher to seek and uncover the hidden meanings.

In conducting this research, the researcher used qualitative research. Qualitative research is generally characterized by inductive approaches to knowledge building aimed at generating meaning (Leavy 2014). This method suggests that the goal is to create meaning or understanding from the researcher's observations, also based on the data collected the researcher builds the knowledge ground up. Leavy (2017:9) explained that "The values underlying qualitative research include the importance of people's subjective experiences and meaning-making processes and acquiring a depth of understanding (i.e., detailed information from a small sample)". This method is suitable for this research because it requires the researcher's logical interpretation during the process to gain a deeper understanding in analyzing the collected data.

Based on the method explanation, the researcher focused on the mother characters and the cultural tradition of both stories. The researcher used quotations for the data such as words, phrases, sentences, paragraphs, or narrations from both stories. Then, the researcher analyzed the data based on the explanation of deconstructive criticism above. As Derrida said the researcher is able to think critically through the data since the language is not a reliable tool and it's ambiguous. Therefore, the researcher interprets it to reveal the side meaning which is hidden from the story explicitly told. Moreover, the hidden meaning is the opposite of the apparent meaning shown in the stories. By connecting the data that has been found, the researcher breaks down the attitude of the mother apparent in both stories and determines the attitude of the mother. Based on the researcher's interpretation, the side meaning is able to be rebuilt.

Results and Discussion

Both short stories originally are from Indonesian authors. First, the story of Topeng Nalar tells that there was a mother who did not want to teach her daughter, Nalar, the mask dance because of the many requirements needed to master the art, which requires a high risk to sacrifice many aspects of life. However, Nalar's grandmother secretly taught her the mask dance, which made Nalar's mother furious with her own mother. Second, the story of Mitoni Terakhir tells about a mother who wants to bless her children through a traditional culture called Mitoni, but the mother feels disappointed when her youngest child, Setyaningsih, becomes pregnant but refuses to do the Mitoni tradition, which she considers outdated.

Therefore, here, the study focuses on the grandmother's attitude, as the mother of Nalar's mother, and deconstructs the apparent view.

1. The Mother's Attitude (The Grandmother) in Topeng Nalar

Focuses on the grandmother's attitude, as the mother of Nalar's mother, and deconstructs the apparent view of the story.

a. Grandmother is Lying for Her Desire

> *Harapanku pupus ketika tiga bulan lalu, Nalar diajak Ibu mengunjungi Mbah Buyut di Desa Gabusan. Jaraknya dua jam perjalanan naik bus. Sepulang dari sana, Nalar langsung ke kamar penyimpanan topeng dan mengobrak-abrik topeng-topeng yang sudah kusimpan rapi. Di depanku, dia langsung memasang topeng di wajahnya dengan cara digigit. Saat kutanya, ibuku membantah telah mengajarinya menari. Nalar sendiri tidak mengatakan apa pun. Dia hanya menari menandak-nandak dan baru terdiam saat kucopot paksa topeng di wajahnya. (p. 244)*

Here's how the mother began teaching Nalar the mask dance. "***Nalar diajak Ibu mengunjungi Mbah Buyut di Desa Gabusan***" which means they went together, just the two of them, to visit. However, looking at the deeper meaning, it could be an opportunity for the Grandmother to teach Nalar the mask dance without being interrupted by Nalar's mother, with the possibility that *Mbah Buyut* also helped in the teaching. Implicitly, it can be understood that the Grandmother likely emphasized only the positive aspects to Nalar, to motivate her and encourage her to continue this tradition in their family. This meaning is reinforced when they returned home, where Nalar immediately danced in front of her mother–"***Sepulang dari sana, Nalar langsung ke kamar penyimpanan topeng… Di depanku, dia langsung memasang topeng di wajahnya… Dia hanya menari menandak-nandak…***". Looking back at the beginning, there is a connection that relates to the Grandmother's attitude–"***Saat kutanya, ibuku membantah telah mengajarinya menari.***" which means the hidden meaning mentioned earlier is true, and the Grandmother was lying. Since the word "***membantah***" has a negative connotation, implying that when the Mother questioned the Grandmother in a stern and firm tone, the Grandmother 'did not confirm it'. By lying, the Grandmother was protecting the traditional culture she had taught Nalar, further reinforcing the hidden meaning that will eventually be revealed.

> *Bukannya meredam keinginan Nalar, ibuku malah semakin bersemangat mengajari Nalar menari. Dengan sisa gamelan di rumah, Ibu mengiringi Nalar menari. (p.244)*

The statement shows that grandmother is lying. The sentence "***…ibuku malah semakin bersemangat mengajari Nalar menari***" has the side meaning. From "***semangat***," which has a positive connotation—makes the Grandmother enthusiastic with Nalar's dance. This, in relation to the previous explanation, confirms that the Grandmother was lying about not teaching Nalar to dance.

> *Ibu pasti melepaskannya tadi pagi. Tapi saat kutanya, ia menyanggah. "Tadi pagi saat bangun, pintunya sudah seperti itu," ujar Ibu sambil memarut kelapa. (p. 250)*

This statement supports the hidden meaning that the Grandmother lied to uphold her desire to continue the cultural tradition of the mask dance. By helping her granddaughter avoid punishment from her Mother, the hidden meaning that can be revealed is that the Grandmother advised her grandson, Danu, to leave the house with Nalar and continue learning the mask dance elsewhere. It can be supported by the grandmother's actions when the mother asked about who opened the door. The grandmother denied it and continued with her activity, grating coconut. If the grandmother's claim that the door was already open when she woke up were true, why didn't she immediately inform the mother so they could search for Danu together.

b. Grandmother is Strict to The Tradition

> *Aku hanya tidak suka ketika Ibu mulai mengajarinya berbagai tirakat yang pernah diajarkannya kepadaku saat seusia Nalar. Anak itu sudah terlalu kurus untuk ikut-ikutan puasa dan sejenisnya.*

(p.244)

It is evident that the Grandmother understands and is experienced in the cultural tradition of mask dancing, which also means she is aware of the risks involved in deeply engaging with this tradition. However, for the sake of her own goals, the Grandmother is strict in teaching the tradition, without considering the physical condition of the individual. The following phrase, *"**...berbagai tirakat yang pernah diajarkannya kepadaku...**"* indicates that the Grandmother is firm in passing on the mask dance to the next generation. In her strictness, the Grandmother overlooks the physical condition of the person learning the dance.

> *... aku melihat Nalar dan Danu berdiri di antara para penonton di belakang. Mereka bergandengan tangan. Tarianku terhenti. Tubuhku beku. Di balik topengku, kulihat Nalar tersenyum. Sebelah tangannya menggenggam topeng kesayangannya. Perlahan dia memasang topeng itu di wajahnya. Sambil tetap bergandengan, kedua anakku berbalik. Melangkah menjauh entah ke mana. Itulah kali terakhir kulihat mereka berdua. (p.252)*

This statement reveals the Grandmother's firm stance on ensuring the cultural tradition is passed down (connecting to the last paragraph in point A). The phrase, "***... aku melihat Nalar dan Danu di antara para penonton di belakang.***" shows that Danu had already been released from punishment with the help of the Grandmother—following the Grandmother's instruction for Danu and Nalar to leave the house. The phrase, *"**Sebelah tangannya menggenggam topeng kesayangannya.**"* could imply that the Grandmother told Nalar to take the mask with her when leaving. The last statement, *"**... kedua anakku berbalik. Melangkah menjauh entah ke mana. Itulah terakhir kulihat mereka berdua.**"* shows that the Grandmother instructed her grandchildren to leave home for further learning of the mask dance, elsewhere, out there (the high possibility is *Desa Gabusan*, *Mbah Buyut*'s place).

2. The Mother's Attitude in Mitoni Terakhir

Focuses on the mother's attitude and deconstructs the apparent view on the story.

a. Mother is Naive to The Tradition

> *Sebelum ajalku, aku hanya ingin merasakan, menyaksikan, dan memberikan berkat pada darah dagingku yang terlahir di bumi ini agar tumbuh sehat sebagai jiwa terberkati. Seperti para leluhurku yang juga memberkatiku pada masa lalu. (p. 540)*

The statement "***Sebelum ajalku***" and "***Seperti leluhurku...***" serves as a foundation for understanding that the Mother's thoughts are quite naïve regarding the cultural tradition passed down from her ancestors. The Mother views cultural tradition as a tool for transferring her blessing to her children—"*...**aku hanya ingin merasakan, menyaksikan, dan memberikan berkat pada darah dagingku yang terlahir di bumi ini...***"—which means the Mother believes that continuing the tradition is something that must be done.

> *Ketika usia kandungannya menginjak tujuh bulan, seperti adat Jawa yang terberkati, kami, ayah dan ibunya, menggelar acara mitoni. Demikian pula anak-anakku yang lain. (p.540)*

The statement *"**Demikian pula anak-anakku yang lain.**"* shows that the mother does Mitoni for giving her blessing as a parent to her children. This point strengthens the Mother's thought that she is naive.

> *Semua tampak menjadi sibuk dan repot, memang, tapi kerepotan itu membuat kami, para orangtua*

> *bahagia. Aku dan mereka tahu bahwa semua kerepotan dan keringat dari para kerabat dan tetangga yang berkumpul dalam acara itu adalah pancaran tangan kami semua yang menjemput cahaya berkat dari langit. Cahaya berkat yang kemudian kami berikan pada anak dan cucuku di dalam kandungan agar kelak mereka juga tumbuh dan meneruskan berkat itu pada anak cucu mereka. (p. 542)*

This statement also supports the idea that the Mother's **naivety leads** her to believe that the Mitoni Tradition is solely about making the parents happy because they gather to bless their child who is expecting their grandchild.

> *Aku hanya ingin sekali lagi merasakan bagaimana indahnya memberikan berkat pada anak cucuku yang masih sempat aku lihat, bersama para kerabat dan tetangga dalam acara mitoni. (p. 546)*

Again, the statement supporting the mother shows as a naive person because of her thoughts. She only thinks about the tradition *"**memberikan berkat pada anak cucuku…, … dalam acara mitoni**"* to give her children and their grandchildren blessings for health and growth.

b. Mother is A Denier for Her Desire

> *Eka Yuningsih sudah membantuku menyampaikan semua keinginanku pada Setyaningsih. (p. 546)*
> *Tidak perlu ngotot dan memaksanya mengubah pendapatnya sendiri. (p. 546)*

The statement above illustrates that the Mother imposes her desire to carry out the Mitoni tradition on her child. With the help of her first child, the Mother continues to push for the Mitoni to be performed for Setyaningsih. Again, the Mother is only thinking of herself, wishing to give her blessing to her child and grandchild. She is focused solely on her own desires.

> *Mungkin aku terlalu memaksakan keinginanku sendiri pada anak-anakku. (p. 548)*
> *Namun, kesedihanku bukan semata karena tidak diturutinya keinginanku. Mungkin memang iya. Namun, kesedihanku juga karena mengingat bahwa kematianku nanti, mungkin, berarti juga kematian warisan leluhurku di tanahnya sendiri dan kematian doa-doa yang penuh berkat dari langit. Ah, semoga tidak. Aku masih berharap Setyaningsih, anakku yang cantik itu, sadar sehingga aku masih bisa memberkati anak cucuku dalam hajatan itu untuk terakhir kali, sebelum ajal menjemputku. Aku berharap seperti itu. (p. 548)*

She realizes and acknowledges that she has been imposing her desires, but she continues to deny it by thinking that, since she doesn't know when her time will come, her ancestral heritage might also end with her. Despite this, the Mother's statement *"**Aku berharap seperti itu.**"* indicates that her expectations will not stop with her youngest child when it comes to carrying out the Mitoni tradition.

The explanation above relates to previous studies that suggest there is a hidden meaning behind the apparent meaning that aligns with the storyline. By examining the explicit meaning in detail and critically, the hidden meaning can be revealed. Various perspectives can demonstrate that the meaning initially reflected as a positive influence, shaping someone's character positively, can transform into a negative influence that fosters negative behavior.

In the story "Topeng Nalar," it is explained that the Grandmother lies to achieve her desires. This behavior is influenced by a long-standing cultural tradition, shaping a mindset that the mask dance tradition

must continue, regardless of the circumstances or personal feelings. This implies that the hidden meaning reveals the Grandmother's selfish attitude in ensuring that the cultural tradition is passed down to her grandchildren. Furthermore, her unilateral goal of preserving the tradition leads her to disregard the risks associated with deeply engaging in the mask dance and to use any means necessary to facilitate its learning, even if it means leaving the house to avoid interruptions. This strictness indicates that the hidden meaning revealed is the Grandmother's tendency to be forceful.

In the story "Mitoni Terakhir," it is explained that the Mother has a naive belief that she can bestow her blessing upon her child, who is expecting a grandchild, only through the Mitoni tradition. Because of this belief, the Mother thinks that this tradition is the only way she can give her blessing to her child and grandchild. This mindset reveals that the Mother is selfish due to the influence of cultural tradition. Furthermore, the Mother is aware of her selfish actions and her attempts to impose her will, and she can only hope that her youngest child will rethink and be willing to continue the Mitoni tradition. However, the Mother's hope implies ongoing coercion, indicating that she has a tendency to be forceful.

Based on the results and discussion of both stories, it is revealed that the attitudes of the two Mothers are influenced by cultural traditions, which they consider crucial to pass down to the next generation. However, due to the importance they place on preserving these traditions, the Mothers ignore other factors they haven't considered—such as the harm it may cause to others, including their children. This is what makes their attitudes in the stories appear contradictory to their outward behavior. Consequently, the hidden meaning is that they become selfish and coercive.

Conclusion

This research has analyzed the hidden meanings behind the attitudes of the mothers using Derrida's deconstruction theory. By delving into the nuances of language and cultural traditions, the study reveals that the attitudes of the mothers in both stories are heavily shaped by their adherence to cultural traditions. In Topeng Nalar, the Grandmother lies and manipulates situations to ensure the mask dance tradition is passed down, prioritizing tradition over her family's well-being. In Mitoni Terakhir, the Mother's naive belief in the Mitoni ritual leads her to impose it on her daughter, despite resistance, reflecting her desire to maintain tradition at all costs. Both stories demonstrate that while cultural traditions are important for identity and continuity, they can also lead to selfish and coercive behaviors when the preservation of tradition becomes the primary focus.

This research uncovers the hidden, negative aspects of the mothers' attitudes, showing how cultural traditions, though valuable, can also create conflict and tension when imposed without considering the individuals involved.

Future research may focus on the children's characters towards cultural traditions to understand other points of view.

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Comparative Study of Sri Asih and Wonder Woman: Women's Empowerment and Personal Fulfillment

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Abstract

Movies with superheroine illustrate women as strong and free creatures beyond the traditional gender roles, hence it is described in Sri Asih (2022) and Wonder Woman (2017) under the genres of action, superhero, fantasy, and brave women. Both of them are born with power but never realize it until they experience some difficulties such as prohibition from their close ones and insult from men who are as strong as them. This study analyzes the characters, Alana and Diana, who struggle to find their identity and purpose to fulfill their role as women. These two characters maintain the idea of women's empowerment and personal fulfillment by realizing their talent and potential which is not limited to mothers or housewives.

***Keywords**: Feminist, Women's empowerment, Personal fulfillment, Feminine Mystique*

Introduction

Everyone has a dream to achieve, including women. In this case, what are women's dreams? A doctor, an attorney, a Pilates instructor, or a housewife? Of course, each woman has different dreams they want to achieve. But for over fifteen years there was no word of this yearning in the millions of words written about women, for women, in all the columns, books, and articles by experts telling women their role was to seek fulfillment as wives and mothers (Friedan, 2013). The author wants to deliver about women's empowerment not limited to housewives or mothers which sometimes can create a lack of personal fulfillment for women.

The movies tell a story about a superheroine who is powerful. But don't know what they want to be. They have the ability and skill but are prohibited from exploring the world. Both of the characters Sri Asih and Diana don't know much about the outside of the world because in their entire lives, they always stay in their comfort zone. They don't have the courage and chance to look at the world which makes them have the crisis role of women. This movie depicted discrimination against women. Although both of them are strong, they get discriminated against either by men or women. At the movie's end, Sri Asih and Diana finally know they want to fulfill their dreams. Throughout this study, the movie Sri Asih and Wonder Woman takes place to illustrate the study that the author wants to deliver, which is that the personal fulfillment of women doesn't always come from being a wife, housewife, or those feminine fulfillment women have to achieve.

Both characters are heroines and strong women figures but lack personal fulfillment of what they want to do in their lives. The film also depicts the characteristics of unordinary feminine characters. Their ability and chances to find themselves hindered by their surroundings lead to a lack of personal fulfillment as women. Vandharta and Raditiyanto (2023) mentioned in their study that one of women's struggles is to face patriarchy in society. Similarly, Soraya (2016) in her study agreed that male domination in patriarchy

and discrimination toward women happens not just in real life but also in literary works. Feminist literary critics function to represent and manifest women's voices that are often silenced by society.

Moreover, Kusumaningtyas (2022) in the study mentioned that because women have to stay inside the house and take care of their children and husbands it weakened the true meaning of women, it led to extraordinary exploitation of women. This is cause men and women are driven by the construction of roles and assumptions about the nature of both. Furthermore, Devaki (2018) stated that in a patriarchal society, women should acknowledge self-realization so women can have their own identity and self-fulfillment. Therefore, the author intends to show how Sri Asih and Diana break the feminine mystique through their characteristics.

Methodology

This research uses feminist theory to analyze the movies Sri Asih (2022) and Wonder Woman (2017). The approach of the study objects by Feminine Mystique Betty Friedan introduced by Gail Collins (2013). As depicted in the movies both of the heroin are strong yet hidden from the world. They have such power but can't be shown because some people think it is a threat. "For over fifteen years there was no word of this yearning in the millions of words written about women, for women, in all the columns, books, and articles by experts telling women their role was to seek fulfillment as wives and mothers." In the feminine mystique, women are limited to being a wife, or a mother, and all they can do is take care of the household and take care of their children and husband.

The data collection comes from watching and comparing both movies. The author will put the data in words and reveal the quotations to support the study. The data is found in the movie in the form of a quotation of what is said. The data reveals both Sri Asih and Diana broke the concept of feminine mystique concept which they don't devote their early childhood to finding a husband and being a mother. Their dreams are not to be perfect wives and mothers. They also want to get educated which is not like the mystical concept. The last collected data is that both of the characters have this crisis role as women but realize the potential and decide to fulfill their fulfillment where it is not about being a wife or a mother. The data was analyzed to see how the feminine mystique concept is portrayed and modified in the movies.

Results and Discussion

The first concept which is written in Friedan's book Feminine Mystique, is that all women have to do is devote their lives from earliest girlhood to find a husband and have children. Sri Asih's parents died because of the volcanic eruption therefore she is an orphan named 'Alana'. She was born a few minutes before both of her parents died. At 05:53, her friend, Tangguh gets bullied and she fights the bullies. The scene shows how strong her power is. It shows the traits of Sri Asih and how she fights discrimination in her surroundings.

A bully: *"Don't worry. Stand your ground. We're boys!"*
Tangguh: *"Al! Oh my God."*
A nun: "*Alana*!"
Sri Asih: *"Don't ever bother Tangguh again. Pick on someone your own size!"*
(Avianto, 2022, 05:53)

On the other hand, it applies the same to Diana in Wonder Woman movie. She tries to convince her

mother from her early childhood that she wants to know how to fight and archery. It is illustrated in 04:22 where it shows how much she wanted to do training.

> **Antiope**: *"I could begin to showing her some things. She could at least defend herself."*
> **Hippolyta**: *"From whom?"*
> **Antiope**: *"In the event of an invasion"*
> **Hippolyta**: *"Isn't that why I have the greatest warrior in our history leading an entire army, General?"*
> **Antiope**: *"I pray that a day will never come where she has to fight. But you know, a scorpion must sting. A wolf must hunt"*
> **Hippolyta**: "She's a child. The only child on the island. Please let her be so"
> **Diana**: "*But, Mother…"*
> **Hippolyta**: *"There will be no training"*
> (Jenkins, 2017, 04:22)

As she grows older, she desires to train and practice more even though she has to hide from her mother. One day, her mother decides that her daughter should get what she wants. Antiope tells Hippolyta that it is for her best, and it is Diana's destiny so one day she has to face it. The training is also to protect her daughter. Because of that Hippolyta lets Diana get training from Antiope, but even harder until Diana is stronger than Antiope. The movie portrays how young Diana tries and trains hard to fight until she becomes a grown-up. This shows that from Diana's early girlhood, all she wanted to do was to know how to fight and how to protect her people one day.

The Second concept the author found is the feminine mystique concept is that a woman's dream is to be a perfect wife and mother. Friedan (2013) stated that "Their only dreams were to be perfect wives and mothers, their highest ambition to have five children and a beautiful house, their only fight to get and keep their husbands. They had no thought for the unfeminine problems of the world outside the home; they wanted the men to make the major decisions. They gloried their role as women, and wrote proudly on the census blank: "Occupation: housewife."

Throughout the movies Sri Asih and Diana, it is illustrated the heroines as grown up and till the movie ends none of the scenes show them getting married or having a husband. Sri Asih spends her life as a woman who is a professional fighter and a superheroine who protects everyone who experiences discrimination. It is illustrated from the movie's beginning where they show grown-up Sri Asih having a street fighting competition with a man. A little different from Diana, is portrayed in the movie scene where she has a feeling for Steve, the man she saves from drowning on her island, and the first man she meets in Themyscira. They both fall in love in the middle of their journey to find Ares. At 01:34:13, when Diana finally meets Ludendorff suspects it is Ares. Steve stops her. For Diana, nothing can stop her first mission even though it's about feeling. Along the way of the journey, Steve decides to sacrifice himself to save the world from a deadly gas that the Germans made. When Diana knows about that she is sad and heartbroken. Although it is a tragic story, she takes what Steve has done for the world and goes after him to save the world from Ares.

> **Diana:** *"What are you doing? Out of my way!"*
> **Steve:** *"Diana look at me. If you kill Ludendorff before we find the gas… we won't be able to stop anything."*
> **Diana:** *"I will stop Ares!"*
> **Steve:** *"What if you're wrong? What if there is no Ares?"*
> **Diana:** *"You don't believe me."*

Steve: *"I can't let you do this."*
Diana: *"What I do is not up to you." [pushes Steve]*
(Jenkins, 2017, 01:34:13)

Feminine fulfillment is mentioned in Friedan's book where women are beautiful, healthy, educated, and concerned only about their husbands, children, and home. When women found their true feminine fulfillment as a housewife and a mother they would be respected, and free to choose automobiles, clothes, appliances, and supermarkets. They would have everything that women ever dreamed of.

Both of the movies, depict the superheroine as a beautiful woman, healthy, and educated. The difference between superheroines and the concept of the feminine mystical is that Sri Asih and Diana have different mindsets. Sri Asih is illustrated as a woman and superheroine with black and long hair, and she also wears makeup, which shows her side of femininity but is also strong and brave. Her main priority is to protect her family and the people, against discrimination from men. Although men surround her, Sri Asih gives such power to dominate. She fights, makes decisions, gains justice, and tries to find her identity. At 01:11:00, when a man named Kala, who is on the journey to help Sri Asih to fight the demon villain, tries to approach Sri Asih, she looks uninterested in him. At that moment, Sri Asih's mother was in a coma because the vengeance villains attacked her. This proves that her main focus is always on her surroundings and she is the type of woman who is unapproachable by men easily.

Kala: *"Did you have breakfast?"*
Sri Asih: *"Later. I'm not hungry."*
Kala: [nervously] *"Okay… If you're hungry later… breakfast is on the table."*
Sri Asih: *"Sure. Thanks."*

On the other hand, Diana is also depicted as a beautiful and healthy woman. When she first visits the world outside, London, she gets a lot of compliments for her beauty. But she knows when they have bad intentions. At 58:45 Steve's friend, Sameer meets Diana, he finds her very attractive and tries to flirt with her. Diana rejects any kind of romantic words from Sameer. She confronts him instead. This demonstrates Diana as a woman who does not prioritize men or romance but her mission. Her bravery shows unfemininity within herself. She becomes a woman who is active rather than passive. And as said above since Diana was a child she was trained hard to be strong as one day she could protect her people. When Diana becomes a grown-up, her main focus is always to defeat Ares and gain justice in the world even though she has to do it alone.

Sameer: *"…and you… Oh, my goodness gracious. That's a work of art."*
Steve: *"Sameer, Diana. Diana, Sameer."*
Sameer: *"Hi, Diana. I'm Sameer. You can call me Sammy, please."*
Diana: *"Sammy."*
[Sameer hugs Diana]
Steve: *"Sameer, I wouldn't do that, if I were you… Sameer's a top undercover man. He can talk the skin of a cat in as many languages as you can. "*
Diana: [speaks in Spanish] *"He doesn't look that impressive to me."*
Sameer: [speaks in Spanish] *"You do to me. Your eyes, as soft as your smile."*
Diana: [speaks in Chinese] *"And your eyes… look like they want something."*
Sameer: [speaks in Chinese] *"I know Chinese too, tricky girl."*
Diana: [speaks Ancient Greek] *"But can you recite Socrates in Ancient Greek?"*

Steve: *"Oh, you're done…"*
(Jenkins, 2017, 58:45)

Friedan stated that over and over women heard in voices of tradition and Friedan sophistication that they could desire no greater destiny than to glory in their own femininity. Experts told them how to catch a man and keep him, how to breastfeed children and handle their toilet training, how to cope with sibling rivalry and adolescent rebellion; how to buy a dishwasher, bake bread, cook gourmet snails, and build a swimming pool with their own hands; how to dress, look, and act more feminine and make marriage more exciting; how to keep their husband from dying young and their sons from growing into delinquents. They learned that truly feminine women don't want careers, higher education, political rights, or the independence and opportunities that the feminists fought for (Friedan, 2013).

Women who are neurotic, unfeminine, and unhappy because of wanting opportunities to be seen would be pitied by those feminine ones. Which is what happened to both Sri Asih and Diana. Both of them are always worried about what they want to do in life. They want to gain something in the world outside. Sri Asih is a professional fighter. However, deep down in herself, she is always anxious. She can't sleep well or control her emotions. Her mother always tries to calm her down whenever the anger of the spirit takes over Sri Asih because the spirit could make her a villain who can destroy the world. Therefore, she worries about what truly happened to her. She takes a chance when she can figure out what is happening. It is depicted at 01:08:18 when she decides to fight the villains, Jagau and two of his subordinates. She doesn't hesitate. She speaks her mind as a woman when men discriminate against her. It shows that Sri Asih goes for what she wants in life. It is also portrayed at 01:20:04 when she meets the police who give information about the problem she calmly asks for justice for the murder accusation that she had back and fits in that feminine fulfillment. She wants to perceive and protect the world outside and how to become a woman who is seen by everyone.

Jagau: *"I admit. For a girl, you're not half bad."*
Sri Asih: *"You mean for a girl who just took down of your men? I think I deserve better praise than that. Try again"*
(Avianto, 2022, 01:08:18)

A policeman: *"As for you, Alana. You're in danger."*
Sri Asih: *"Prayogo is after me because I was accused of murdering his son. But I am not Mateo's murderer."*
A policeman: *"I believe you."*
Sri Asih: *"Yes and you're not even trying to prove it."*
A Policeman: *"Not this time. "*
(Avianto, 2022, 01:20:04)

On the other hand, Diana who is also a fighter dedicates her life to finding Ares, the God of War. She wants justice for everyone in the world and also her people, the female warriors called the Amazons. Diana is an educated woman even though she comes from a small island named, Themyscira. She reads books, she knows how to speak many languages, and she speaks formally even to a stranger, a man, whom she has never seen before. When she meets Steve for the first time, she protects him from drowning although he is a spy. After many arguments in Themyscira that said Steve should be killed because he might be a threat to the Amazons, Diana takes this time as an opportunity to find Ares and accomplish her whole life mission to protect everyone. In the journey to find Ares, she meets a lot of new things, men, fashion, and people in general. She also meets a lot leaders of and politicians who are men who are quiet and passive during the

war that is happening between London and Germany. At 54:50 Steve succeeds in taking a notebook consisting of the gas making of Dr. Maru who is involved in planning the war. But nobody can read it because it was written in Ottoman and Sumerian. Steve insists that if they order him the operation to figure out why the gas is made, they might be able to change the course of the war. But the colonel disagrees. Diana then speaks her mind and tries to convince them that they have to do something because millions of people have died even though no one is listening to what she says.

A Colonel: *"Captain, you will do nothing. And that is an order."*
Steve: *"Yes, sir. I understand, sir."*
Diana: *"I don't!"*
Steve: *"Diana, I know this is confusing…"*
Diana: *"This is not confusing!"*
A Colonel: *"Who is this woman?"*
Diana: *"It's unthinkable!"*
Steve: *"She's with me. She's with us, sir."*
Diana: *"I am not. I am not with you! You would knowingly sacrifice all those live… as if they mean less than yours!"*
Steve: *"Diana, let's talk outside."*
Diana: *"As if they mean nothing? Where I come from, generals don't hide in their offices like cowards.*
Steve: *"That's enough, that's enough."*
Diana: *"They fight alongside their soldiers. They die with them on the battlefield."*
Steve: *"That's enough! My apologies. My apologies"*
Diana: *"You should be ashamed. All of you should be ashamed!"*
(Jenkins, 2017, 54:50-57:10)

Friedan mentioned in her book about "role crisis." Women's problem is not sexual but a problem of identity. Culture doesn't permit women to accept or gratify their basic needs to grow and fulfill their potential as human beings. A need that is not solely defined by their sexual roles. It prevents women from achieving the maturity of which they are capable because of feminine fulfillment. Both married and unmarried women suffer from different types of problems. However, several psychiatrists stated that unmarried women patients were happier than married ones (Friedan, 2013).

Both Sri Asih and Diana have a crisis role. Sri Asih always feels anxious and depressed because of the devil spirit, Goddes of Fire. The spirit haunts Sri Asih within herself for years and controls Sri. At 12:15, the Goddes of Fire come to Sri Asih's dream. Sri Asih becomes anxious, scared, and worried about herself. Her mother comes and comforts her. The next day Sri Asih's mother trains her blindfolded. She convinces and tells Sri Asih that she can control herself but Sri Asih can't hold her anger and burst out to anger.

Sarita: *"Conquer her, Al. Only you have control over yourself…. Alana.. Al.. I think you shouldn't fight for a while. It's dangerous"*
Sri Asih*: "But I'm not letting her take control of myself again, Mom."*
Sarita: *"We will defeat her."*
(Avianto, 2022, 12:15-15:45)

Alana is a professional street fighter. Although she is a fighter, she is always under her mother's control either as a mother or as a coach. At 26:42, when a man called Mateo sees a video of Sri Asih having a fight competition and hears that she has never been defeated before. Mateo feels challenged and tells his

father's secretary to call Sri Asih to come to a competition with him. But when his father's secretary, Jagau, comes to Sarita's gym she immediately banishes him. Due to rejection, Jagau threatens one of the men in the gym by putting the gun in his head. When Sri Asih sees that, she looks confused and threatened. Her mother doesn't say anything and tries to hide it. But Sri Asih figures it out by herself and thinks she must do that to protect her mother, the gym, and her people. Sri Asih decides to have a fight competition with Mateo but she must surrender in the third round. Sarita comes in the middle of the competition and tries to stop Sri Asih, but she can't hear her. She accepts the condition to back down in the third round, but at the end of the competition when everyone cheers for Mateo, the anger in Sri Asih takes over and she beats him down. After the situation, Sri Asih is scared of herself and gets depressed again.

Through this scene, Sri Asih is having a crisis role. She thinks what she has done is for the best and she can control herself but she's not. She doesn't know what to do again and who she is anymore. The competition she had brought fatality since there are a lot of incidents that happen after the competition with Mateo. But Sri Asih then acknowledges herself, she was saved by a little family who knows who she truly is. She finally knows the reason why she has been possessed since she was a child. She finally knows she's the next Goddess of Mercy. She acknowledges that and wants to know more about herself and the Goddess of Asih. Therefore, she has a self-realization of her ability.

On the other side, Diana's crisis role is where she has to face her mother, Hippolyta's prohibition of fighting. Since she was a kid her mother never wanted her to fight. She prepares a lot of things and warriors so Diana doesn't have to fight. But it is not what Diana wants to be. She wants to learn, she wants to know about the world, and she wants to bring peace to her world and the world in general. At 27:00 when she tries to convince her mother that she can go with Steve outside of the world and find Ares, Hippolyta strictly prohibits her not as her mother but as the queen. Diana then feels weakened that she knows she is nobody and has no power in her world. What she wants to do she has to ask for permission from her mother and the queen. (Jenkins, 2017, 27:00-28:00)

This crisis role happens to her when she visits the world in London, where men are everywhere. She experiences discrimination from men. She experiences that men don't want an opinion to come from a woman, they banish her and underestimate her. It makes Diana frustrated since no one is listening to her. Her voice is silenced with all of the ideas she has to save the world. Role crisis Diana experiences also when she finally meets Ludendorff she thinks would be Ares. She kills him but nothing happens. Everyone is still preparing for the war and there is no peace found. Diana feels depressed and in denial about what just happened. She is sure that everything will be fixed when she kills Ludendorff. The scene at 01:41:26 shows how miserable Diana looks at the point. She doesn't even try to do anything anymore. She just looks at the people who are preparing to release the deadly gas. She is in disbelief of her ability.

Diana: *"I killed him. I killed him but nothing stopped. You kill the God of War, you stop the war."*
Steve: *"Exactly what we have to do now. We need to stop the gas. Come on."*
Diana: *"No. All of this should have stopped."*
Steve: *"Diana… We don't have time."*
Diana: *"The fighting should have stopped. Why are they doing this?"*
Steve: *"I don't know! I don't know."*
Diana: *Ares is dead…*
Steve: *"I know that you…"*
Diana: *"They can stop fighting. Why are they still fighting?"*
Steve: *"That's because maybe it's them… maybe, maybe, maybe people aren't always good. Ares or no Ares… Maybe it's just… it's who they are."*

Diana: [in silence and disbelief]
Steve: *"Diana."*
Diana: *"No."*
Steve: *"Diana, we can talk about this later. I need you to come with me"*
Diana: *"No. No. After everything I saw, it can't be! It cannot be! They were killing each other. Killing people they cannot see. Children… children! No, it had to be him. It cannot be them!*
Steve: *"Dianaa… I… I"*
Diana: *"She was right. My mother was right. She said, "The world of men do not deserve you."*
(Jenkins, 2017, 01:41:26-01:42:31)

Diana came to the world first time in London. She doesn't know much about the world outside but she is educated enough to know what's right and not. Her mother doesn't tell her much about the world. She doesn't even tell Diana that she is destined to find and kill Ares. Around 15 minutes before the movie's end. She finally meets the real Ares, Sir Patrick who disguised all of this time. Throughout their battle, Ares often says that Diana doesn't know much about the world. He tells her that even with the sword, The Godkiller can't kill him. It is her after all this time who can kill Ares with her hand. It portrays how confused Diana is. It illustrates the feeling of "Who am I supposed to be? What am I actually?" Her confidence fades away as Ares talks. Ares took over herself, he deceived her and her emotions. Ares often dominates the battle in how he knocks down Diana. But Diana never gives up, she tries to control and put herself together when Ares talks. At 01:57:50, when Ares tries to provoke Diana to kill Dr. Maru who is in front of her weakly. Diana was full of anger then she closed her eyes. She remembers what Steve said before he died. *"I could save the day. You can save the world. I wish we had more time. I love you."* What Steve said to her motivates her to acknowledge her ability and become stronger than ever. She knows that she has to end Ares to fix everything. Through this scene, it proves that women can be in love but still manage to do what they want in life. Although Diana is cold toward men and doesn't know much about love. But this moment gives her such a realization that she can be in love but can develop her ability.

Moreover, the intro of the movie depicts a time skip that shows Diana in the future, she says *"I used to want to save the world. This beautiful place. But I knew so little then. It is a land of magic and wonder. Worth cherishing in every way. But the closer you get… the more you see the great darkness simmering within. And mankind? Mankind is another story altogether. What one does when faced with the truth is more difficult than you think. I learned this the hard way a long, long time ago. And now I will never be the same"* (Jenkins, 2017, 01:00). The scene shows Diana as a normal person in general, she doesn't wear her war armor anymore, she is not living in Themyscira anymore, and she works in an office. She is now a career woman who finds what she is passionate about and the get chance to learn more about the world she had dreamed of.

Both superheroines break the concept of feminine mystique. It represents women can do what men do and it is not always limited to being a perfect feminine woman who is a housewife and a wife. Both characters demonstrate a woman figure who is strong, brave, educated, and independent.

Feminine Mystique is a theory that was popular in the 1960s. Of course, it changes as the era has become more modern. What changes in the modern era related to the Feminine Mystique is that nowadays women can be mothers and a housewife and they can also be career women. As an illustration of what happened with Diana, she loves someone but she never leaves her dream behind. She faces many prohibitions from society but she always tries to find her way, her way to gain empowerment and identity for herself. In this modern era, women's identity is not limited to staying inside the house, taking care of their husbands and children, cooking, or washing the dishes. Another difference is in the modern era,

women still go to school or university to have a proper education. Even women nowadays are willing to get higher education and political rights. Moreover, women can do what men do and men can also do what women do. The author believes that through literary works many voices can be heard and many thoughts can be materialized. The importance of self-realization and self-actualization plays an important role in women.

Conclusion

Throughout the analysis of feminine mystique in the movie Sri Asih and Diana, the author finds five concepts of feminine mystique introduced by Betty Friedan which is devoting their early childhood to finding a husband and being a mother, having a dream of being perfect wives and mothers, not wanting to get higher education or political rights, and having a crisis role as women where lacking of personal fulfillment. The superheroines Sri Asih and Diana identified breaking the concept of the feminine mystique with the extraordinary characteristics of women. The childhood of the characters is not about finding a woman but about being a fighter. Both of their dreams also be able to save their loved ones and people in the world. Moreover, Sri Asih and Diana always try to gain justice against discrimination. Both of them also have a crisis role as women but succeed in fulfilling their fulfillment as women by having self-realization of their ability. Because of self-realization and self-actualization mystical concept of femininity by Friedan has changed in the modern era. Many women can have identities. They can work at home as a mother or a wife but they can also work in society as a career woman. The purpose of going to school in the feminine mystique also changed. Now women have education to be educated women and have a career. Women can do what men do and vice versa.

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Female Characters in the Films "Hunger Games" and "Divergent": Exploring Feminism Theory and Social Issues

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Abstract

This study aims to compare the responses of female characters to the way they are treated in the films "Hunger Games" and "Divergent". They are using the lens of feminist theory and social issues. Both films present dystopian societies that challenge traditional gender roles and highlight women's empowerment through their protagonists, Katniss Everdeen and Tris Prior. By analyzing their respective journeys and reactions to oppressive regimes, this research Indicated how social issues such as gender inequality, power structures, and resistance are portrayed and addressed. Employing feminist theoretical frameworks, this study seeks to identify patterns of conformity and rebellion exhibited by these characters and how their actions reflect broader societal challenges. This paper shows how female characters can represent powerful and independent figures against oppressive regimes and challenge traditional gender roles.

Keywords: *Gender Inequality; Female Empowerment; Dystopian Films; Social Issues; Power Structures*

Introduction

The rise of strong, empowered female protagonists in recent young adult dystopian films such as "The Hunger Games" and "Divergent" has sparked widespread discussions on the portrayal of feminism and social issues in modern cinema. These films present complex female characters who challenge traditional gender norms and stereotypes, offering a refreshing alternative to the passive, subordinate female roles that have often dominated mainstream media. (Deng et al., 2022)

One of the key aspects of these films is their exploration of feminism and women's empowerment. The central characters, Katniss Everdeen in "The Hunger Games" and Beatrice "Tris" Prior in "Divergent," are strong, independent, and resourceful individuals who refuse to conform to societal expectations of women. They exhibit traits traditionally associated with masculinity, such as bravery, resilience, and leadership while maintaining their femininity. This dynamic representation of female identity aligns with the core principles of feminism, which seek to challenge the patriarchal structures that have long oppressed and marginalized women.

The films also delve into the social issues that women face, such as gender discrimination, societal expectations, and the struggle for equality. In the dystopian worlds depicted in these narratives, the female protagonists must navigate a society that is inherently biased against them, often facing obstacles and challenges that their male counterparts do not encounter.

Methodology

Women's empowerment is the process of empowering women. Empowerment raises the status of women through education, awareness, literacy, and training. Women's empowerment equips and allows women to make life-determining decisions. They may be able to redefine gender roles, providing them more freedom to pursue their desired goals. In the realm of contemporary dystopian fiction, the narratives of "Divergent" and "The Hunger Games" have emerged as powerful platforms for exploring the complexities of female empowerment. These works, set in post-apocalyptic societies, feature strong-willed protagonists who challenge the oppressive systems that seek to define and confine them. Through a comparative analysis of the methodological approaches employed in these narratives, this paper aims to elucidate how female empowerment is conceptualized and manifested. The theory of female empowerment provides a robust framework for understanding the transformative potential of these narratives. (Chakraborty & Adhikari, 2020) By challenging traditional gender norms and hierarchies, the protagonists of "Divergent" and "The Hunger Games" embody a reconfiguration of power dynamics that resonate with the core principles of female empowerment (Chakraborty & Adhikari, 2020).

In this context, empowerment is not merely a static state of being, but a dynamic process of self-actualization and resistance against oppressive structures. The female characters in these narratives navigate the intersections of gender, class, and social identity, using their agency and resilience to subvert the status quo and forge their paths.

Results and Discussion

Women's Empowerment Theory is centered around the idea that empowerment involves increasing the capacity of individuals particularly women to make choices, access resources, and influence the direction of their own lives and the broader society. It emphasizes the following core concepts Agency**,** The capacity of individuals to act independently and make their own free choices. In the context of women's empowerment, agency refers to women's ability to control their actions and decisions, free from external constraints. Access to Resources, This includes access to economic resources, education, healthcare, and social services. Empowerment theory asserts that access to resources is crucial for enabling individuals to exercise their agency and make informed decisions. Self-Definition and Identity, Empowerment involves individuals defining their own identities and aspirations, rather than being defined by societal norms or external expectations. It emphasizes self-awareness and self-assertion. Challenging Oppression, The theory highlights the importance of challenging and transforming oppressive social, economic, and political systems that limit individuals' opportunities and freedoms. It involves addressing issues such as gender inequality, discrimination, and systemic biases.

Women's empowerment can be understood through various dimensions, each contributing to the overall capacity of women to effect change: Economic Empowerment, Involves improving women's access to economic resources and opportunities, such as employment, financial services, and property rights. Economic empowerment allows women to gain financial independence and influence economic decisions. Educational Empowerment, Access to education is fundamental for empowering women. Education enhances women's knowledge, skills, and confidence, enabling them to participate more fully in societal and economic activities. Political Empowerment, This dimension focuses on increasing women's participation in political processes and decision-making. Political empowerment includes involvement in governance, advocacy, and policy-making to influence laws and regulations affecting women's lives. Social Empowerment, Social empowerment involves changing societal attitudes and norms that perpetuate gender inequality. It includes fostering supportive environments, challenging stereotypes, and promoting gender equity in social interactions. Psychological

Empowerment, This dimension addresses self-esteem, self-efficacy, and confidence. Psychological empowerment helps individuals believe in their capabilities and take proactive steps toward achieving their goals. Several theoretical frameworks underpin women's empowerment theory such as Feminist Theory, Feminist perspectives emphasize the need to address gender-based inequalities and challenge patriarchal structures. Feminist theory is foundational to understanding women's empowerment as it critiques systemic gender discrimination and advocates for equal rights**.** Capabilities Approach, Developed by economist Amartya Sen and philosopher Martha Nussbaum, this approach focuses on the capabilities individuals have to achieve well-being. It emphasizes the importance of expanding women's capabilities and opportunities to lead fulfilling lives. Social Justice Theory, This theory focuses on fairness and equity in social arrangements. It advocates for justice by addressing social inequalities and ensuring that all individuals, regardless of gender, have equal opportunities and rights.

The Hunger Games and *Divergent* can be connected to the theoretical frameworks of women's empowerment through their depiction of protagonists who embody and challenge the principles of empowerment theory. Using the women empowerment theoretical frameworks. Feminist Theory critiques systemic gender discrimination and advocates for gender equality. Both *The Hunger Games* and *Divergent* present female protagonists who confront and resist patriarchal and oppressive systems, which is central to feminist theory. Katniss Everdeen challenges the Capitol's oppressive control and gendered expectations. Her resistance to the objectification and manipulation imposed by the Capitol, and her role as a leader in the rebellion, reflect feminist principles of challenging patriarchal norms and asserting women's agency. Tris Prior defies the faction-based system that restricts individual identity and opportunities based on gender. Her journey of self-definition and resistance to societal labels embodies feminist principles by rejecting rigid gender roles and advocating for personal autonomy. The Capabilities Approach emphasizes expanding individuals' abilities to lead fulfilling lives. This approach is reflected in both *The Hunger Games* and *Divergent* through the protagonists' development and empowerment. Katniss's capabilities are expanded through her skills in survival, leadership, and rebellion. Her journey from a survivalist to a symbol of revolution demonstrates how access to resources (e.g., her hunting skills, alliances) and the exercise of agency allows her to transform her capabilities and impact societal change. Tris's empowerment involves expanding her capabilities beyond the limitations of her faction's expectations. Her ability to embrace multiple facets of her identity (brave, selfless, smart, kind) and challenge the constraints of the faction system reflects the capabilities approach by highlighting the importance of developing diverse personal strengths and roles. Social Justice Theory focuses on achieving fairness and equity in social arrangements. This framework connects with your journal topics through the protagonists' efforts to challenge and transform unjust systems. Katniss Everdeen fights against the systemic injustice of the Hunger Games and the Capitol's rule. Her actions, including defying the Capitol and sparking a rebellion, address issues of social justice by striving for a more equitable society and fighting against the systemic oppression of the districts. Tris Prior challenges the faction-based system that enforces inequality and restricts personal freedom. Her leadership in questioning and dismantling the faction system aligns with social justice principles by addressing and seeking to rectify systemic inequities within her society. *The Hunger Games* and *Divergent* connect with feminist theory, the capabilities approach, and social justice theory through their portrayal of female protagonists who exercise personal agency, access resources, and challenge oppressive systems. These connections illustrate how the protagonists' journeys reflect key principles of women's empowerment theory and provide a narrative exploration of its theoretical frameworks.

Katniss Everdeen demonstrates personal agency by making pivotal decisions that challenge the oppressive regime, such as volunteering for the Hunger Games and later becoming a symbol of rebellion. The narratives of *The Hunger Games* and *Divergent* illustrate how empowerment extends beyond individual

achievements to impact larger societal structures. The protagonists' journeys highlight the importance of personal agency, resourcefulness, and the pursuit of meaningful goals in overcoming obstacles and effecting change. These stories reinforce the notion that true empowerment involves not only self-assertion but also challenging and transforming oppressive systems to create a more equitable society. Young adult dystopian novels, such as Suzanne Collins's The Hunger Games and Veronica Roth's Divergent series, have experienced rising popularity in both novel and film formats since the early 2000s. In today's society, one need only flip on the television to encounter current events that would be easily recognizable in a dystopia: government corruption and scandal, poverty and struggle for basic survival, the desire of citizens to rebel against those in power, extreme gender roles, and the fight for equality. Commercially successful, award-winning young adult dystopian literature has recently appeared with plots that give teen girls the power to change their society.

Katniss's access to skills like hunting her strategic use of resources, and her alliance with others play a crucial role in her empowerment and survival. Her actions led to a shift in societal norms and inspired a movement toward freedom, illustrating the theory's emphasis on achieving significant social and personal outcomes through empowerment. *"I am not pretty. I am not beautiful. I am as radiant as the sun."* Shows Katniss's rejection of traditional beauty standards and her self-empowerment through inner strength. *"I'm not a piece of meat."* Emphasizes her desire for agency and respect, rejecting objectification and asserting her autonomy. "*I'm not the person you think I am. I'm not the person I thought I was."* Shows her journey of self-discovery and the empowerment that comes from understanding and asserting her true identity. *"I don't want just to survive. I want to live."* This quote underscores Katniss's desire for a life beyond mere existence, embodying the empowerment theory's focus on achieving meaningful outcomes and self-fulfillment.

In the other stories of Divergent, Beatrice "Tris" Prior's journey highlights her struggle against predefined societal roles and her quest for self-definition, which aligns with the theory's focus on agency and self-empowerment. Tris challenges the constraints of her faction-based society, seeking opportunities for growth and change beyond societal expectations. Her choices and leadership lead to the questioning and eventual dismantling of rigid societal structures, reflecting the theory's emphasis on transforming social systems to support individual empowerment. In both films, the protagonists exemplify the core aspects of women's empowerment theory—agency, access to resources, and achieving transformative outcomes.
"I don't want to be just one thing. I want to be brave and selfless and smart and kind." Illustrates Tris's desire to break free from societal labels and her commitment to a multi-faceted identity. *"I'm not a monster. I'm not a liar. I'm not a coward."* Tris reclaims her identity and challenges the negative labels imposed on her, reflecting empowerment through self-assertion and resilience. *"I won't let anyone else tell me who I am."* Demonstrates her assertion of personal agency and rejection of societal limitations imposed on her. *"I'm Divergent. I'm not supposed to be here."* Highlights Tris's unique identity and her resistance to conforming to a restrictive societal system, aligning with the theory's emphasis on agency and self-definition.

Katniss Everdeen's trajectory in *The Hunger Games* is a compelling illustration of empowerment theory, which emphasizes the capacity of individuals to effect significant change through personal agency and self-determination. Empowerment theory is centered on the idea that empowerment involves not only individual self-assertion but also the ability to challenge and transform oppressive systems to achieve broader societal change. Katniss's decision to volunteer for the Hunger Games is a pivotal moment of personal agency. In an oppressive regime that uses fear and control to maintain power, Katniss's voluntary participation in the Games—an act initially perceived as a sacrifice—transforms into a strategic decision that challenges the Capitol's authority. Her choice to participate rather than allowing her sister, Prim, to be

chosen demonstrates an assertion of control over her fate, aligning with empowerment theory's focus on self-determination. Katniss's survival in the Hunger Games is a testament to her resourcefulness and strategic use of resources. Her skills in hunting, foraging, and her ability to navigate the arena's challenges showcase her agency in manipulating her environment to her advantage. Empowerment theory posits that access to and effective use of resources are crucial for achieving empowerment. Katniss's adeptness in utilizing the skills and resources at her disposal allows her to not only survive but to become a symbol of resistance against the Capitol's oppressive regime. Katniss's actions go beyond personal survival; they catalyze a broader societal shift. Her defiance of the Capitol's oppressive rules and her role in the rebellion demonstrate the theory's emphasis on the impact of individual actions on systemic change. Katniss's strategic defiance, from the symbolic act of using the Mockingjay pin to her ultimate role in leading a revolution, illustrates how personal empowerment can contribute to substantial social transformation. Tris's refusal to conform to the predefined roles of her society demonstrates her agency and resistance to oppression. Her challenge to the faction system represents a critical aspect of empowerment theory, which emphasizes the need to confront and dismantle restrictive societal structures. By defying faction expectations and embracing her Divergence, Tris embodies the theory's principle that true empowerment involves transcending limiting societal norms. Tris's leadership and choices catalyze significant changes within her society. Her actions in leading a rebellion and questioning the faction-based system highlight the transformative potential of empowered individuals. Empowerment theory emphasizes that personal empowerment can drive systemic change, and Tris's leadership exemplifies how individual courage and resistance can lead to the dismantling of oppressive structures.

These quotations provide a deeper understanding of how the protagonists in both films navigate their environments and assert their agency, aligning with key aspects of the women's empowerment theory. both *The Hunger Games* and *Divergent* illustrate how protagonists navigate and challenge oppressive systems through personal agency and self-empowerment. These narratives reflect the core principles of empowerment theory, including individual agency, resourcefulness, and the drive for systemic transformation. The protagonists' journeys underscore the potential for personal empowerment to inspire and effectuate broader social change, highlighting the transformative power of challenging and reimagining oppressive structures.

Conclusion

Analyzing *The Hunger Games* and *Divergent*, the protagonists—Katniss Everdeen and Beatrice "Tris" Prior—exemplify key principles of women's empowerment theory. Katniss demonstrates personal agency by volunteering for the Hunger Games and later becoming a symbol of rebellion, reflecting the empowerment theory's emphasis on individual agency and challenging oppressive systems. Her skills in hunting and strategic use of resources, alongside her rejection of traditional beauty standards and objectification, illustrate her empowerment through self-definition and autonomy.

Similarly, Tris Prior's journey in *Divergent* showcases her struggle against the restrictive faction-based system and her quest for self-definition, aligning with the theory's focus on agency and transformative change. Tris's resistance to societal labels and her assertion of her multi-faceted identity reflects her empowerment and challenge to predefined societal roles.

Both narratives illustrate how personal agency, resourcefulness, and self-assertion contribute to broader societal change, aligning with feminist theory, the capabilities approach, and social justice theory. Through their actions and development, Katniss and Tris exemplify how women's empowerment involves

not only personal growth but also challenging and transforming oppressive systems to create a more equitable society.

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Prom and Prejudice and Prada and Prejudice: Pride and Prejudice in 21st Century

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Abstract

The aims of this study is to trace Jane Austen's Pride and Prejudice in 21st young adult fictions Prom and Prejudice and Prada and prejudice. Elizabeth Eulberg's Prom and prejudice, and Mandy Hubbard's Prada and Prejudice are examined to see if the works illustrate Jane Austen's thoughts, with emphasis on tenets related to pride and prejudice in the lives of young adult girls. The data gathered for this study included: two young adult novels, book reviews, and articles written by and about authors of the book. By using one of intertextual devices, title, these two novels are scrutinized by applying close reading method. The analysis showed the differences between the events in these novels can be ascribed to the different eras the novels were written in and the subsequent differences in attitude the events are interpreted with. This paper also shows how Austen's Pride and Prejudice acts as reference to Hubbard's Prada and prejudice and Eulberg's Prom and Prejudice. An understanding of Pride and Prejudice can both enhance our appreciation of what is already there, as well as open up new avenues for critical engagement with Hubbard and Eulberg's works. As text viewed by modern literary theory are lacking in any kind of independent meaning, it is also seen how cultural background of these authors influence their writing.

Keywords*: : interfigurality, pastiche, reference, title*

Introduction

Literature of the 21st century carries on many of the themes that concerned the modernist and postmodernist movements. By looking for certain themes in literature of the 21st century, readers will see how contemporary writers apply the same themes embraced by their predecessors. Literature in 21st century consists of the period following high modernism and includes the many theories that date from that time, e.g., structuralism, semiotics, post-structuralism, deconstruction, and so forth. For Jean Baudrillard, postmodernism marks a culture composed "of disparate fragmentary experiences and images that constantly bombard the individual in music, video, television, advertising and other forms of electronic media. The speed and ease of reproduction of these images mean that they exist only as image, devoid of depth, coherence, or originality". (268)

Thomas Schmitz states that the 'post' of the term 'postmodernism' suggests a reaction against, if not a break from, modernism, and whereas the modernist project was concerned with emphasising the distinction between 'high' art and 'popular' art, postmodernism is characterised, among other things, by a tendency to undermine such distinctions (147).

Postmodern literature is commonly defined in relation to its precursor. For example, instead of the modernist quest for meaning in a chaotic world, the postmodern author takes, often playfully, the possibility

of meaning, and the postmodern novel is often a parody of this quest. Postmodern authors also tend to celebrate chance over craft, and further employ metafiction to undermine the writer's authority. In Postmodernist literature this can be a tribute to or a parody of past styles. It can be seen as a representation of the chaotic, pluralistic, or information-drenched aspects of postmodern society. It can be a combination of multiple genres to create a unique narrative or to comment on situations.

Graham Allen speaks of a double-codedness: it questions the available modes of representation in culture, while at the same time, it knows that it still must use these modes (Allen, Intertextuality, 2000, 188). And that is why modernism can never simply be opposed to postmodernism, since postmodernism has to rely on and exploit modernism‟s styles, codes and approaches. Just as postmodernism relies on and exploits those of other literary periods (Allen, 188-9). This is the intertextuality that is characteristic of postmodernism; The sense of uniqueness that was once demanded from art has, in postmodernism, been replaced by intertextual play (Hutcheon, 54). In short, the intertextuality that is prevalent in postmodernist works depends on, among other things, modernist texts.

According to Allen intertextuality reminds us that all texts are potentially plural, implying that they cannot be considered singular objects. Allen adds that texts are reversible and open to the reader‟s own presuppositions and they do not have clear and defined boundaries (209). For Allen the term intertextuality continually refers to the impossibility of singularity and unity: therefore, unquestionable authority of texts no longer exists (209). Allen focuses his discussion on the implications for the texts, so the reader plays important role, the fact that readers are actively involved in infusing texts with meaning. The text is always involved in the dialogue that exist within society (209). But it is only through the acceptance of intertextuality that Young adult's novels *Prada and Prejudice,* and Prom *and Prejudice)* can be considered original.

Methodology

The data gathered for this study included: two young adult novels, book reviews, and articles written by and about authors of the book. By using one of intertextual devices, title, these two novels are scrutinized by applying close reading method and then proceed with accumulating data in the form of texts related to the topic of the study. The research is qualitative which emphasizes the subjective experience of the researchers as the member of society to understand problems that appear in the text being analyzed (Donovan, 2015:77-78). There are some steps in collecting the data, the first step is reading and understanding the theme, character, and the setting of the story. The next step is identifying the words, phrases, and sentences relating to the theme.

Results and Discussion

Titular Intertext in *Prada and prejudice Prom and prejudice*

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

The title invites readers to know more about the content of a book so title has the same issue as the content, just in a more concentrated form in the title's case. A book's title is less than a sentence — possibly as little as *one word, b*ut needs to be memorable, indicate the genre/tone, give and intrigue the reader. As

Lodge said that title as part of the text, "has considerable power to attract and condition the reader's attention "(193). Since the purpose is to attract the readers, a title should be unique enough to make the first page. Sometimes the story's location or significant event makes a good title (as in *The Snow of Kilimanjaro* and*, Love in the time of Cholera*). Other writers can just use the main character's unusual name (as in *the Great Gatsby* and *Harry Potter*). And sometimes the book's strongest messages and themes can be summarized in one distinctive metaphor (as in *To Kill A Mockingbird*).

The original title of *Pride and Prejudice* was *First Impressions*. It was written between October 1796 and August 1797. (Deidre : 2002). according to Dexter in his article "How Pride and Prejudice got its name "the title "Pride and Prejudice" is very likely taken from a passage in Fanny Burney's popular 1782 novel *Cecilia*, a novel Jane Austen is known to have admired". Waldron supports by saying "In Pride and Prejudice there is a strong structural and thematic connection with the novels of Fanny Burney, especially with *Cecilia* (1782), but also with *Camilla*, published in 1761 when Austen was reportedly engaged with the first draft of the novel, entitled `First Impressions'. (38). *Pride and Prejudice* has become one of the most popular novels in English Literature and inspired many authors to imitate the title, characters and themes.

Prada and Prejudice is Hubbard's first young adult novel published in 2009. The title is derived from Austen's *Pride and Prejudice*. Setting in 21st century USA, pride has been changed into Prada in Hubbard's novel because in the world of American young adults, the word "Prada" is associated with luxury goods. The Prada shoes become a symbol of the successful working woman. As a status symbol for a successful working woman, having a pair of Prada shoes is the dream of most young girls in America. Those who wear a pair of Prada shoes mean she is successful, rich and stylish.

As goods become status symbol, *Prom and Prejudice* (2011) also uses clothes as a symbol of success and wealth. This novel can be said as a re-vision of *Pride and Prejudice*. Character names are almost the same with *Pride and Prejudice*. Eulberg retells Jane Austen's tale of class, love, and the danger both emotional and physical. This version sets in a contemporary Connecticut school for the socially elite, and casting Lizzie Bennett as a scholarship student and musical prodigy, Eulberg's story unfolds along lines predictable both from the original plot and the spate of recent "mean rich girls" novels. That said, this version does justice to Austen and shows up the utter silliness of kids rich in material—and designer brand name—goods, the moodiness of some males, and the ways truth can be hidden by both outright lying (on the part of Wick, the villain of the piece) and shyness (both Lizzie's and Darcy's). This makes a fairly delightful blend of past and present value systems and social expectations.

Instead of pride, the word prom is applied to the title because prom according to Amy L. Best is a space where girls work through their understanding of authority, social class, gender norms, and multicultural schooling. Proms are more than just pictures and puffed sleeves--they are a mythic part of youth culture and, for better or worse, will always be a night to remember. As ball dances in Austen's *Pride and Prejudice,* prom is also important for teenage girl. In *Pride and Prejudice*, balls were among the few socially acceptable venues for mingling between the sexes. Here the locals make character judgments based on appearances and first impressions. At the ball, Mr. Bingley is accompanied by his two sisters, his brother-in-law, and a friend, Mr. Darcy. Mr. Bingley impresses everyone with his outgoing and likable personality. He proves to be personable and polite to the local folk, making him instantly well-liked. On the contrary, Mr. Darcy, handsome and noble looking, is declared to be proud, disagreeable, and cold. He appears indifferent to participating in the activities of the evening or even socializing with the other guests.

The ballrooms were considered a market where women displayed themselves to potential suitors, and they generally put great effort into making the best impression possible, both socially and in respect of

appearance and the display of their accomplishments such as dancing. As a result, if a ball did not go well enough for a woman, her chance of marrying well could be ruined (Olsen, Kirstin. 2005)

If the ball is where a girl looks for a partner or a husband, as well as prom party. Although the aim is not to find a husband, prom is an important part of coming of age for many young women. Amy L. Best posits the prom is a site where girls are expected to be deeply invested because they can use this space to solidify and display their feminine identities (195). Students become fixated on prom from the day they get accepted. "To not attend, or have the proper date, would be a scandal from which a young girl would never be able to recover" (*Prom and Prejudice p. 3*). Most teenagers spend months, dreaming about this magical night. The dresses, the limos and the dates are things that a girl seriously thinks about when she is going to prom. If ball dance is one of the events in which a girl has the opportunity to get a rich future husband, "Prom is considered by many (at least those who matter) to be the social event for future members of high society "(*Prom and Prejudice* p.4). Longbourn girls don't go to the mall to get their dresses. They boast couture from designers whose names adorn "their speed dial "(*Prom and Prejudice* p.1). Wearing designer dress for prom makes a girl proud of herself.

The shift of meaning from pride to Prada and prom show that Hubbard and Eulberg are the readers of *Pride and Prejudice*. According to Riffatterre's term, Hubbard and Eulberg are retroactive readers. They discover that the text (*Pride and Prejudice*) signifies something beyond the pure meaning. They decode and understand a text and produce the text on their own terms, forging meanings from "what has already been read, seen, done, lived.": *Pride and Prejudice* transforms into *Prada and Prejudice,* and *Prom and Prejudice*. They adjust the titles with the background of their lives. Hubbard and Eulberg are Americans, what they write is a reflection of American young adult girl in 21st century.

Suzanna Pucci states in "remakes the past at the millennium" that Jane Austen is like the owner of the company who inherit it to her great- grand daughters. During Austen's era, though the access to the society is limited, woman can still reach her dream when she uses her brain. *Pride and Prejudice* and YAL have different background, yet they share similar idea about how being a young woman.

Prom and Prejudice*, and *Prada and Prejudice*: A tribute to *Pride and Prejudice

Although JaneAusten wrote *Pride and Prejudice* at the end of the eighteenth and at the beginning of the nineteenth centuries, she is very popular up to now, especially the way she crafted her characters have remained fresh, instantly recognizable and fascinating for 200 years. Her vivid narration, hersuperb sense of irony, her moral firmness and her illustration on the difference social strata draw attention many readers of 21st century. Whether people read *P&P* on a print page, a tablet or some future gadget, the love story of how Mr. Darcy won Elizabeth Bennet, will, no doubt, continue to captivate readers for another two centuries.

Among readers who adm

ire the work of Jane Austen's *Pride and Prejudice*, there are three readers who rewrite *Pride and Prejudice* using the settings of the 21st century in America, who transforms and generates the meaning of *Pride and Prejudice*. These three readers read Jane Austen's *Pride and Prejudice* reflexively. They both actualize the text, giving it significance, and constitute themselves as a reading subject. The interpretation of a particular text is thus "completed in the self-interpretation of a subject who henceforth understands himself better, who understands himself differently, or who even begins to understand himself" (Ricoeur 194-5). As in *Pride and Prejudice*, the central theme of *Prom and Prejudice* and *Prada and Prejudice* is pride and prejudice caused by the different in social status in the USA, and difficulties that accompany attempts

to overcome it.

The release in 2011 of Elizabeth Eulberg's *Prom and Prejudice* marked yet another contribution to Austen fans. Written and marketed for young adult readers, *Prom and Prejudice* is definitely another rewriting of Austen *Pride and Prejudice*. Eulberg's book characteristically English saga Austen's *Pride and Prejudice* with modern format "transforming Ball dance to Prom party".

The ease with which the basic plot premise of *Pride and Prejudice* transfers to a contemporary American setting does seem to substantiate this idea of belatedness. The spatio-temporal contours of the narrative require changes to accommodate the transference from eighteenth-century English countryside to twenty-first-century America, but in terms of themes and character types *Prom and Prejudice* is able to adapt its master text faithfully. While the Bennet, Bingleys and Darcy negotiate the relationship between money and social status in an England transformed by Lizzie Bennet and Will Darcy, undertake the same tasks in Young adult Literature.

The differences in class are here overlaid with those in culture as a middle-class family interacts with wealthy Darcy mingling the problems created by pride in social status with prejudices rooted in cultural insularity. However, the underlying conflicts between social and individual identity, between relationships based on material expediency and romantic love, remain the same.
The problem lies not in the idea of a re-writing, but in the choice of genre, in the devaluation of the "master" text's cultural currency by associating it with the populist. The teenage romance characterized by melodrama with little heed paid to psychological complexity, is certainly a far from the restrained Austenage narrative that achieves its dramatic effect exclusively.

Prom and Prejudice deliberately undermines the seriousness accorded to the Austen text, not just by the literary establishment, marries British high culture to American youth culture thus undermining the authority, the primacy, of the so-called "master" text. The obvious translation of the language of novel into the language of young people, and the more complex translation of Western high culture idiom into the idiom of youth culture. The very choice of target language in the latter case clearly indicates that "authenticity" is not the intended goal here. Instead of attempting to render the target language transparent, making it a non-intrusive medium that derives all its meaning from the source text, *Prom and Prejudice* forces its readers to grapple with this "new" language on its own terms.

The continuing operation of the latter is evident in the American Darcy's stereotypical and dismissive attitude towards Young adult culture as he makes snide comments about scholarship student and describes as an "charity case" Within the novel, this cultural snobbery of the West is effectively challenged by the Young adult Elizabeth, whose "liveliness of mind" is exhibited here chiefly through her cutting comebacks to such remarks. Such re-visioning of young adult romatic conventions is paralleled, in *Prom and Prejudice*, with a playfully subversive mimicry of its young adult genre. In this novel, in addition to the names and a series of other references to Austen and her novel, the storyline also integrates the actual text of the novel with lines quoted from it Austen' *Pride and Prejudice.*

By taking Austen's *Pride and Prejudice* as her source text, Hubbard's *Prada and Prejudice* has added another dimension to the intertextuality of such cross-over novel, creating a complex hybrid that does not fit neatly. It is worthwhile to explore the implications of yoking together a canonical English text with American young adult literature. The themes of Jane Austen's novel is a 'perfect fit'

By privileging through style and explicit reference the young adult framework in *Prada and Prejudice*,

Hubbard implicitly minimalize the importance of Austen's text, reducing it to just one among several intertextual invocations without any claim to primacy. It is, in fact, perfectly possible to view *Prada and Prejudice* without any knowledge of Austen; its characters and narrative pattern are fully comprehensible within a well-established Austen tradition that is certainly more familiar to a larger number of Hubbard than is Austen. Young adult readers, thus, enjoys a home court advantage with this novel, not the least of which is the presence of Callie, is undoubtedly the central focus of Hubbard's fiction. The novel consolidates the Young adult advantage through careful re-visioning of specific character elements of Austen's text in ways that clearly reverse.

The re-casting of Elizabeth to Callie as the American Young adult re-presents Britain in terms of its immigrant identity. White American identity, on the other hand, is reduced to a single character—Rebecca—which associates it with a callous duplicity and devious exploitation that provide the only instance in this novel. This re-visioning of American identity is evident even at the level of the novel where England is identified first by re-casting of Darcy as the Alexander Thornton Hawke, the master of Harksbury estate which effectively shifts the story focus from US to the Britain. *Prada and Prejudice*, thus, has an "almost the same, but not quite" relationship not just with Austen's text but also with Dorothy Wizard of Oz feel with the shoes. Such dual-edged mimicry, which foregrounds hubbard's "outsider" status with respect to both traditions, eschews all notions of "authenticity."

Prada and Prejudice, while self-consciously redefining certain elements of this cultural nationalism and, in the process, providing a token recognition of neo-imperial configurations, does not fundamentally question this implicit neo-conservative consumerism. This is most obvious in the novel's gender politics where it blindly mimics America conventions in embodying the nation as a woman (Callie) who, however independent she may appear, not only requires male protection (Alex is needed by Callie to show that she is also a woman who…) At the novel's climax, Callie walks towards Alex. Patriarchal authority is thus granted due recognition, and Callie's seemingly bold "independent" decision remains caught within the politics of patriarchal exchange.

The narrative of *Prada and Prejudice* perfectly aligns this framework with Callie's project of cultural nationalism, which functions purely at the personal level, both of which are ultimately outside Callie's control. hubbard's attempt to appropriate and transform American "Pride" through Callie's character, open and smart, thus, ultimately results only in replacing it with "Pride," with a "branded" product in a splendid package, ready for exchange and consumption within the global marketplace.

Hubbard's novel tells a contemporary story of a 16-year old American girl named Callie Montgomery achieving success in her studies but not in her private life. Callie's identity was mistaken to Rebecca Vough, Emily's cousin living in USA. The time she entered is set in 1813, the year *Pride and Prejudice* was first published. This time frame is also confirmed by Callie as she is knocked out because of Prada shoes: in it, the readers sees Callie as the main character of her novel, dressed in Regency period costume, stands in front of the big mansion "Pemberley-like"in the evening then welcomed by a Emily and Alex, a figure who happens to be like Darcy.

Another readily noticeable feature in the novel is its intertextuality in terms of its apparent parallels with other Austen adaptations. The primary settings of the novel are, for example, the home and the educational environment of the heroine. Callie approaches the mansion in Harksbury, "It's a castle. It stretches out before me, perched on a grassy knoll, two big wings on either side of the main entry. Ivy is climbing up one side, its green vines covering the east wing. The entire building is made of stone, like a

castle you'd imagine in a fairy tale, and in the dusk, it looks both stately and scary" which is like Pemberley, and see it from the same angle from which Elizabeth Bennet saw it then. The building is integrated as a place where Elizabeth happily re-unites with Darcy. Actually, this may operate as the platform for previous investigations that have explored possible reasons behind recent appropriations of Austen. Linda Troost and Sayre Greenfield state that the positive global response to Austen's novels owes to her eloquent analysis of family life in the Regency era, which carries a meaningful message for today's readers as well. They add further" it is the highly particular and locally specific analysis of early nineteenth-century rural English social life that "allows Austen … to go global.

Still, the overall popularity of Austen among American readers prevails, as signified by the numerous volumes published in recent years. This suggests that the particular time and space dimensions that represent a particular socio-cultural reality in Meryton in Regency England in fact corresponds to today's Western, which tends to be quite traditional and often conservative; to convey an apparent and unified world view; and to expect and Promote values and behavior patterns reflective of this.

Austen's name nowadays seems to guarantee immediate success: within the last two decades, she has emerged as one of the few iconic English-speaking authors to have dominated both the printed and the novelic worlds. Her unprecedented cultural revival is marked not only by a renewed interest in the publication of her original novels as well as in their adaptations for television and novel but also by the appearance of a series of modernized versions of her stories, both in literature – such as Helen Fielding's *Bridget Jones's Diary* and *Bridget Jones: The Edge of Reason* as well as Debrah White Smith's adaptations published within her Austen series – and on screen – such as Amy Heckerling's *Clueless* and Sharon Maguire's adaptation of Fielding's *Bridget Jones's Diary*. More recent instances of visual re-writes of Austen's ultimately most acclaimed novel are *Prom and Prejudice* and *Pride and Prejudice – A Latter-day Comedy.*

Moreover, indicates Deborah Baker, the chick flick has also been able to create an artistic environment in which traditional boundaries, both in terms of genre and theme, have become fluid. Pamela Butler and Jigna Desai view this genre as one that produces "middle-class neo-liberal subjects" (2), thus overcoming former understandings of "femininity and gender [that] are often articulated through questions of race, nation, ethnicity, and socio-economic class" (4). Based on these, chick flick may be regarded as constitutive of possible global trans-cultural spaces, where former group boundaries, such as those of ethnicity or nation, may be challenged. Consequently, new ethnoscapes may be initiated, within which Black's Elizabeth Bennet may emerge as "the new global woman … represented in localized context" (Troost and Greenfield).

At the same time, the novel may have emerged as a means of connecting Latter-day Saints in various parts of the world. In fact, the novel also maintains an unusual multi-ethnic character that to some extent matches the multi-ethnic character of this global religion. The LDS Church maintains probably one of the most extensive and effective missionary systems all over the world. The plurality of cultures within this group – otherwise characterized by ideological homogeneity – is reflected in the ethnic composition of the characters as well as the real actors, who are American, English and Argentine, with the Scottish director adding to this variety. The places integrated into the storyline which is mainly set in Provo, Utah, and Las Vegas, Nevada, include other parts of the US, England and South America. The multicultural character of the LDS milieu is emphasized further by ethnic cuisine that appears in various parts of the novel.

This novel, although reflecting the life of a particular cultural group in a particular location, could have reached global readers, as have Austen's novels, despite the localism it represents. The fact that this was a young adult novel that could have delivered meaningful messages to worldwide readers, in addition

to the fact that in the end, the novel was aimed at a broader, Christian readers.

The reason why I said this is that there are a lot of benefits for you to choose them. First of all, it is the effect of famous brands. As one of the most famous brands in the world, Prada has its special design and character. As in 1913, Prada founded the first boutique in the centre of Milan, Italy, with the characteristics of fashion and high quality which designed by the founder Mario obtained favour from the royal family and the upper society. Today, this boutique still owns high reputation and fame in the upper class in Italy.

The value of Prada embodied in products has been regarded as the extraordinary enjoyment in everyday life. Just as simple as people need to eat. You can never imagine the storm that Prada brings. When you look at it at the first time, it will let your eyes can not move to other places until you have it. However, its unique design and special meaning definitely worthy for you to value it. What's more, it can improve your taste, as you wearing them, you will be the bright star in many occasions, like party.

Conclusion

From the discussion in the previous part, it can be concluded that there is a connection between the classic text and young adult text published in 21st century. The intertextual relationship that the writers have uncovered is the one available to readers who have read *Pride and Prejudice* and *Prada and prejudice* and *Prom and Prejudice*. The two characters, Callie and Lizzie not only make the reader aware of the way in which *Prada and Prejudice and Prom* and *Prejudice* are created, but also of its reception: will the novel be included in the canon or will it be forgotten after a number of years? Hubbard and Eulberg pull the reader's attention away from the plot and redirect it towards the artefact– *Pride and Prejudice*–in front of them. In particular, they ask the reader to rethink the status of *Pride and Prejudice* as a novel from another era that is still of current interest.

By imitating its title and substituting characters and roles, Hubbard and Eulberg connect characters in such a way that new interpretations of *Pride and Prejudice* arise, often in ways that readers of *Pride and Prejudice* and perhaps even Jane Austen herself may never have thought of. In doing so, they influence the reader's perception of *Prada and Prejudice,* and *Prom and Prejudice.* They also invite readers to read the former novel and to unravel the connections.

The connections that Hubbard and Eulberg aestablished between *Prada and Prejudice,* and *Prom and Prejudice* and *Pride and Prejudice* should be analyzed in order to discover their connotations. The researchers would like to argue that *Prada and Prejudice* and *Prom and Prejudice* is a pastiche of *Pride and Prejudice* in the sense that Hubbard and Eulberg have taken elements from Austen's novel and reconstructed them. They have made new connections and have added new elements to the original one. On one hand, they have made a faithful imitation, while on the other hand, the pastiche is more subconscious, since they have incorporated other texts and influenced into this new text.

The differences between the events in these novels can be ascribed to the different eras the novels were written in and the subsequent differences in attitude the events are interpreted with. For all readers decode the texts differently, depending on their personal and literary backgrounds. Hubbard and Eulberg want to elaborate on Austen's *Pride and Prejudice* instead of replacing it. For it is almost impossible to appreciate *Prada and Prejudice* and *Prom and Prejudice* to the fullest extent if one has not read Austen's *Pride and Prejudice*. And this is why it is considered the relationship among these novels to be continuous.

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Representation of Marginalization Experienced by Nyai Ontosoroh as a Subaltern Woman under Dutch Colonialism in the Novel *Bumi Manusia*

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Abstract

This study explores the theme of marginalization representation in Bumi Manusia as experienced by Nyai Ontosoroh, a subaltern female character. Although marginalization has been extensively studied by scholars and literary critics, this study can answer the gap that has not been fully addressed by previous researchers. The marginalization depicted in this novel is in the form of discriminatory actions against Nyai Ontosoroh, a Javanese woman during the Dutch colonial period, through economic and social construction. This study provides insight into the concept of marginalization and a deeper understanding of the impact of colonialism on indigenous Indonesian people, especially Javanese women, as depicted in the novel. This study uses a qualitative textual analysis approach by applying Spivak's Subaltern Theory (1985). In its application, the researchers compare Nyai Ontosoroh's life before and after becoming a concubine to identify forms of marginalization. This study contributes to a better understanding of the impact of colonialism on indigenous Indonesian women during the Dutch colonial period in the Bumi Manusia narrative. By highlighting Nyai Ontosoroh's experience of marginalization, this research can raise awareness of social injustice and strengthen the narrative of gender justice.

***Keywords**: Bumi Manusia, Nyai Ontosoroh, Colonialism, Subaltern, Marginalization Women*

Introduction

Bumi Manusia novel tells the story of the life of Javanese society during the Dutch colonial era with a background rich in history and culture. One of the main characters in this novel is Nyai Ontosoroh, a native woman who becomes the wife of a Dutch man who experiences marginalization in it. The character of Nyai Ontosoroh herself reflects the struggle and resilience of native Javanese women in facing marginalization under the colonial system (Larasati, 2018). Nyai Ontosoroh is faced with various forms of marginalization, including discriminatory treatment from the Dutch and native communities themselves. Nyai must face the social stigma as a nyai, who is considered lowly and undignified by colonial society and even by fellow natives. In addition, her rights as an individual are often ignored both in the legal and social realms (Aryani, 2023). Nyai Ontosoroh is also depicted as a tough and empowered figure. Through her character, Pramoedya shows the struggle of native women to gain rights and recognition in an unfair system. Nyai Ontosoroh tries to fight against the patriarchal and colonial systems that oppress her, both through self-education and through efforts to protect her children's rights (Setiawan & Madeamin, 2023).

Nyai Ontosoroh is a character who is between the Dutch colonial culture and Indonesian culture,

especially Javanese. Her depiction in this novel reflects the dynamics of power and cultural identity that influenced society's perception of Javanese women at that time (Pratiwi, 2013).Pramoedya Ananta Toer shows how the Dutch East Indies colonial Power imposed dominance on those below them, especially women through Nyai Ontosoroh. Although Nyai Ontosoroh has great economic and social power, she still faces various kinds of oppression and marginalization. This marginalization causes deep emotional and psychological suffering. In the novel *Bumi Manusia*. Nyai Ontosoroh is an indigenous character who faces various types of marginalization. This study tries to show the types of marginalization (Izzanatus, 2016).Nyai Ontosoroh is a depiction of the injustice and oppression experienced by indigenous Indonesian people during the Dutch colonial period.

In the novel *Bumi Manusia* represents the marginalization of Nyai Ontosoroh showing the injustice of the colonial system that treats indigenous people, especially women. Nyai Ontosoroh still experiences discrimination and prejudice even though she has many advantages and has contributed a lot (Bahardur, 2017). This shows how the Dutch colonial government oppressed society, culture and economy. This study is expected to increase our understanding of the marginalization of Nyai Ontosoroh and how colonialism affected indigenous people, especially women at that time.

Nyai Ontosoroh as a subaltern woman in the novel *Bumi Manusia* highlights how the colonial system created a social hierarchy that oppressed and marginalized certain groups. The marginalization experienced by Nyai Ontosoroh did not only come from her social status as a nyai, but also from her position as a subaltern woman. Subaltern is not only about the category of oppressed people or the oppressed working class, but also about anyone whose voice is limited by an access that represents them (Spivak, 1988).Then, in the Sabbah journal, which applies the conceptual theory of Gayatri Spivak, it is argued that the subaltern is under the dominant power structure and is not included in all representative politics. Spivak criticized that the voices of marginalized women were not heard in gender, race and social class in her essay. Spivak also said that men have always dominated women in the history of gender development. However, the worst situation occurs when women come from the lower class or subaltern (Sabbah, 2020).

The existence of Nyai Ontosoroh in the novel *Bumi Manusia* illustrates the oppression experienced by subaltern women under the colonial system. Nyai Ontosoroh's marginalization is not only caused by her status as a nyai, but is also exacerbated by her position as a subaltern woman whose voice is not heard in the dominant power structure. According to Spivak, subaltern includes individuals who are marginalized and do not have access or voice in representative politics. This is reinforced by the Sabbah Journal, which states that lower-class women face more severe oppression because they are shackled by the dominant power that ignores their voices. Thus, Nyai Ontosoroh's situation reflects how the colonial system oppresses subaltern women through a combination of gender, race, and social class discrimination.

The focus of this study is marginalization in the novel *Bumi Manusia*, especially to understand and compare what marginalization was experienced by Nyai Ontosoroh before and after marriage with a western man, and focuses on what marginalization she experienced such as in terms of economy, Nyai Ontosoroh's education. This study aims to identify whether the marginalization experienced by Nyai Ontosoroh occurred after meeting her husband who came from the West or before Nyai Ontosoroh got married and also This study aims to analyze the forms of marginalization experienced by Nyai Ontosoroh before and after marriage, as well as the differences and similarities in marginalization patterns in the two periods.

Methodology

This study aims to analyze the representation of marginalization experienced by Nyai Ontosoroh as a subaltern woman under Dutch colonialism in the novel *Bumi Manusia* by Pramoedya Ananta Toer using the Subaltern Theory of Gayatri Chakravorty Spivak. The research method applied is a descriptive qualitative approach, which allows for an in-depth understanding of social and cultural themes in literary texts. The main data source is the novel *Bumi Manusia* with data collection techniques in the form of in-depth reading and recording relevant quotations. This research report will present the results of the analysis systematically to provide insight into how Nyai Ontosoroh experiences and fights marginalization in the context of Dutch colonialism.

Analysis

Nyai Ontosoroh as a Subaltern Woman

Nyai Ontosoroh is a character who is in between Dutch colonial culture and Indonesian culture, especially Javanese. Her portrayal in the novel reflects the dynamics of power and cultural identity that influenced society's perception of Javanese women at that time. Through Nyai Ontosoroh, Pramoedya Ananta Toer shows how the colonial power of the Dutch East Indies imposed violence on those below them. Nyai Ontosoroh faced a lot of oppression and marginalization even though she had strong economic and social power. This marginalization caused psychological and emotional suffering. Nyai Ontosoroh is an indigenous character in the novel *Bumi Manusia* who faced various types of discrimination. Nyai Ontosoroh is an illustration of the injustice and oppression experienced by indigenous Indonesians during the Dutch colonial period.

Pre-marital Subaltern Gender Marginalization

In the period before Nyai Ontosoroh was sold by her father to Mellema, Nyai Ontosoroh experienced gender marginalization. Her voice and rights were limited, in fact she did not get them at all. Nyai Ontosoroh, who at that time wanted to be sold by her father, did not fight back at all and could only cry. This proves that indigenous women at that time did not have the right to speak or make important decisions in the family. All decisions were in the hands of men, in this case Nyai Ontosoroh's father. (Toer, 118-119). It is clear that the general public considers women to have no important role in deciding things, including marriage. Men usually have control over all decisions, so women are often ignored. The old view of women causes them to be passive and not have the opportunity to develop or contribute fully in life.

This marginalization worsened when Sanikem was sold by her father to a Dutch man, Herman Mellema, to become his nyai or concubine. This act of trafficking in women reflects how indigenous women were treated as commodities that could be traded. Her status as a nyai carried a heavy social stigma from society, both from the colonial and indigenous circles. As an unmarried woman who was already "owned" by a Dutchman, Sanikem was considered lowly and despicable by her surroundings, worsening the conditions of marginalization she had experienced since a young age.

Pre-marital Economic Marginalization and Subaltern Law

Nyai Ontosoroh's economy before marriage was very bad, Nyai was not allowed to work at that

time, only in the kitchen cooking for her family. Nyai Ontosoroh's father who earned and even that was not much was only a clerk. Then the law at that time forced Nyai Ontosoroh who was then named Sanikem not to go to school, because colonial law at that time prohibited the rights of native women not to go to school, only natives who had noble blood and came from noble families. Nyai Ontosoroh who was 13 years old at that time was required to get married immediately, even at that early age she was called an old maid.

Economy is one of the factors that demanded Nyai Ontosoroh to be sold by her father to a European, and at that time the law was only for natives, it made the sale and purchase of children like Sanikem legal. This case shows the type of economic and legal marginalization where all means are allowed to gain profit without considering the rights of women who are victims.

Pre-marital Marginalization of Subaltern Rights and Freedoms

At the age of thirteen, a woman begins to be isolated and only knows the kitchen, the back room, and her own room. While her friends are already married, she only feels freedom when there are guests or relatives who come, which reminds her of her childhood. In fact, she is not allowed to sit in the pendopo or step on its floor. Nyai Ontosoroh has no freedom when she enters adolescence. Nyai Ontosoroh represents indigenous women in general who experience marginalization of rights and freedoms. The marginalization of education experienced by Nyai Ontosoroh when at an age when she should still be obliged to go to school to get the best possible education, she must be forced to do what her father wants.

Post-marital subaltern gender marginalization

Although Nyai Ontosoroh has married a European, marginalization is still inseparable from her life. As the wife of a European, Nyai Ontosoroh who should have rights and voice, Nyai Ontosoroh often does not have full control over important decisions in the family and business. Although she took over the great responsibility of running the company after her husband died, her authority was often questioned and ignored by society and the prevailing patriarchal system. Nyai Ontosoroh was often required to submit to her husband who had full power in her home. Nyai Ontosoroh may have been forced to submit to her husband's will without having the right to defend herself or refuse unfair treatment. This proves that gender marginalization was still felt by Nyai Ontosoroh after she married a European who had power. Men still hold full rights and voices for women, even though women can speak, but it will be in vain.

Post-marital Marginalization of subaltern cultures

After getting married, Nyai Ontosoroh still could not completely free herself from the culture of marginalization in her society. The formation of her new personality was greatly influenced by the progress of European science that she gained after marrying a Western man. With the knowledge and understanding she gained, she was able to appear different and more advanced than native women in general. She was not only proficient in contemporary science, but she was also able to apply that knowledge in her daily life. Compared to other women who were still confined by traditional norms, this made her more independent and had a broader perspective, and was able to face life's challenges in a more progressive way.

The marginalization experienced by Nyai Ontosoroh after getting married is depicted in her transformation from a slave to a new person with a broader and deeper perspective. She felt a significant change in herself, leaving behind her old identity as Sanikem, who was previously sold into slavery. This

change shows how she tries to overcome and fight the marginalization she faces in marriage and society. Despite the fact that Nyai Ontosoroh is married, she still has not completely escaped the culture of marginalization that exists in her society. The formation of her new personality was greatly influenced by the knowledge and skills she acquired after marrying a Western man.

Post-marital Marginalization of the Subaltern Economics and Law

Nyai Ontosoroh's economy before marriage was very bad, Nyai was not allowed to work at that time, only in the kitchen cooking for her family. Nyai Ontosoroh's father who earned and even that was not much was only a clerk. Then the law at that time forced Nyai Ontosoroh who was then named Sanikem not to go to school, because colonial law at that time prohibited the rights of native women not to go to school, only natives who had noble blood and came from noble families. Nyai Ontosoroh who was 13 years old at that time was required to get married immediately, even at that early age she was called an old maid. The economy was one of the factors that demanded Nyai Ontosoroh to be sold by her father to a European, and at that time the law was only for natives, it made the sale and purchase of children like Sanikem legitimate. This case shows the type of economic and legal marginalization where all means are allowed to gain profit without considering the rights of women who are victims. In addition, this quote is a form of self-presentation by Nyai Ontosoroh, who retells past events to her child in the hope that her child can understand her family background and avoid the same mistakes in the future.

After Nyai Ontosoroh lived with Mr. Mellema, her life was not like before she got married. In terms of economy, it changed drastically, Nyai got facilities that she didn't get before, then they lived happily and had a child. Her life was not as miserable as before she got married, but she was still looked down upon by Europeans. Until one day her life with Mellema changed because Mellema's biological child came to see his father to demand Herman Mellema's property, the child was named Maurits Mellema. From the time of the arrival of her legitimate child, Mellema began to change drastically. Until one day Mellema died and Mellema's legitimate child demanded his property back. This caused Nyai Ontosoroh to have to fight for Mellema's property that she had enjoyed with her child. Then, the incident of the struggle for these rights reached the white court. Of course this did not benefit Nyai Ontosoroh who was only a native woman. Even though she fought in the white court, it did not affect anything, Nyai was still Nyai, she was marginalized again. She lost all her rights in court, which ruled that Mr. Mellema's legitimate son, Maurits Mellema, would manage all the property. Maurits Mellema was also given custody of his child. The quote represents a judge making a decision that is detrimental to a nyai.

Post-marital marginalization of rights and freedoms

In her struggle to defend her rights to family inheritance, a woman was ignored by the court that did not recognize her rights. Even though she had proof of ownership of the company, the court still refused to consider her claim. Her main focus was to defend the rights of her child, Annelis, but the court firmly stated that as a nyai and a native, she had no rights in the trial, which made her feel angry and frustrated. Nyai was marginalized when Mr. Herman Malemma died. She lost her rights in court, the court decided that all assets were managed by Mr. Malemma's legitimate son, Maurits Malemma. Custody of her child was also given to Maurits Malemma.

Conclusion

Bumi Manusia deeply depicts how Javanese women experienced various forms of marginalization

under the Dutch colonial system. Through the character of Nyai Ontosoroh, Pramoedya Ananta Toer illustrates how marginalization occurs not only in economic and social terms, but also in terms of individual rights and recognition. This study uses a qualitative approach by applying Spivak's Subaltern Theory to deeply understand the impact of colonialism on indigenous Indonesian women, especially in the context depicted in the novel. Nyai Ontosoroh, as a subaltern woman, faces various forms of oppression that reflect the social hierarchy created by colonial power. She not only experiences social discrimination from the Dutch and indigenous communities, but also faces limitations in her rights, both in the economic and legal realms. For example, when her husband died, Nyai Ontosoroh lost her right in court to manage her own family's property, showing how the colonial legal system was unfair to indigenous women.

In addition, Nyai Ontosoroh also became a symbol of resistance against the patriarchal system that dominated society at that time. Despite being marginalized, she still showed resilience and strength to fight the injustice she faced. Her character reflects how important it is to understand the complexity of the interaction between gender, social class, and culture in the context of colonialism. This study makes a significant contribution to deepening our understanding of the experiences of indigenous women under Dutch colonialism, focusing on Nyai Ontosoroh's struggle as a real representation of social and structural injustice at that time. Thus, understanding the story of Nyai Ontosoroh not only provides insight into Indonesia's rich history but also strengthens the narrative about the importance of gender justice and the elimination of marginalization in modern society.

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Democracy, So Confusing: The Integration of Stan Culture into Indonesian Political Landscape on X (Twitter)

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Abstract

The rise of stan culture in social media has its own perks, one of them is giving a sense of community to people tied within the same red string—their niche interests. In addition, the interest-based community has turned into a melting pot for people from a plethora of backgrounds, ranging from high schoolers to experts from many fields. Due to the nature of communal spaces, discussion within a fandom often has spread to cover topics beyond the fandom itself, politics being a favorite. This has brought forth a new approach to political campaigns where these movements would mirror stan culture to increase appeal. In Indonesia, this movement is most prominent during the 2024 Presidential Campaign, indicated by fresh, creative, and organic innovations led by Indonesian Gen Z members to raise political awareness to the public through the familiar ways of Twitter stan culture which has a massive Indonesian audience. Two most notable movements are "fan accounts" namely @aniesbubble and @timpenguinnas who were advocating for Anies Baswedan and Ganjar Pranowo's presidential campaigns respectively. This study focuses on analyzing the phenomena through both a semiotic and a critical stylistic lens where they were utilized to make sense of the campaign in two Gen Z-coded formats. This study also makes use of quantitative data.by utilizing responses from a post-election survey conducted to view Gen Z's political participation rate after being exposed to contents posted by @aniesbubble and @timpenguinnas. The data collected for the study is taken from @aniesbubble and @timpenguinnas' X (Twitter) accounts, with a heavy emphasis on the media and interactions of the accounts.

Keywords: *Social Media, Stan Culture, Presidential Election, Indonesian Youths, Democracy, Abel and Topan*

Introduction

Social media has grown to be more than an online platform to catch up with old friends, share wedding photos, or spur of the moment "statuses". Statistics show that there are approximately 5.17 billion social media users around the world, with an average of 8.5 social media accounts per user (Shewale, 2024). Aside from the intended usage of social media, many users nowadays, especially younger generations, exclusively use social media only to participate in popular culture and "fandom" discourse anonymously, or under aliases. Platforms such as X (formerly Twitter) was initially popular among celebrities to interact with other celebrities as well as their fans, which drew a massive audience to sign up to the platform as "stan" accounts (Recuero et al., 2012).

The terminology "stan" is the result of a morphological blending process from the words stalker and

fan (Luamanuvae, 2024). The term is first used by Eminem in his song Stan, which is later publicly known as his response to disturbing fan letters (Moorwood, 2022), thus the term is first received negatively among the public. Despite the initial backlash over the negative connotations, Lacasa et al. (2017) argued that the word can be viewed positively as people with strong positive emotional attachment to either something or someone renowned. Through the shared bond of emotional attachment, these people are automatically designated to a community known as fandom. People belonging to this community vary from a range of cultural origin, skills, aptitudes, and characters. As a melting pot for people motivated by the shared emotional bond, people who belong in a fandom may become more savvy and aware of issues revolving around a topic related to the thing or person they are "stanning" (Malik & Haidar, 2023). Due to this, the concept of "stanning" either something or someone renowned–alongside being a part of a community or a "fandom"–has become a pop culture of its own. The most well-known example of this phenomena is the rise of K-pop stan accounts—fan-owned social media accounts specifically created to engage and interact with other fans in a certain fandom—on X, formerly known as Twitter.

Korean popular music or widely known as K-pop is part of the Korean Wave that reached Southeast Asian countries, including Indonesia, in the early 2000s (Andini & Akhni, 2021). Korean Wave itself refers to the surge of visibility and interest towards Korean culture internationally (Lee, 2011). Indonesia has been one of the biggest consumers of K-pop related contents, as proven by the massive stan accounts' activities on Twitter shown through regional Trending Topics feature (Nugraha & Komsiah, 2022). The sense of community and rivalry between different K-pop fandoms keep interactions at an all time high, which oftentimes reach wider audiences than intended and even outnumbered actual public figures or influencers. It is also worth noting that the K-pop fandoms tend to collide with the Japanese media fandom. For instance, the fan-made artistry (specifically drawings and writings) that came from fans who consume Japanese media, or J-pop fans, have intersected into how K-pop fans express their admiration for their idols. Communities based on these fan-made artistries have also emerged from their love and affection for their idols and oshi, a Japanese slang to describe a person or character that you adore (Yokogawa, 2021). Therefore, the creators are put at a position to influence other fans to drive each other into putting the same energy of either creating or adoring their idols and oshi's content to initiate social campaigns. This can be seen in how Indonesian K-pop fans who are active on Twitter themselves have been known to be quite vocal regarding political issues, as shown by their participation in campaigning against the passing of Omnibus Law in the Parliament in 2020 which resulted in numerous "viral tweets" that made it into Trending Topics (Fahmi, 2020). This made it unsurprising for an organic movement in support of presidential candidates in the style of "stan" accounts to appear during the campaign period. This was the case for Indonesian presidential candidate, Anies Baswedan, and soon followed by another candidate, Ganjar Pranowo with their Twitter "stan" accounts @aniesbubble and @timpenguinnas respectively.

This phenomenon becomes a prominent model of how media usage is emphasized, specifically in X, formerly known as Twitter. The fan-led advocacies and discourse are able to reach a certain group of audience—and even reach the mainstream audience depending on the virality of the post—mainly through media-based account interactions provided by X's features: quote retweet or quote repost and reply. By quote-retweeting a tweet, users are able to bypass the original advocacy tweet or ratioing the original advocacy tweet with either supporting the advocacy or disagreeing with the advocacy, which prompts another discourse. This model of media usage corresponds to how media is viewed traditionally. Hodkinson (2017) stated that in a conventional point of view, the media has power to sway public opinion (intentional approach) and has often mirrored social norms and values (reflective approach). In its fullest potential, Hodkinson (2017) added that shaping and mirroring selective media representation becomes a cycle of consequent discourse of views, thoughts, and opinions which triggers different viewpoints influenced by the plethora of takes from the original media representation, where users inject their personal belief as

their response. This cycle works similarly to how stan accounts raise their voice in shifting arguments either to or of their advocacy. Mimicking the aforementioned cycle, the higher the reach of these tweets, the higher the chances to shift the users' perspectives to fit the narrative that they consume.

Despite having varying fandoms as their core audience, @aniesbubble's majorly coming from K-pop and J-pop fans and @timpenguinnas with several J-pop fans and mostly average Indonesian X users, their platforms itself still stem from the same stan culture coin through the lens of semiotics. It can be inferred that signs and codes have become their strong suit in influencing X users in a way that they and their audience are already accustomed to. Semiotics itself is generally defined as the study of signs from texts, images, audio, to objects, suggesting those signs can be interpreted to weigh their own meaning in a given context (Chandler, 2007). The study refers back to Ferdinand de Saussure's concept of semiology, in which he affirmed that it is the scientific justification to analyze signs when used in human interactions (Leeds-Hurwitz, 1993). The idea of using signs and signifiers emerged another concept named signifying practices, where it gives the signs—usually in the form of images, texts, and objects—meaning other than what it is seen as through the human eye (Curtin, 2009).

Other than semiotics and signifying practices, it is also important to view the case of @aniesbubble and @timpenguinnas' online advocacy model through a stylistics' point of view. Peter Verdonk (2002) defined stylistics as the analysis of particular language expressions which explains its intents and outcomes. The expressions are what we call as style in language. Verdonk (2022) himself defined it as a collection of expressional decisions which are made either conscious or unconscious, influenced by a certain setting. This linguistic approach is often used in dissecting the language style choices from literature pieces, as it is commonly found in dissecting stanzas from selected poems. Lesley Jeffries (2010) introduced a stylistics model that is more suitable to examine the style of non-literary text pieces. Jeffries' (2010) critical stylistics is curated to inspect the implied ideology, either the acceptance or the manipulation found in the selected readings. Taking the definition of ideology by Merriam-Webster (n.d.) as a body of concepts and characteristics belonging and passed in between individuals, groups, and even cultures, Jeffires (2010) stated that the spread of the ideologies is expressed, repeated, developed, and exchanged through language. As a consequence, Jeffries' (2010) critical stylistics model becomes an attempt to compile a text's primary functions in reflecting what is going on in our society.

Following the determined theoretical framework of critical stylistics, Jeffries (2016) introduced a similar model to approach textual meaning in selected readings. Textual Conceptual Functions (TCF) argues that there are three positions of meaning that can be inferred from a text: linguistic meaning, ideational meaning, and interpersonal meaning. The linguistic meaning is the meaning that defines the text using linguistic attributes. The ideational (conceptual-textual) meaning is the meaning made by considering the linguistic context of the word choice and usage in the selected text, hence it reveals the implied ideology behind a text. The interpersonal meaning is the meaning that is created from how the information is shared whether through implied modifications made by the person either sharing or receiving the information to fit a certain goal or not.

The two theoretical ideas of dissecting non-literary texts make use of the same set of tools in dissecting selected readings. The set of tools (Jeffries, 2010) are: naming and describing; representing actions/events/states; equating and contrasting; exemplifying and enumerating; prioritizing; assuming and implying; negating; hypothesizing; presenting the speech and thoughts of other participants; and representing time, space and society. Through this set of tools, this study aim to see the online advocacy tweets posted by @aniesbubble and @timpenguinnas through a linguistic lens, making use of semiotics,

signifying practices, critical stylistics, and Textual Conceptual Functions (TCF), and examine whether engaging the young generation to politics through "stan culture"—particularly the language style and terminologies associated with it—has a significant impact on their political involvement. Having the advantage of familiarity and acceptance, especially towards creative innovations, such as fan made arts and icons that became easily recognizable. Through this medium, turning politics into "fandom" content made it easily digestible for younger generations and first time voters thus increasing engagement in politics.

Methodology

The main object of analysis of this study is the promotion and advocacy content for Anies Baswedan and Muhaimin Iskandar (the first Indonesian presidential candidate) posted by @aniesbubble; and for Ganjar Pranowo and Mohammad Mahfud Mahmodin posted by @timpenguinnas on X, formerly known as Twitter. Semiotic and critical stylistics theories are chosen to examine the textual content from both accounts and several selected discourses revolving around them. The theory of semiotics is used because it utilizes the relationship between a sign and a signifier. Signs, whether through text, images, or objects, are commonly used in both fandom discussions and interactions. Taking the note of how the object of research is taken from an online platform, this way of communication is the most effective for the user to state their opinions while making use of X's features. X's features allow users to quote repost another user's post with text, image, or video which, in general, becomes the prompt for fandom discourse by either agreeing or disagreeing with the original post. Users can also prompt a fandom discourse by subposting the targeted post using signs and codes to signify either who or what they are depreciating.

The practice of signifying the signifiers found in @aniesbubble and @timpenguinnas' promotion and advocacy content is also related to how the meaning of them is deciphered by other users. Discourse can not be initiated if there are no different textual interpretations from the original content. Thus, this study also utilizes critical stylistics, specifically Textual Conceptual Function (TCF) to further decipher the signs and signifiers used in, to agree, and to disagree with @aniesbubble and @timpenguinnas' content. TCF tools—primarily naming and describing, prioritizing, and representing time, space, and society—are most suitable to define the meaning from selected textual interpretations of online political discourse revolving around @aniesbubble and @timpenguinnas' content.

Consequently, this study utilizes qualitative descriptive and quantitative analysis research with primary data from a survey to a demographic of Gen Z's X users as well as secondary data from related publications. The survey aims to analyze Gen Z's participation rate during the 2024 Indonesian presidential election. The survey questions are correlated to their online engagement through X with @aniesbubble and @timpenguinnas' accounts through either following their account or interacting with their advocacy posts for the No. 1 Indonesian president-vice president candidate, Anies Baswedan and Muhaimin Iskandar, and the No. 3 Indonesian president-vice president candidate, Ganjar Pranowo and Mohammad Mahfud Mahmodin. The participants are asked whether or not they find the advocacy posts informative enough for them to actively participate in political discussions and share the information to people around them (friends, family members, etc). The participants are also asked whether or not they follow X accounts producing similar content to @aniesbubble and @timpenguinnas.

This study also analyzes interactions around contents advocated and promoted by @aniesbubble and @timpenguinnas through utilizing data from Drone Emprit Academics (DEA), a social media monitoring and analysis system running on Artificial Intelligence (AI) and Natural Learning Process (NLP) developed by Media Kernels Indonesia. DEA presents a Social Network Analysis (SNA) through a map where we could pinpoint where a certain topic started, how it spreads, who is the first to influence and which group they

are associated with (Suharso, 2019). Through the data acquired from DEA, this study measures the reach and form of engagement of @aniesbubble, @timpenguinnas and associated accounts on X to understand how their portrayal of politics and politicians impacts the online political landscape.

Results and Discussion

This study tries to examine whether engaging the young generation to politics through "stan culture" has a significant impact on political discussions on X and whether it impacts political movement in general.

> Abel, Topan, and where they came from

> The semiotics behind Abel and Topan

- how do people engage with their signifiers?
    - few examples of abel signifier: bubble, videotron, food truck
    - topan signifier: pinguin, pak ketua, gen z meme format translated to Indonesian (pak ketua sedang mengulti/he's casting his ultimate)
    - casually engaging, light conversation starter → constant political discourse

  what do they do with it?
    - spin their own take on it → make fanarts, #BurhARTnudin, #ARTobeli → keep the conversation alive even though it's not always necessarily about politics (less burdening for young people but at the same time, make them present when a political talk sparked within those platform) → hint that this leads to long-term effect of turning politics into fandoms

  how viral did it get? and why not include paslon #2?
    - use a case study/example: one of the debate? → gateway to explain why we don't involve prabowo, simply bc his supporters aren't really on twitter

> How do these accounts interact with each other?

What makes discourse on X unique is the use of "receipts". Receipts in this context refer to utilizing proof of actions as supportive evidence or "ammunition" for your arguments, similar in the way academics use references of prior research to legitimize their findings and observations. The proof could be in the form of news reports on past accomplishments, or previous opinions on relevant topics. This acts like a double-edged sword because for a presidential candidate, resurfacing reports on past actions or views could either garnered more support or backlash. At the same time, this creates space for a more layered debate in terms of comparing the presidential candidates on the platform. This is where accounts like Abel and Topan play a significant role, these accounts garner massive audiences to then expose to "positive" receipts and "debunk" negative ones to make their preferred presidential candidate seem more appealing. This could be considered as confirmation bias however, as it was oftentimes targeted towards users who are already supporters of a certain candidate (Nguyen & Vu, 2019). Under the context of a campaign this is permissible, as the main point of a campaign is to gain loyal supporters.

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Graphic Novels and Cultural Evolution Through Raymond Williams' Residual-Dominant-Emergent Perspective

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Abstract

Graphic novels have moved on from their comic strip and comic book roots to become a distinct and powerful medium in the world of storytelling. Since the Golden Age of Comics in the mid-20th century graphic novels have gone from being obscure to mainstream and have been a reflection of more than one cultural shift. This research will explore why graphic novels are more popular by using Raymond Williams' Residual-Dominant-Emergent perspective to explain how these cultural changes happen within the medium. The Residual elements show how the medium can be traced back to its roots in early comic strips and books that have been part of popular culture for over 100 years. The Dominant elements are about mainstream recognition of graphic novels as complex sequential art which is evidenced by their presence in libraries, schools and the literary canon. The Emergent elements show how graphic novels are inventing new forms of visual narrative while securing their place in contemporary literature. Thus, this research on the changing cultural significance through Raymond Williams' theory will give a deeper understanding of how dynamic a medium is in shaping modern storytelling.

Keywords: *Residual-Dominant-Emergent, graphic novels, cultural, comic, contemporary*

Introduction

The graphic novel has been for a long time considered to be rather a narrow kind of artwork, which unites graphic and textual narration into one complex story. Emerging in the context of early twentieth-century newspaper comic strips it has reached a particular level of complex narrative that enables this format to address some of the most significant and contentious issues of modern societies. It is worth noticing that the tendency towards graphic novels is obvious due to their growing academic attention for they are not only entertaining but also informative and shape the culture (Smith & Watson, 2020). Despite the growing body of research on graphic novels, there remains a need for deeper exploration into how these works navigate and influence cultural shifts over time.

The theoretical framework proposed by Raymond Williams (1977) regarding Residual, Dominant, and Emergent cultural elements is a strong lens used to examine the cultural impact of graphic novels. According to Williams, there are three types of cultural elements: residual; which includes long-standing traditions, dominant; which mirror contemporary norms, and emergent; which challenge new ways. Using this lens helps us understand how graphic novels interact with change in society while maintaining their

relationship with older forms.

The significance of graphic novels in the current cultural analysis has been revealed by scholars in the recent past, especially in terms of documenting current cultural processes. For instance, in her article titled 'Emerging cultural themes in graphic novels', Henderson (2021) examines how graphic novels shed a different light on new cultural issues like identity, power, and resistance. Also, Jones and Carter (2022) note that comics as visual texts also make it easier to present divergent voices and are therefore central to culture and social justice. Nevertheless, most of these sources explore some or other aspects of graphic novels selectively, a few popular themes and genres like superhero stories or autobiographical narratives, and are often resistant to understanding the intersectional cultural politics of the form at large.

Furthermore, Thompson and Lee (2020) explain how graphic novels serve to disrupt the problematic representations of history, and how these texts show how the dominant culture periphery other narratives and histories. Their work focuses on the readers' capacities to create meaning from graphic novels and develop historical consciousness and historical memory. In addition, Davis (2019) specifies that graphic novels are being utilized more frequently in education as a tool to elicit references to social issues like race, gender, or immigration, for instance. According to Davis, the fact that graphic novels contain both images and texts makes them very suitable for presenting these matters to a multifaceted audience and therefore bringing an increased number of aspects of culture into the educational field. However, most of the literature goes a long way in detailing some aspects or strands such as the superheroes' graphic novel or biographical graphic novel but fails to consider the whole social-cultural impact of graphic novels.

Thus, this paper aims to address this issue in a broad cross-section of Graphic Novels by using Williams' Residual-Dominant-Emergent framework to study how these Graphic Novels express, maintain, and disrupt Culture in different periods. As for the previous research, there are rather few works that investigate the combination of graphic novels and the specificity of their narratives from the perspective of sociocultural change. It is therefore the intention of this research to conduct an exploratory study of cultural aspects in graphic novels to advance knowledge on how this media form enhances culture and develops a culture of society.

The objectives of this study are threefold: First, methodological direction of the studies towards the following objects: first, to define and classify the remnants of the cultural influence within the graphic novels and to define the process of their reinterpretation; second, to consider the primary cultural biases in the motifs of the graphic novellas and to define the ways, these motives reflect and support the modern culture; and, thirdly, to determine the new cultural impacts, which are in the graphic novel, and In achieving these objectives, the study will be useful in advancing the knowledge of graphic novels as contemporary cultural commodities that reflect as well as influence various trends in the societies of the modern world.

Methodology

This paper employs a qualitative research paradigm that is suitable for applying Williams' residual-dominant-emergent culture framework to graphic novels. Creswell and Poth (2018) state that qualitative approaches are well suitable to explore broad changes in culture type because they enable one to analyze texts and the meanings that these convey. Qualitative research allows the researcher to appreciate how graphic novels present, maintain, and transform culture and therefore it is the most suitable for this study.

Data Collection

Data collection is done through content analysis of these graphic novels. Content analysis is the process of analyzing, cataloging, and coding qualitative data to search for patterns that are constantly repeated in the texts (Krippendorff, 2018). In this paper, content analysis serves to reveal the aspects of culture to which the characters and narratives of the graphic novels refer. The researcher repeatedly reads through all the selected graphic novels in an attempt to identify instances of both the residual dominant culture and emergent processes. This process is carried out in compliance with the coding scheme constructed from the framework by Williams, which enhances the reliability of the analysis.

Data Analysis

The data analysis involves a detailed examination of the cultural elements identified during the content analysis. The analysis is conducted in three stages, corresponding to Williams' framework:

1. Residual Analysis: At this stage, there is an effort to search and identify such characteristics of the graphic novels as historical references. These residual elements are thus analyzed to understand how they are reiterated, romanticized, or represented in the narrative structure and the visual signs within the graphic novels.
2. Dominant Analysis: In this stage, the researcher finds out how the ideas against the background of culture reoccur in the GRAPHIC NOVELS. This involves the determination of how the works bear and sustain modern society and value. The focal interpretation of this graphic novel provides a very good insight into how graphic novels depict society concerning culture.
3. Emergent Analysis: The last approach is intended to identify the emergence of the new aspects of culture present in graphic novels. These are new inventions which is a concept or practice that is out of the current culture. As discovered in the very context of the emergent analysis, the use of graphic novels allows for the introduction of new ideas that will aid in cultural change and also the anticipation of subsequent cultural shifts.

All these three stages' discoveries are then summed up to provide a general outlook of how these graphic novels operate as cultural products that not only reflect societal transformation but also actively shape it. Having identified the research objectives and questions for the study, this approach will help in providing appropriate responses to the different objectives in line with forming future literature regarding the depiction of cultural values in graphic novels.

Results and Discussion

The analysis of the selected graphic novels reveals a complex interplay of residual, dominant, and emergent cultural elements, aligning with Raymond Williams' theoretical framework. The findings are organized according to the three stages of analysis: *residual, dominant, and emergent elements.*

Residual Elements

The graphic novels analyzed exhibit a strong presence of residual cultural elements, particularly in their use of traditional narrative structures and archetypal characters. For instance, superhero tales, which originated during the so-called 'Golden Age of Comics,' still primarily rely on the protagonist's hero figure, which is a remaining portion that retains historical concepts of heroism and morality. The above-said residual elements are not only retained but are portrayed in a way that will be understood by the modern

generation. For instance, in Watchmen by Alan Moore, the superhero figure is subverted to expose the very values it used to uphold, therefore depicting a change in culture concerning power (Smith & Watson, 2020).

Dominant Elements

The popular cultural aspect is noticeable in the manner in which the graphic novels take an interest in and present the existing cultural beliefs and trends. These works include Persepolis by Marjane Satrapi and Maus by Art Spiegelman since they use the graphic novel format to discuss identity, trauma, and memory concerning the hegemonic culture. Such works prove that graphic novels continue today's discursive debates around such issues as war, migration, and politics of memory as a part of a critical reconfiguration of the hegemonic cultural discourse (Jones & Carter, 2022). For instance, Maus uses the graphic novel form to relate and comment on historical occurrences; as such, the novel interacts with the mainstream historical and memorial discourses while at the same time subverting them (Thompson & Lee, 2020).

Emergent Elements

The elements of emergent culture found in the graphic novels correspond to the new attitudes towards the existing culture and behavior. For instance, most current graphic novels like Ms. Marvel (Wilson & Alphona, 2014) develop issues of cultural diversity, gender identification, as well as religious pluralism, which are discussed to a minimal level in prior graphic novels. Such emergent elements suggest that the medium gradually opens up for actualization of the diversity aspects and expands the issues that graphic novels can cover. Besides, they serve as an illustration of the new tendencies that are developing in society and even influence the further development of these tendencies (Davis, 2019). A multitude of characters and narration techniques in graphic novels point to their ability to represent and transform new and emergent cultural practices on the level of society.

Discussion

The implications of this work indicate the need to understand graphic novels as culturally relevant, multifaceted mediums that interact with residual, dominant, and emergent culture. Williams' framework makes it clearer that graphic novels are not stagnant in any way; they are dynamic and continuously adjusting to the societal environments that birth them. The result of this work underlines the many-faceted character of graphic novels as both a cultural record and a discourse that intersects with residual, dominant, and emergent cultural formations. Williams's (1977) framework suggests that graphic novels are not pedantic cultural artifacts frozen in time, but dynamic and growing institutions that constantly reshape themselves as responses to the cultural contexts they originate from. This section provides further analysis of how such cultures are reflected in GNs and why it is important to study GNs in the context of modern culture and future trends and influences.

Residual Elements: The Endurance and Evolution of Tradition

The idea of sustaining the traditions and re-scripting the iconic stock types in graphic novels is what is referred to as residual elements. All of these elements remain relevant to today's narratives as they are capable of linking modern forms of narrative to past cultural forms while at the same time, evolving from it. One of the best and one of the oldest examples would be the superhero genre which hails from the Golden Age of Comics. Superhero as a genre has been influenced by cultural values of heroism, justice, and morality

associated with such characters as Superman and Batman. Modern audiences are provided with culturally significant characters who were developed in the 1930s and 1940s and are popular to this day; the characters are actively reimagined about new generations' concerns and values (Thompson & Lee, 2020).

However, the lasting of these residual elements is not the continuation but change in some certain aspects. Some of today's adaptations of classic superheroes are depicted with conflicts and a grey side that does not correspond to the black-and-white worldview of today's society. For example, Watchmen by Alan Moore delays the concept of nomadic heroes, imperfect beings coping with their personal and moral issues and failures. This deconstruction is a post-modern rejection of the previous clear divide between good and evil in superhero narratives since it is a reflection of culture's changing respect towards the established power systems (Smith & Watson, 2020). Thus, although present in the work under consideration, the concepts are not simply 'left over', but are reinterpreted and applied to modern audiences.

Besides superheroes, apocalyptic graphic novels have historically based materials as representations of the persistence of tradition and its constant transformation as a result of historical memories' remnants. Narrative traditions that have especially guided postmodern representations of the holocaust include survivor testimony and other realist forms of storytelling, and thus, Art Spiegelman's Maus is a good example of how the holocaust was depicted in the format of a graphic novel. It is the anthropomorphic characters to depict various ethnic groups such as Jews as mice and Germans as cats making the story relate to fables and allegories which are immortal forms of storytelling instrumental in conveying moral tales among societies (Thompson & Lee, 2020). When these registers are interpreted and recast within the framework of a contemporary graphic novel, by Spiegelman, he succeeds in both, framing these forms of cultural importance and rehabilitating them for postmodernist narrative preoccupations with memory and trauma.

In addition, it is also possible to continue the analysis of the presence of the residual elements in the processes of the stylistic construction of many graphic novels. Some works still reflect the visuals and chronological progression from early comic books; some pieces include art styles that are reminiscent of old or even retro-looking. For instance, the thick-lined drawings and active relations typical for the comic books of the Golden Age are reflected in compositions that try to do the homage the name suggests. It also creates a coherent aesthetic, thus preserving the cultural reference points of previous decades as a means for a contemporary reader to relate to (Smith & Watson, 2020). Nevertheless, these adopted features are not mere copies; conversely, they are 'filled' with new significations, perceiving the dynamics of new cultural discourses.

Alternatively, the residual elements in the graphic novels represent the conflict between the concept of conservation and creation. Even though such elements keep, at least to some extent, the link to cultural roots, they are constantly recreated to suit modern society. Such a dynamic process allows graphic novels to help transfer traditional narratives and archetypes from generation to generation, which means that with the help of graphic novels, old narratives and archetypes do not remain in the past and, therefore, are not forgotten, but rather are transformed according to the needs of the modern generation. With graphic novels' active incorporation of residual cultural elements in present narratives, this means that the discourse on cultural identity, values, and change cannot be viewed as a one-time discussion but a continual one, in recognizing the sustained relevance of tradition in the construction of contemporary narratives (Henderson, 2021).

Dominant Elements: Engaging with Contemporary Norms

Graphic novels, hence, can be most useful in providing an insight into and subverting the elements of popular culture, consequently, making them efficient tools of critical discourse. This includes graphic novels such as Satrapi's Persepolis and Spiegelman's Maus. These graphic novels are not only positioned as autobiography or history but also address social concerns within significative conventions of the culture.

For instance, Persepolis gives the audience a social and political viewpoint of the films based on the theme of identity and the immigrants' experience during the Iranian Revolution. By telling the story in this way the graphic novel subverts more typical Western notions about the Middle East and puts forward a more differentiated understanding of culture and politics (Satrapi, 2003). Thus, the representation in the movie creates a possibility to participate in the discourse about migration, the integration of the culture, and the politics of identity in the present time and places the work into the agenda of global cultural texts (Jones & Carter, 2022).

Likewise, Maus struck and interacted with the stories of history and memory by representing history by portraying the holocaust. Animals are used to mimic the different groups of people, for example, Jews are depicted by mice and Germans as cats; this is used to positively generalize the whole tragedy and thus increase its comprehensibility. This simplification, however, poses itself to criticism, as the author demands the reader to decode the erasure of subjects of color and the paradox of memory in history. Thus, while reinforcing prevalent cultural narratives of the holocaust Maus also complicates them thus making it a useful instrument for analyzing representation of memory and history.

Emergent Elements: Catalyzing Cultural Change

The emergent elements have been presented in graphic novels as multiple facets of the medium's potential to introduce and assimilate new cultural norms that go against the norms of the day as well as challenge conventions. These elements are most effective in the point that they can play a definite role in the further formation of new values and new cultural peculiarities. And some of the recently released graphic novels such as Ms. Marvel (Wilson & Alphona, 2014) champions the aspects of cultural diversity, gender issues as well as religious tolerance issues that were rarely depicted in older graphic novels.

The protagonist Kamala Khan — the first Muslim-American female superhero- is quite a departure from the now conventional superhero narrative. Spirit && Being opens the veil to many important facets of Muslim teenagers' lives in America, including racism, cultural assimilation, and feminine roles. It is not just that the instances of representation are gradually becoming more diverse and inclusive, than reflecting some current social trends that influence them. Through portraying a range of diverse societal margins, Ms. Marvel becomes an advocate of change: the graphic novel plays an instrumental role in changing people's otherwise typical perception of society and different identities (Davis, 2019).

Furthermore, the success of Ms. Marvel and other pieces of work points to the fact that the graphic novel format is gradually being accepted as an area for experimentation with new sociocultural phenomena. These narratives cause or at least contribute to societal changes because they give a voice to the oppressed women and reveal the previously suppressed point of view. The presence of minority characters and representation in popular graphic novels indicates that this is a phenomenon that is representative of the growth in the tolerance of and acceptance of minorities in today's society, which would mean that the culture that dominates graphic novels will remain a vital element in the formulation of future culture

(Henderson, 2021).

Current Cultural Influences in Graphic Novels

In recent years, graphic novels have been used more often as a tool for expressing and describing the multicultural reality of modern culture. The element that can be considered as the key aspect of cultural portrayal is diversity and representation in these texts. The modern comic books and graphic novels' protagonists come from various backgrounds, chronologically, ethnically, and sexually diverse, and from different cultures, as is the world nowadays. Apart from allowing readers to get closer to the more diverse and thus real characters, this change is just as relevant to general society's tendencies toward diversity. Such works as Ms. Marvel, a series to depict the life of a Muslim American teen prove how graphic novels are playing their part in making diversity a norm in culture (Jones & Carter, 2022).

The second and last culture that is incorporated in a graphic novel is the inclusion of social justice issues. In a world that continues to tackle questions related to equity, rights, and social justice, graphic novels have been sufficiently identified as a relevant tool for advocacy and activism. All these stories touch on issues of racism, sexism, and environmental degradation therefore provoking deep thinking on the issues affecting the society. Other graphic texts include March by John Lewis and Andrew Aydin which focuses on the civil rights movement is one way through which the medium educates and encourages a change by informing the society on historical and even current struggles for justice (Davis, 2019).

The aspect of mental health is another cultural issue that has received a spotlight in modern graphic novels. Over the last couple of years, people have paid more attention to their mental health and graphic novels have contributed to the reduction of mental health disorders' taboo. As such, these narratives that portray characters who are struggling with mental health issues, unique and sympathetic can be a positive influence on societal Attitudes towards mental health issues. Mentioned works like My Friend Dahmer by Derf Backderf, where the author presents the world in which young Jeffrey Dahmer lives and gives readers the assembled, though, view of the disturbed mind (Henderson, 2021).

Another strong trend of modern graphic novels is the presence of technology as the dominant factor in the contemporary world. In recent years, due to the social integration of people and the development of IT technologies, graphic novels have started to depict life in a digital age. They play out concepts and questions about identity, privacy, and social media; aspects that give very important keys to how technology molds our interpersonal relationships and interactions. For instance, there is The Private Eye by Brian K. Vaughan and Marcos Martín which is depicted in a future where nobody has privacy as it is a luxury to keep one's information personal. The following discussion regarding the application of technology in society enlightens the place of graphic novels in unraveling the issues of modernity (Smith & Watson, 2020).

Conclusion

The key finding of this paper shows that how the Graphic Novels can stand as Cultural Catalysts. Engaging with residual, dominant, and emergent cultural elements, graphic novels provide a unique lens through which to examine the complexities of contemporary culture. They offer a space for preserving traditional narratives, critiquing and reflecting on current societal norms, and introducing new ideas that challenge and expand our cultural understanding. The dynamic interaction between graphic novels and culture suggests that the medium will continue to play a significant role in cultural discourse. As society evolves, so too will the themes and narratives explored in graphic novels, ensuring that they remain

relevant and impactful in the ongoing dialogue about cultural identity, values, and change. Future research could further explore how graphic novels not only reflect but also anticipate cultural shifts, offering insights into the future directions of cultural production and consumption. As graphic novels continue to evolve, they will undoubtedly remain at the forefront of cultural innovation, providing critical insights into how society understands and represents itself.

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Community in W*innetou Gugur*: Analysis of Postcolonialism

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Abstract

Winnetou Gugur is a book by Karl May. The book contains the adventures of a German in the United States. His nicknamed Old Shatterhand. In this adventure, Old Shatterhand met people from various nations. Through international interactions, it can be traced how . the author's view of them. This article uses the hermeneutic method As data sources is Winnetou Gugur. Based on the results of the analysis, the author's ideology can be identified through the description of the characters. In this novel, Germans are highly favored because Karl May's background is German. This is in accordance with the social and political conditions at the time the novel was written. At that time a nationalist movement emerged in Germany. At that time the idea emerged that the German race was the best in the world. At that time, Germans were very proud of their nation and tended to look down on other nations, especially colored races. Thus, the novel was hegemonized by the German people.

Keywords: Karl May; community; postcolonialism; literature; Winnetou Gugur

Introduction

At this time, the existence of popular literature has only been underestimated. Its quality is considered low by literary experts (Ashley, 1989:3). This is because popular literature is usually a type of literature that is simple, concise in form, and does not contain complicated content. Popular literature is relatively easier for readers to understand so that it can be enjoyed and consumed by a wide circle of readers.

The existence of popular literature is often compared to elite literature. If popular literature is quickly read and easy to understand, elite literature tends to be more complicated. In other words, elite literature must be read with a frown because it requires concentration. In terms of style, popular literature is more metonymic while elite literature is more metaphorical. Another difference is that popular literature is plot-oriented while elite literature is character-oriented.

Characters in popular literature are generally distinguished clearly. The protagonist or hero never does evil and the antagonist or villain is always the opposite. The hero is always honest and acts bravely, while the villain is dishonest, untrustworthy, cruel, and greedy (Stanton, 2007:15). The state of popular literature that tends to be predictable and uses straightforward language is one of the things that is considered to reduce the weight of its literature.

One of the popular literature is the Old Shatterhand series by Karl May. The story tells the adventures of Old Shatterhand in the American West, among the Indian tribes. Karl May tells the story of Old Shatterhand's adventures in the first person. Because his narrative is so convincing, readers are often fooled and assume the story of Old Shatterhand as a true story (Ganesa, 2004:56). There are several factors that

make Karl May's work often considered a true story. These factors include Karl May's very detailed description of nature in the story.

One of Old Shatterhand's stories is in the book *Winnetou Gugur*. That book consists of two adventure stories. The first adventure Old Shatterhand helps Bernard Marshall find his father's killer. The second adventure Old Shatterhand hunts down train robbers.

The novel is included in the adventure story. The center of the adventure story is the hero overcoming obstacles and going through dangers for an important and noble mission. Often the hero gets into trouble due to the villain's tricks, but usually the hero often receives the results of his efforts (Cawelti, 1976:39). One of the interesting things in popular literature is that this literature is close to society. Therefore, one appropriate approach is postcolonialism. Postcolonialism is a branch of literary science that studies literature from areas that were once controlled by other nations. This is also related to social realities in society.

Postcolonialism is actually a writing related to the colonial experience (Ashcroft, 2003: 83). In other words, postcolonialism is a theoretical and critical strategy used to examine the culture of European colonies and the relationship of those countries with the rest of the world (Faruk, 2007: 14). Postcolonial studies can be grouped into three, namely the culture of societies that have experienced colonization, counter-discourses from colonized societies, and marginality caused by capitalism (Barry, 2010: 226-228). However, as a result of the dominance of western intellectualism, there are also many works that depict the imbalance of relations between western and eastern societies that have been constructed by western thought (Ratna, 2004: 206). In relation to *Winnetou Gugur*, although the novel is a translation work, the translation allows readers to reveal the intentions of the translator who has a different cultural background.

Methodology

Basically, postcolonial theory is a reading strategy (Ashcroft, 2003: 293). In relation to that, the method used in this study is hermeneutic reading. The meaning of hermeneutic refers to interpretation (Howard, 2001: 13). Thus, hermeneutic reading is an in-depth reading. In this case, the text is read repeatedly with a semantic meaning strategy. Thus, the meaning is made based on the text itself. The data is a novel by Karl May that has been translated into Indonesian, namely *Winnetou Gugur*. The book was published by Pustaka Primatama in 2004. Furthermore, the interpretation is done by utilizing the literature at the time the book was written.

The first step taken was to read the novel *Winnetou Gugur*. Next, the researcher observed the part that tells about a community group. In the story, the author's views on a particular group can be observed. The author's views can be observed based on the meaning of the sentences used.

Result and Discussion

Karl May was a German author who lived from 1842-1912. He wrote many adventure stories. As an author, Karl May was very productive. He wrote 80 books (Ganesa, 2004:56). If grouped, Karl May's adventure stories can be divided into two, namely the Western series and the Eastern series. In telling stories, Karl May identified himself as a character in his story. One way to identify himself is to name the hero with his own name and then change it according to the local pronunciation. In the Western series, the hero introduces himself as Charley or Charles, the American name for Karl. While Winnetou, the Indian,

calls him Schar-lih. Among the Indians and prairie hunters, Charley was nicknamed Old Shatterhand because his punches were so hard that his hands can shattered anything.

During his adventures, Old Shatterhand met people from various nations. In *Winnetou Gugur*, the groups of people are depicted as below.

German

In *Winnetou Gugur*, Germans are depicted as good people. Old Shatterhand, the hero in this story is a German. Old Shatterhand is a very superior person. His hands are so strong that he is able to knock down his enemies with one punch. His shots never miss. He is also depicted as a wise person. His strength and wisdom are not only recognized by his friends. His enemies also acknowledge it. It is said that two Oglala Sioux chiefs told of Old Shatterhand's heroism and wisdom. In addition to being skilled in fighting, Old Shatterhand is depicted as a pious person with a high artistic soul. He was once a music teacher and created the Ave Maria song.

Not only heroes, in this book Germans are always depicted as good people. Old Shatterhand is indeed a hero with great abilities, but Germans who are not heroes also always have good qualities. For example, the settlers in Helldorf-Settlement. In that place lived immigrants from Germany. They built a peaceful village with a church in the middle. The settlers are friendly and very open to guests. They are easy to get along with and religious. Thus, even though they do not have superior powers, Germans are still depicted as good people.

Indian

If the Germans are depicted as people with good qualities, the Indians in the story are depicted as stupid, cruel, arrogant, and superstitious. The Indians in *Winnetou Gugur* are the Comanche, the Sioux Oglala, the Kiowa, the Shoshone, and the Apache. The first three tribes are the enemies of the main character. While the last two tribes are the friends of the main character.

The Oglala tribe is part of the Sioux tribe. Karl May wrote it as the Ogellallah tribe. The Oglala tribe is described as a very cruel Sioux tribe. Their job is to rob. This tribe often works together with white criminals to rob trains. Likewise with the Comanche and Kiowa tribes. All are Indian tribes who like to steal. However, besides being cruel and wild, the Indians are a stupid nation. Because of his stupidity, Old Shatterhand often makes fun of and uses tricks to deceive them. Once in a Comanche village, Old Shatterhand drew sketches of the chiefs of his tribe. The chiefs felt that their lives were in the paper. To scare them, Old Shatterhand put the paper in a rifle so that they were helpless and followed all of Old Shatterhand's requests. In the Comanche village, Old Shatterhand also performed a magic trick, namely throwing buttons into the air and saying they were swallowed by the sun. To take it, Old Shatterhand pretended to shoot with his rifle. Therefore, Old Shatterhand was considered a person with high knowledge. Meanwhile in the Kiowa village Old Shatterhand pretends to be able to bring the dead back to life. The Kiowa are described as being so stupid that they cannot distinguish between the dead and the unconscious. That is what Old Shatterhand takes advantage of, namely waking up the unconscious and being recognized as bringing the dead back to life.

Meanwhile, the Apache tribe is a tribe of Old Shatterhand's friends. Actually, the Apache tribe also has superstitions and is easily fooled. However, in *Winnetou Gugur*, the stupidity of this tribe is less emphasized.

In contrast to the general Indian traits, Winnetou, the Apache chief, is depicted as an intelligent and compassionate person. Winnetou is an Indian hero who is Old Shatterhand's best friend. He is depicted as a perfect figure. This depiction is explicitly expressed in the following quote.

> *Winnetou adalah figur Indian yang paling sempurna dan penampilannya akan membuat semua westman tercengang. Tubuhnya tidak terlalu tinggi atau besar, melainkan sedang tapi berotot kekar. Semua gerakan tubuhnya yang begitu bertenaga akan menggentarkan pemburu yang kuat dan berpengalaman sekalipun* (May, 2004: 345).
>
> Winnetou is the most perfect Indian figure and his appearance will astonish any Westman. His body is not too tall or big, but medium but well-muscled. All his body movements are so powerful that they will scare even the strongest and most experienced hunter

In addition to his perfect appearance, like most heroes, Winnetou also fought to defend the truth and eradicate evil. However, as an Indian, Winnetou's wild nature sometimes emerged. He shot dead a criminal named Holfert even though he was helpless. Winnetou was indeed an Indian with good qualities, but he was still killed. He was killed by a bullet from his enemy, an Oglala Sioux warrior, when he was about to free the settlers who were being held captive by the tribe.

African

African or black people are depicted as marginalized groups in society. These people work as servants, servants, or footmen. There are no black people who become rich in *Winnetou Gugur*. Sometimes black people are made fun of because of their skin color. This mockery can be found in the following quote.

> *Ini karena kuda-kuda Indian pasti panik jika didekati orang Negro akibat warna gelap kulit mereka. Orang Negro bisa naik ke punggungnya, tetapi jika diperintahkan untuk bergerak, kuda tak akan maju selangkah pun*. (May, 2004: 181)
>
> This is because the Indian horses would panic if approached by a Negro because of their dark skin color. A Negro could climb on their backs, but if ordered to move, the horse would not move a step.

The quote clearly depicts the prejudice against Africans. Even a horse is afraid of the black man.

White People

Except Germans, in *Winnetou Gugur* there are also white people from another nations. In general, these white people are divided into two, namely prairie hunters and bandits. Prairie hunters are a group of people who like to go on adventures in the American plains. All prairie hunters in the Winnetou story are white people. Except for Old Shatterhand, the origins of these hunters are rarely discussed. It is only said that they are American. Prairie hunters are usually shown to accompany the main character on an adventure in the Indian area. These prairie hunters are always shown as strange people. Their appearance is odd, their clothes are dirty, their weapons are shabby, their horses are strange.

In *Winnetou Gugur* there were two hunters who accompany Old Shatterhand. In the first adventure he accompanied by Sans Ear, while in the second adventure he accompanied by Fat Walker. Both hunters display odd physical appearances. Sans Ear described like this

> *Orang itu mempunyai potongan tubuh kecil, kurus kering, dan mengenakan sebuah topi tua dari bulu binatang di atas kepalanya. Topi tersebut sama sekali tidak memiliki caping. Hal itu memang tidak aneh di padang prairie. Tetapi justru kekurangan ini menonjolkan cacatnya yang sebera terlihat oleh saya; dia tidak memiliki telinga. Di tempat yang semestinya ada telinga, terlihat bekas-bekas penganiayaan yang kejam. Ya, telinganya sudah dikerat. Di atas pundaknya tersampir sehelai selimut besar yang menyelubungi seluruh tubuhnya dan hanya menyisakan kakinya yang kurus. Kaki itu terbungkus oleh sepasang sepatu yang aneh. Di Eropa, orang pasti tertawa melihat sepatu seperti ini. Sepatu itu terbuat dari sejenis pembalut kaki yang biasa dibuat dan dipakai oleh orang-orang Gaucho di Amerika Utara. Proses pembuatannya sangat sederhana: kulit dari bagian pinggang kuda disayat lalu dipasang pada kaki seseorang selagi kurlit itu masih basah lalu dibiarkan hingga kering. Kulit tersebut akan menempel erat lalu mengeras pada bagian kaki hingga pergelangan kaki, sehingga akan membentuk semacam pembalut kaki. Sepatu ini memang sangat unik karena bagaimanapun juga pemakainya tetap menginjak tanah dengan telapaknya. Pada pelana kudanya tergantung sebuah benda. Bentuknya seperti senapan. Tetapi tampaknya lebih menyerupai kayu lapuk yang sering dijumpai di hutan. Dia menunggangi seekor kuda betina yang sangat tua dan mempunyai kaki mirip kaki unta. Kuda itu sama sekali tidak berekor. Kepalanya tampak lebih besar daripada ukuran rata-rata, dan telinganya begitu panjang sehingga orang pasti akan terkejut begitu mellihatnya. Binatang itu tampak seolah-olah tersusun dari berbagai bagian tubuh kuda, keledai, dan unta. Waktu berlari, kepalanya menjulur begitu rendah di tanah. Dan seolah-olah karena terlalu berat, telinganya jatuh terkulai di kepalanya. Seperti telinga anjing laut dari Newfoundland* (May, 2004: 3–4).

> The man had a small, emaciated body, and wore an old fur hat on his head. The hat had no cap at all. That was not unusual on the prairie. But this very defect accentuated his most obvious flaw; he had no ears. Where his ears should have been, there were signs of brutal abuse. Yes, his ears had been cut off. Over his shoulders was draped a large blanket that covered his entire body, leaving only his thin feet exposed. Those feet were covered by a pair of strange shoes. In Europe, people would have laughed at seeing shoes like these. The shoes were made from a kind of footcloth that was commonly made and worn by the Gauchos of North America. The process of making them was very simple: the skin from the loins of a horse was cut and then put on a person's feet while the skin was still wet and then left to dry. The skin would stick tightly and then harden around the feet and ankles, forming a kind of footcloth. These shoes were indeed very unique because no matter what, the wearer still had to step on the ground with his feet. On the saddle of his horse was hanging an object. It was shaped like a rifle. But it looked more like a rotten log that is often found in the forest. He rode a very old mare with legs like a camel's. The horse had no tail at all. Its head seemed larger than the average size, and its ears were so long that one would be surprised to see them. The animal looked as if it were made up of parts of a horse, a donkey, and a camel. When it ran, its head hung very low to the ground. And as if because it was too heavy, its ears drooped down on its head. Like the ears of a Newfoundland seal.

The depiction of Sans Ear seems exaggerated. However, despite his odd appearance, Sans Ear is a skilled weapon wielder and a kind person.

Similar to Sans Ear, Fat Walker is also depicted as a figure with an odd appearance. It's just that if Sans Ear has a petite body, Fat Walker has a fat body like his name. The depiction of the figure of Si Fat Walker is seen like this.

> *Dia bertubuh kecil, tapi begitu gendut sehingga rasanya orang tak perlu bersusah-susah membidik kalau ingin menembaknya. Dia mengenakan sebuah mantel dari bulu domba, dengan sisi-sisi yang sudah mengelupas dan mengembung keluar. Bagian ini dulu tentunya dipenuhi bulu-bulu, namun kini sudah copot. Di sana sini tampak beberapa bagian yang hanya menyisakan kulit bolong dan seakan menyajikan pemandangan seperti oase di Gurun Sahara. Rupanya dulu mantel tersebut serasi dengan tubuh pemiliknya. Tapi akibat guyuran hujan dan salju, sengantan matahari dan hawa dingainm sekarang ukurannya telah menyusut. Bahakan tepi bawahnya sudah mengkerut betitu jauh hingga ke atas lutut. Selain itu semua kancingngya pun sudah copot. Lengannya telah mengkerut hingga ke bagian atas siku. Di balik itu pun dulunya berwarna hitam, namun sekarang tampak begitu pudar dan lusuh. Bahkan tidak tertutup kemungkinan. Bahan itu pun digunakan pemiliknya sebagai kain lap, serbet makan, sekaligus sapu tangan. Di bawah celananya tampak sepasang kaki yang berwarna kebiru-biruan karena kedinginan, tanpa dibalut kaus kaki. Dan sekarang sepatunya. Kedua benda itu masih bisa bertahan walaupun telah termakan waktu. Sepatu itu terbuat dari kulit bison dan dilapisi dengan sol ganda. Kedua sol disatukan dengan paku-paku besar, hanya saja ukuran pakunya begitu besar sehingga mampu menusuk mati seekor buaya yang kebetulan terinjak. Di atas kepalanya bertengger sebuah topi. Selain bentuknya tidak keruan, sebagian capingnya pun sudah lepas. Bagian tubuhnya yang disebut perut kini memiliki ukuran yang sungguh membelalakkan mata. Bagian ini dibalut oleh sebuah syal tua yang tidak bisa dikenali lagi warnanya* (May, 2004: 319-320).

> He was small in stature, but so fat that it seemed like one didn't need to bother aiming if one wanted to shoot him. He wore a coat of sheepskin, with the sides peeling and puffing out. This part must have once been filled with fur, but now it had fallen off. Here and there were some parts that only had holes in the skin and seemed to present a view like an oasis in the Sahara Desert. Apparently the coat used to fit its owner's body. But due to the pouring rain and snow, the sun and the cold, now its size had shrunk. Even the bottom edge had shrunk so far above the knees. In addition, all the buttons had come off. His sleeves had shrunk to the top of the elbows. Behind it, it used to be black, but now it looked so faded and shabby. It was even possible. The material was also used by its owner as a rag, a napkin, and a handkerchief. Under his pants, there were a pair of feet that were bluish from the cold, without socks. And now his shoes. Both of these items were still able to survive even though they had been eaten away by time. The shoes were made of bison leather and covered with double soles. The two soles were joined together with large nails, only the size of the nails was so large that they were able to stab to death a crocodile that happened to step on them. On his head was a hat. In addition to its shape being out of order, part of the hat had also come off. The part of his body called the stomach was now of a truly eye-opening size. This part was wrapped by an old scarf whose color could no longer be recognized.

In short, prairie hunters don't care about their appearance. People who look neat will be looked down upon. Old Shatterhand is an exception. Although he is also a prairie hunter, he always cleans his weapons, changes his clothes to new ones, and shaves his hair. Therefore, he is often harassed by prairie hunters when they first meet. Sans Ear and Fat Walker also consider Old Shatterhand an amateur hunter before they know his name.

Based on the explanation, it can be seen that even though the white people have good characters, there are still some things that are made fun of. Usually the jokes are aimed at the body, behavior, and strange clothes. This shows that non-German white people are seen as a society that deserves to be made fun of.

The second group of white people are the bandits. The bandits in the Winnetou series are always white people called Yankees. Yankee is the term for North Americans. The bandits in *Winnetou Gugur* are Fred Morgan, Patrik Morgan, Haller, and Santer. They are depicted as cunning, treacherous, selfish, and will do anything. The four bandits are big bandits who must be eradicated. In addition to Americans, there are also Mexicans who are bandits. However, these bandits are not the main bandits. Even though it is said that the Mexican bandit leads a gang of robbers, his role in forming the plot is very small.

Postcolonial involves discourses on the differences between the West and the East, non-indigenous and indigenous, white and colored races, developed and underdeveloped countries, and even the so-called third world (Ratna, 2008:85). *Winnetou Gugur* describes the interaction between non-indigenous and indigenous, as well as white and colored races.

Based on the explanation, it can be seen that Germans in Winnetou Gugur are depicted as superior people. Other nations have lower qualities. White people like Americans and Mexicans are also inferior. Moreover, people of color races. These people are associated with stupidity, superstition, and deserve to be laughed at.This attitude is in line with the history that occurred at that time. At that time in Germany there was an ideology that they were the best race on earth (Siboro, 2012: 15). Thus, it is clear that the author was hegemonized by this ideology.

Karl May's works have entered Indonesia since the early 20th century (Ganesa, 2004: 33) and began to be translated into Indonesian in the 1950s. At that time, the works were very popular. The popularity is mainly due to the heroism of the characters. Moreover, people consider the story as a true story.Because they were popular, it was not uncommon for the novels to be adapted. Some of Karl May's works were converted into comics. The comics were intended for children's consumption. This shows the hegemony of western works in Indonesia.

Conclusion

From the explanation above, we can see the ideology of the author Winnetou Gugur. In the novel, Germans are highly favored because Karl May's own background is German. At that time, Germans were very proud of their nation and tended to look down on other nations, especially colored races. This is also evident in Winnetou's story. Indians are depicted as stupid and deserve to be wiped out. Even good Indians like Winnetou had to be killed. In addition to Indians, Negroes are also considered low class, especially physically. Meanwhile, Americans called Yankees are cunning and evil people.

Karl May's works, including Winnetou Gugur, are popular in Indonesia. This was especially true during the early times of independence. This shows the hegemony of western heroes in Indonesia. They like heroes as depicted in the western world.

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Comparison between Mistress Status and Prostitute Profession in Subaltern Female Characters in the novel *Bumi Manusia*

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Abstract

This study compares several subaltern female characters in the novel "Bumi Manusia" with differences in status (Nyai Ontosoroh as Mistress) and profession (Minhwa, Maiko, and Sie-sie as prostitution). This study uses a descriptive qualitative method using the postcolonial subaltern theory approach by Gayatri Spivak ((1988). Nyai Ontosoroh is a native Javanese woman who was sold by her father to become a mistress of a Dutchman. Maiko is a Japanese woman, while Minhwa and Sie-Sie are Chinese women who work as prostitutes in Java during the Dutch colonial era. The researchers are having a view that these subaltern female characters experience double marginalization through patriarchal structures and colonial systems. Furthermore, both of these things silence the voices and marginalize these subaltern female characters. This study was conducted to understand how the culture of colonialism treats women as subalterns in marginal positions. The significance of the study is that it uncovers patterns of gender and racial oppression also provides insight into efforts to achieve gender equality. The researchers concluded that in the novel "Bumi Manusia" by Pramoedya Ananta Toer, it is clear how the subaltern female characters who have the status of mistress and work as prostitutes are marginalized by society.

***Keywords**: Marginalization; Female; Bumi Manusia; Subaltern 4; Gender and racial oppression.*

Introduction

The novel "Bumi Manusia" by Pramoedya Ananta Toer is set in colonial era. Marginalization toward women often can be seen and become one of the characteristics of postcolonial literary works (Selviana, 2023). Marginalization is a process where a group of people is marginalized or differentiated against rights and representation in society (Spivak, G.C, 2023).

Gayatri Spivak, deeply discuss about the relationship between marginalization, representation, and self-representation in one of her works. According to Gayatri Spivak (1988), marginalization of subaltern groups often worsens by how they are represented. The definition of subaltern is a group that is marginalized and excluded from power structures based on class, race, gender, ethnicity, caste, sexuality, and colonial history (Spivak, 1988). Subaltern groups are frequently silenced and lack the agency to advocate for themselves or their interests (Spivak. G. C, 2023). Their narratives are often appropriated and distorted by those in positions of power, including Western intellectuals and colonial regimes, who fail to accurately represent their experiences.

In the post-colonial period, women frequently faced discrimination. As Iqbal & Harianto (2022)

argue, patriarchal culture has elevated men above women, leading to widespread injustice and discrimination against women. Post-colonial women were often relegated to a lower social class, denied equal access to education and the right to voice their opinions, and confined to domestic roles. These limitations were reinforced by both patriarchal and colonial cultures, which objectified women and silenced their voices (Suryawati et al., 2021). The novel *Bumi Manusia* also depicts the marginalization of women. Several characters within the novel maintain this marginalization, particularly towards women who were mistress or prostitutions.

During the Dutch colonial era, many European men maintained relationships with native women as mistress, without the formality of marriage (Derita Hidup Seorang Gundik, 2023). European men could easily take local women as mistress. According to Tineke Hellwig (2007), European men seeking marriage required the approval of the VOC government. "Consequently, many men did not marry Asian women but instead lived with them as mistress or Nyai." The term "Nyai" originates from Sundanese, Balinese, and Javanese languages, and it can refer to a young woman, younger sister, or be used as a title. Most native women wo became Nyai were from lower social classes and were often sold by their families due to economic hardship. However, some Nyai came from the upper classes and were given to Europeans by their families to secure or advance their position within the colonial administration (Hafiz, 2004, p. 340).

The social status of mistress is varied widely based on whether the perspective was from colonial or indigenous societies (Taylor, 1983). In some communities, they were revered and seen as significant, while in others, they were looked down upon and stigmatized. Dutch colonial laws during their rule in Java also governed the legal system of mistresses. Jean Gelman Taylor argues that under Dutch colonial law, mistresses and their children had limited legal rights and often faced discrimination and inequality in various aspects of life.

Prostitution in Indonesia is a longstanding social issue dating back to the Dutch colonial era (Arman, 2017). This practice frequently occurred outside the formal labour sector, leading to the marginalization of prostitutions and denying them the same civil rights as other citizens (Izzati, 2016). During Dutch colonial rule, prostitution was a complex issue, and women involved in it often occupied subordinate positions. The Dutch colonial government implemented discriminatory policies aimed at regulating prostitution. They were closely monitored by the police to prevent harmful consequences associated with prostitution. Additionally, they were required to undergo paid health examinations to prevent the spread of diseases like syphilis (PSPK UGM, 2010). Japanese prostitutes, known as "karayuki-san", first arrived in the Dutch East Indies in 1885. They were brought by Japanese traders seeking to exploit the sex market in the colony (Prostitusi Jepang Di Hindia Belanda (1885-1912), 2010). Chinese prostitutes were also brought to Indonesia by agents operating in China, arriving on ships at major ports like Batavia. Both groups of prostitutes faced similar societal attitudes, being viewed as individuals lacking dignity and social status, regardless of their origin (Pangastoeti, 2009).

In this research, we examine how the subaltern female characters in Pramoedya Ananta Toer's novel, *Bumi Manusia*, experienced marginalization imposed by the colonial and patriarchal systems. The female characters we will discuss are Nyai Ontosoroh, Sie-Sie, Minhwa, and Maiko. These characters share some similarities and differences in their role as women who violate social norms, as mistress and prostitutes. By employing Gayatri Spivak's postcolonial theory, we can gain a strong perspective. The Western culture brought by Dutch colonialism has influenced the changes in women's fates (Kurniawan, 2014). Spivak's concept of the "subaltern" can help us understand how these female characters were doubly marginalized-not only by the patriarchal structure but also by the colonial system that silenced their voices.

Methodology

The research using descriptive qualitative method by collecting the primary data from the novel *Bumi Manusia*. The selection of data is based on its relevance to the research topic. The data in this study is textual. This text includes all words, sentences, phrases, or paragraphs obtained from the data source that discuss and describe the problems faced by women who have the status of a mistress or Nyai and who work as prostitutes. The collected data is then analysed and interpreted using the subaltern theory proposed by Gayatri Spivak.

Findings and Discussion

1. The Marginalized Status of Mistress as Subalterns

Pramoedya Ananta Toer's novel, *Bumi Manusia*, paints a complex picture of colonial Java. The portrayal of female characters, especially Nyai Ontosoroh who started as a Mistress, and three other women involved in prostitution—Maiko, Minhwa, and Sie-sie—provides a rich ground for applying Spivak's theory. Nyai Ontosoroh, originally named Sanikem, was an ordinary woman. At the age of 14, Sanikem was forced to become the Mistress of a Dutch man named Herman Mellema. This happened because she was sold by her journalist father to secure a higher position. Her status as a Mistress placed her in a vulnerable position within Javanese and colonial social structures. Nyai was also represented by Minke as a Javanese woman with good manners and who spoke Dutch. As a Nyai, she was not fully accepted by either the Dutch or the Javanese. However, instead of accepting her fate of being sold and becoming a Mistress, Nyai Ontosoroh managed to gain privileges, including being taught business, Dutch etiquette, and the Dutch language. Although her role was crucial in managing Mellema's plantation and her intellectual growth, she remained marginalized due to her role as a Mistress, or Nyai. From her experience, it is clear that there was gender oppression and colonialism at play.

2. Foreign Women in Prostitution as Marginalized Subalterns

Minhwa, Maiko, and Sie-sie represent Japanese and Chinese women who worked as prostitutes and experienced marginalization by society. These women are depicted as the ultimate subalterns, silenced and invisible in society, their lives reduced to mere survival. They were sold by their owners to various people and tortured. The marginalization they experienced was influenced by many factors, such as poverty, lack of education, and societal condemnation, reflecting exploitation. The marginalization they experienced is represented by Maiko's story. Initially, Maiko had a Japanese master. She was often beaten by her master without any clear reason, and eventually, Maiko was abandoned by her master. Then, Maiko was transferred to a new master named Ah Tjong. At Ah Tjong's brothel, she got many customers because Maiko was beautiful and the only prostitute from Japan. However, this caused Maiko to contract a sexually transmitted disease, syphilis. When she realized that she was sick, Maiko did not have the courage to tell her condition because she thought that if her master knew, she would be tortured or even abandoned because she no longer had any value.

3. A Comparison of Mistress and Prostitutes in the Marginalization of the Subaltern

By comparing the marginalization of mistress and prostitutes in society as represented in the novel *Bumi Manusia*, we find several similarities and differences in the female characters.

Similarities:

1. **Objectification by Men:** Both mistress and prostitutes experience objectification by men, where both are fully controlled by men. Mistress are owned by a specific man, while prostitutes serve many men. They are exploited and treated like objects, used for men's sexual gratification. Nyai Ontosoroh, at the age of 14, was sold by her own father like a commodity. Nyai Ontosoroh was also objectified by Mellema on their first night together. Mellema treated and dressed her like a doll. Similarly, the three prostitution characters, Minhwa, Maiko, and Sie-sie, were also bought and sold by Ah Tjong to many men to enrich himself. After they were no longer marketable or were found to have diseases, they were tortured and discarded like objects.
2. **Financial Gain:** Both prostitution and mistress obtain financial gain. In Nyai's case, she gained financially, for example, when she managed to obtain plantation assets in her name and received a Dutch education. And for the prostitution characters, they gained financial benefits simply because of their profession.
3. **Legal Recognition or Protection:** Neither mistress nor prostitutes have significant legal protection or rights. Mistress, although having a close relationship with powerful men, also lack recognition. In the case of Nyai Ontosoroh, colonial law did not recognize her as the mother of her children because Nyai was a native and was not legally married. And in the case of Minhwa, Maiko, and Sie-sie, they also had no protection, not even from their closest people, let alone the law. They would be tortured if they did not get many customers.

Differences:

Mistress and prostitutes also experience differences in marginalization.

1. **Perception and Social Status:** Although marginalized, Mistress often occupy a more ambiguous position. They can sometimes have significant influence through their relationships with more powerful men and receive better living conditions without normal recognition. While prostitutes are generally viewed with much greater contempt and occupy the lowest position in the social hierarchy. They are hardly accepted in social life and are often seen as morally and socially corrupt. In the novel *Bumi Manusia*, society's representation of Nyai Ontosoroh as an intelligent, assertive, and admired woman. Although she is marginalized, her voice can still be heard and accepted by society, such as Mellema and Minke. On the other hand, Minhwa, Maiko, and Sie-sie, their lives are largely determined by economic needs and societal exploitation. Their work often carries severe physical and psychological risks, and they are unable to significantly influence their circumstances. Minhwa and her friends do not experience development, often depicted more in terms of suffering. They are often told through the lens of victims, highlighting their lack of voice and power. The main reason they experience this is because of their status as prostitutes, regardless of their origin.
2. **Privilege:** Although Nyai Ontosoroh's status is marginal, she is able to become the manager of Mellema's plantation and has a strong intellectual character, her power is still limited by her social status. This is because Nyai Ontosoroh received privileges from Mellema, who came from the Netherlands. However, this is also supported by the fact that Nyai Ontosoroh has a factor of advantage. Nyai Ontosoroh was fortunate enough to have a good master towards her. While for the prostitutes, they cannot get any privileges from their customers who come from various countries and classes. They remain silent, tortured, have no right to legal protection and even have no rights over their own bodies. They can only accept the treatment of their employers towards them, whether good or bad.

The comparison above between the marginalized female characters is expected to show how Nyai Ontosoroh vs. Minhwa, Maiko, and Sie-sie are not given the same depth of narrative in the novel *Bumi Manusia*. The character of Nyai Ontosoroh is explored in more depth, showing her resilience and struggle for authority. While Minhwa, Maiko, and Sie-sie only represent a broader aspect of exploitation without the same level of individual authority.

Conclusion

In the context of Dutch colonial rule, the marginalization experienced by mistress and prostitutes highlights the complex layers of oppression faced by female characters within the social structure. Through the lens of Gayatri Spivak's "Can the Subaltern Speak?", we can see that the female characters in *Bumi Manusia* often lack a voice in the narrative and are controlled by the laws of colonial and patriarchal power. The experiences depicted in the case of Nyai Ontosoroh demonstrate that luck factor plays a significant role on shaping their fates. Nyai Ontosoroh, who has a kind-hearted master which makes her able to learn many things and overcome social and economic obstacles, but not societal norms. In contrast, many other mistresses and prostitutes experience intense oppression and violence.

Spivak argues that the subaltern, or a marginalized group, is often silenced within power structures because their voices are unheard and unrecognized. This is what forces mistresses and prostitutes to live on the margins of society, rendering them invisible both socially and economically. Marginalization is further worsened by severe social stigma, adding to their suffering.

In Spivak's theory, subalterns like them are not only marginalized but also reduced to objects in the dominant narrative. Overall, we use Spivak's theory to better understand the marginalization of mistresses and prostitutes in Dutch colonial society. We highlight how colonial and patriarchal structures work together to suppress and marginalize women. This part is used to conclude the paper. Describe concisely the answers to the research problems or the findings related to the research objectives. The author might also suggest future researcher(s) to develop the article.

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Resistance through Hybridity by Characters in the Bumi *Manusia Novel*

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Abstract

This research analyzes hybridity, mimicry and resistance in the context of Dutch postcolonialism in Indonesia in the "Bumi Manusia", a *novel by Pramoedya Ananta Toer. In this research, the authors' main focus is to understand (i) how hybridity can be depicted as a change in character related to mimicry, and (ii) how the relationship between the two produces resistance in the lives of the three characters in the novel (Nyai Ontosoroh, Minke, and Annelies). This research uses descriptive qualitative methods and Homi Bhabha's (1994) postcolonial theory approach to analyze hybridity in the novel. The authors argue that Nyai Ontosoroh was concubine who adopted European culture and used her knowledge to fight against European injustice during the colonial period. Minke is an Indigenous youth who goes to school in an European environment, initially showing mimicry, but then developing a hybrid identity to fight against the same problems as Nyai Ontosoroh. Meanwhile, Annelies is an Indo (Indonesian-Dutch) girl who faces an identity crisis without showing direct resistance. This research offers a deep understanding of the issues of identity in the context of postcolonialism in Indonesia as narrated by the "Bumi Manusia" novel. Studying hybridity, mimicry, and resistance in literary works can enrich insight into how marginalized individuals can adapt, survive, and resist oppression. In addition, this research can provide new insight into how colonialism influences identity and culture until today, as well as expanding the study of postcolonial literature in Indonesia. The authors conclude, that hybridity is not only a result of cultural interactions, but also a tool of resistance to inequality during the colonial period. The complexity of identity depicted in the novel reflects the tension and resistance in facing Dutch colonialism, thus making hybridity a strategy to survive under the oppresive colonial social order.*

Keywords*: bumi manusia; hybridity; mimicry; resistance; postcolonialism*

Introduction

The novel *Bumi Manusia* by Pramoedya Ananta Toer is an important literary work that represents the complexity of identity in the context of Dutch colonialism. The novel explores themes of hybridity, mimicry, and resistance through the lives of three characters (Nyai Ontosoroh, Minke, and Annelies). These characters experience a complex process of identity formation due to the cultural interaction between the colonizers and the colonized. This study focuses on hybridity to understand its connection to mimicry and resistance in the characters of the novel. Through these characters, the study will discuss how they face conflicts amidst social inequality during the colonial era.

Hybridity, according to Homi K. Bhabha (1994), is the result of cultural interaction between the colonized and the colonizers during the colonial period. In this novel, Nyai Ontosoroh adopts European culture while maintaining her Indigenous identity, using her new knowledge to resist the colonial system.

Minke, a young Indigenous man who studied at European school, gains new perspectives from his European education that enable him to criticize colonialism. Annelies, the daughter of Nyai Ontosoroh and Herman Mellema, experiences an identity crisis she is caught between two cultures.

Mimicry, as explained by Homi K. Bhabha (1994), is a strategy where the colonized subjects imitate the colonizer's culture to adapt and position themselves. Minke is a main example of this concept, as his efforts to fit into European culture create internal conflict and affect his interactions with others. The attempt to incorporate another identity into one's own leads to a clash of identities or cultures, resulting in resistance, as experienced by the characters in the novel. This study focuses on hybridity to understand its connection to mimicry and resistance in these characters, discussing how they navigate conflicts amidst social inequality during the colonial period.

Methodology

This research uses a descriptive qualitative method, guided by Homi K. Bhabha's (1994) postcolonial theory, to analyze the concepts of hybridity, mimicry, and resistance in the novel *Bumi Manusia* by Pramoedya Ananta Toer. The study focuses on three characters (Nyai Ontosoroh, Minke, and Annelies) exploring how hybridity and mimicry manifest in their identities and how these elements contribute to their resistance against colonial forces. Data for this research are drawn from close readings of the novel, with particular attention to character development, dialogue, and narrative structure. The qualitative approach is well suited for this analysis as it allows for a deep, contextual examination of the text. Data collection involves detailed textual analysis, while the data analysis process includes processing, documenting, and validating data related to postcolonial concepts and interpreting them through Bhabha's theoretical framework. The study aims to provide a comprehensif understanding of how the selected characters respresent and challenge the complex dynamics of colonialism through their hybrid identities and acts of mimicry.

Findings and Discussions

After reading the novel *Bumi Manusia,* the authors have analyzed the data, revealing that it is not just a story about life in the colonial period, but also a deep study of the complexity of identity between the three characters, including (Nyai Ontosoroh, Minke, and Annelies). Through these characters, the authors explore how hybridity, mimicry, and resistance play roles within the context of colonialism. The arguments that include an analysis of how hybridity serves as a tool for resistance and identity negotiation, how mimicry reveals the conflict between the desire for acceptance and rejection by the colonizers, and how resistance is a represent of the hybridity of the identity crisis caused by colonialism.

1. Hybridity and Mimicry of Nyai Ontosoroh

Nyai Ontosoroh is the clearest representation of hybridity in the novel *Bumi Manusia*. She is an Indigenous woman who was sold by her parents to a Dutch man named Mr. Mellema to become his concubine. Over time, she learned European culture, language, knowledge, and business skills from Mellema, which made her into a woman with a mixed identity of both Indigenous and European. Nyai Ontosoroh's hybridity is not just the result of cultural interactions between Indigenous people and Europeans, but also a tool for survival and resisting colonial injustice. She uses her knowledge of European culture to resist the oppresive colonial system, especially in fiighting for her rights, negotiating her position and protecting her family. Nyai Ontosoroh's learning process made her formulate her identity as a netiher

completely Indigenous nor completely European but rather a hybrid identity. This hybrid identity gives her the strength to face life in colonial era.

In this novel, Nyai Ontosoroh is described as a hybrid identity which the authors consider quite perfect because she succeeded in combining two cultures to become the strength for survive and negotiate in the colonial system. She not only blended Indigenous and European cultures, but also adapted the knowledge and skills she gained to fight injustice and fight for her rights. The authors got this idea because the identity shown is that of a strong Indigenous woman who has vast knowledge, namely mastering the Dutch language, European procedures, business management, understanding the colonial system and how to resist injustices. This identity is unlike her character at the beginning who was a young woman without power over herself. She had a strong desire to learn and grow from the start, even though she was sold as a concubine. Mellema provided Nyai Ontosoroh with access to learning Dutch, European culture and business management skills. In the end, Nyai Ontosoroh become a new identity in the novel.

Through this process, Nyai Ontosoroh experienced mimicry. She takes the opportunity to learn from Mellema, who gives her access to education skills, including language, social manners, and business skills. With this new knowledge and skills, Nyai Ontosoroh was able to fight for her rights and those of her family from the colonial oppression. Although she adopts many aspects of European culture, she did not leave her Indigenous identity. She combines these two identities to create a hybrid identity that allows her to survive and reist colonial injustice. Nyai Ontosoroh experienced mimicry by adopting European culture as a strategy to survive and reist oppresive colonial injustice. This process makes her a character with a complex and strong hybrid identity.

2. Mimicry and Hybridity of Minke

At first, the authors thought Minke showed more mimicry than hybridity, because he often glorified Europeans and looked down on his own people. For example, when Minke praised Annelies, a person of mixed heritage, he described her beauty with her white skin and European clothing, while Indigenous women were described as inferior. This shows how Minke adopted European culture, not just in appearance but also in the values and standards upheld by the colonizers. This mimicry reflects Minke's acceptance of colonial values, where he saw writing and printing skills as coming from European education. In addition, he criticized Javanese customs, feeling insulted when asked to crawl to face Regent B, saying that his European friends would laugh at him. In this case, Minke not only imitated European culture but also accepted standards and norms that denigrated his Indigenous identity.

Minke, an Indigenous who studied at H.B.S, learned about European culture, which was different from Indigineous culture. Nyai Ontosotoh taught him strength and resilience in facing colonial discrimination, while his relationship with Annelies symbolized the cultural blending that Minke faced. Through a long and complex process, Minke finally experienced hybridity. His new identity formed as he became aware of every insult from Europeans towards Indigenous people. Minke had long felt the Europeans' arrogance. Finally, Minke dared to use his knowledge to write and criticize Europeans. His new identity allows him to resist European oppression, showing how hybridity can be a tool of resistance.

3. Identity Hybrid of Annelies

Annelies is an example of a hybrid identity that comes from the blend of Indigenous and European cultures, as her parents are an Indigenous and European. At first, Annelies did not like the fact she was Indo and clearly stated what she wanted to be like her mother, Nyai Ontosoroh, who is an Indigenous woman. She realized that colonial norms often demeaned and discriminated against Indigenous people. Even though she looked European, Annelies really wants to be like he mother, who had a harmonious life with her

community and did not differentiate between Europeans and Indigenous. Although, Annelies wants to be like her mother, she is trapped in colonial norms that force her to maintain a European identity.

In this case, Annelies could not fully use her hybridity as a tool for resistance. She is trapped by the limits set by colonialism. Although, she had a hybrid identity, the external pressures from colonial society and the social reality she faced prevented Annelies from fully identifying herself as an Indigenous. The authors did not found any direct resistance by Annelis. As the daughter of Nyai Ontosoroh and Mr. Mellema, she was at the crossroads of two worlds. Although, she had European looks and values, Annelies felt an internal conflict about her identity. She wanted to be like her mother but was trapped by colonial rules and norms that forced her to remain in the identity given by the colonial court. Thus, the authors think that Annelies did not use her hybridity as a tool of resistance like her husband Minke and her mother Nyai Ontosoroh.

4. Hybridity and Resistance of Nyai Ontosoroh

Nyai Ontosoroh uses hybridity as her main tool for resistance, using her knowledge of European culture and laws to fight against the oppressive system. This system refers to the structures created by European colonial governments to oppress Indigenous people through laws, policies and discrimination. Nyai Ontosoroh uses her knowledge of European culture and law to resist this system, such as understanding how to use colonial law to defend her rights over her daughter. With this knowledge, she creates a strong bargaining position, not just by accepting European values but by clending them with her Indigenous identity to create a strong bargaining position about her daughter (i.e., Annelies) with Mr. Mellema. A bargaining position is someone's ability to influence decisions, agreements, or negotiations with othes. In the context of Nyai Ontosoroh, in fighting for custody of Annelies, she uses her understanding of European law to challenge the White Court's decision to separate Annelies from her.

Annelies, seen by the White Court as an unwanted child due to her status as the daughter of a Indigenous concubine, shows resistance by rejecting the European identity forced upon her and having a strong desire to be like her mother, Nyai Ontosoroh. Annelies's internal conflict about her identity and her wish to identify as Indigenous is a form of passive resistance against to the colonial system. Nyai Ontosoroh becomes a symbol of resistance through her hybridity, using the knowledge and skills from European culture to fight injustice, maintain her Indigenous identity, protect her and her family's rights, and show courage and determination in facing challenges. In this way, Nyai Ontosoroh successfully blend two cultures into a force to survive and negotiate in the colonial system, using hybridity as a tool of reistance.

5. Hybridity and Resistance of Minke

Minke shows resistance to colonialism through the process of hybridity that happens to him. After realizing the injustices committed by European colonizers, he uses the knowledge and skills he gained from his European education to write and criticize the colonial system. His hybrid identity allows Minke to fight colonial injustice, transforming himself from initially imitating European values into someone who uses that knowledge to resist the conlonizers. Minke criticizes the colonial legal system for being unfair to Indigenous people, showing how colonial law is discriminatory, gives privileges to Europeans, and undermines the rights of Indigenous people. He exposes these injustices in his writings, showing how colonial laws do not protect Indigenous interests but instead reinforce oppression.

The knowledge that forms the basis of Minke's resistance comes from his European education. This knowledge gives him the tools to think critically and analyze the injustices around him. Having good writing skills, an understanding of European law, and the ability to speak Dutch, allows Minke to write and publish

his criticism in Dutch language media, which has a wider reach and can be read by European readers. This gave him a platform to speak out about the injustices experiences by Indigenous people. Minke's personal experience as an Indigenous person living under a colonial system gives him prespective on existing injustices. This experience strengthens his writing as a genuine voice of resistance. By utilizing his hybrid identity and the knowledge he gained from European education, Minke was able to criticize and fight the colonial system.

Comparative Analysis: Relation to Resistance

In the novel bumi manusia, the three characters (Nyai Ontosoroh, Minke, and Annelies) experience hibridity and mimicry that shape how they face dutch colonialism, through each with different levels of resistance.

Nyai Ontosoroh

Nyai Ontosoroh is the clearest example of how hibridity can serve as a tool for resistance. As a concubine, she learns and adopts European culture and skills. However, she uses this knowledge not just to survive, but to fight againts the injustuces of the colonial system. She utilizes her understanding of European law and culture to protect her rights also her family and to negotiate her position in colonial society. Nyai Ontosoroh's hybridity allows her to create a strong bargaining position, turning her hybrid identity into a source of strengths and a means of resistance.

Minke

At first, Minke tends to mimic by admiring and imitating European culture and values. However, overtime, he undergoes a transformation into a hybrid identity. The European education he receives equips him with the knowledge and writing skills that he later uses to criticize the colonial system. This process of hybridity enables Minke to think critically about the injustices faced by the Indigenous people, and through his writings, he expresses resistance to colonialism.

Annelies

Annelies faces a deep identity conflict, caught between wanting to be like her mother, Nyai Ontosoroh, and the pressure from the colonial system that forces her to maintain a European identity. Although, Annelies has a hybrid identity, she does not use it as a tool for resistance. The colonial laws limit her ability to fight back, and ultimately, Annelies does not show the same resistance as Nyai Ontosoroh and Minke. This demonstrates that hybridity does not always lead to resistance, especially when someone is under strong pressure from an oppressive colonial system.

Overall, Pramoedya Ananta Toer's novel *Bumi Manusia* emphasizes the theme of resistance, which appears in various forms and levels of intensity through its characters. The novel not only tells the story of life during colonial times but also explores the complexities of identity and how the main characters respon to colonial oppression. This analysis highlights that understanding hybridity and mimicry in the context of colonialism is highly complex, where hybridity can be a source of strengths and resistance, but also be constrained by the limitations imposed by colonial society.

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The Pain of Losing in Han Kang's *Human Acts*

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Abstract

Human Acts is a story about people looking for justice against the government in Gwangju. This book was written by Han Kang and discusses the life stories of 5 characters who have to live with the grief of government violence that causes them to lose their loved ones. Dong Ho is the main character in this book who struggles to find his friend Jeong Dae who was shot by the soldiers, but what Dong Ho did caused him to die. Dong Ho's death gave deep grief to his mother and 2 friends. Dong Ho's two friends named Eun Sook and Jin Su went through their lives tragic past stories and made them haunted by the guilt of Dong Ho's death. Dong Ho's mother also experienced a very deep sadness for losing her loved one and she tried to stay alive and seek justice for her son. Jeong Dae's dead spirit also narrates his point of view as a victim who also feels the injustice of what he experienced. This research aims to discuss the grief experienced by the characters due to injustice. The writer also uses a descriptive qualitative method by analyzing more deeply the conversations in Human Acts book. The results of this study show that 5 characters experienced physical and mental pain. This research also shows that each character experiences different stages of grief and they go through it in different ways.

***Keywords**: Grief; Gwangju Uprising; Losing; Violence*

Introduction

"The thread of life is as tough as an ox tendon, so even after I lost you, it had to go on. I had to make myself eat, make myself work, forcing down each day like a mouthful of cold rice, even if it stuck in my throat." (Kang. H, 2014, p. 129). This is a quote from Dong Ho's mother, one of the characters in *Human Acts* book who experiences grief. Stories about grief can be found in various literary works and one of them is written by Han Kang. Han Kang is one of the famous writers from South Korea who wrote this book, The Vegetarian, The White Book, I Do Not Bid Farewell, etc. Han Kang is a well-known and accomplished South Korean writer because she wrote many interesting books and received a lot of awards. She became the first South Korean novelist to receive the French prestigious Prix Medicis Award and won The Man Booker International Prize for fiction in 2016 for her Vegetarian book.

This book tells about violence and rebellion that occurred in Gwangju, South Korea, in 1980. At that time, Gwangju experienced a very dark and traumatic period in Korean history because of the demonstration of people against the military government who committed injustice in the society. The people only want justice from the government but what the society did caused a bad impact on themselves (Lee, 2012). Violence caused by the government makes people experience injustice and even face the death of their loved ones. Death is a significant and traumatic life event that is a universal experience. The majority of people experience the death of at least one loved one in their lifetime. The death of a family member has a huge impact on other surviving family members. Every death is unique in their own way, so each death

will impact each person differently (Glatt, 2018). The death and grief experienced are sometimes covered up by many people so that they are not visible on the outside, but in fact they cannot be completely forgotten. All humans live with grief that should be expressed, but many people hide their feelings. Grief is unpredictable and can even appear and go away instantly. The grief experienced should be expressed because grief wants its burden to be shared with humans (McConnell, Moules, McCaffrey, & Bouchal, 2012).

The present writer found 4 studies that are similar with the topic. These two topics discuss *Human Acts* by Han Kang. The first writer is Putri (2021) uses Sigmund Freud's theory to analyze the anxiety of the characters. She pointed out the anxiety felt by the characters, such as breathing problems, body tremors, feelings of insecurity, and restlessness. The second writers are Audi, Benedicta, Bejo (2021) who focus on the victims in the story. They underlined that even though the characters are under heavy pressure, they still have a sense of concern for each other. The present writer also found research that discusses topics related to grief and loss. The first is Arin (2019) which discusses C.S Lewis in the novel Shadowlands. The writer uses the narrative method to analyze the character and also uses Sigmund Freud's theory to find out what fears the character experiences. Fear is divided into real fear and neurotic fear and what is experienced by C S Lewis is real fear. Second, Nurjanah (2023) discusses the grief felt by the main character. The writer aims to find the stages of grief experienced by the character by using Kubler Ross's theory. The writer finally shows that the main character named Lewis can manage the stages of grief he experiences due to the loss of his wife. From the previous studies, the present writer did not find any discussion that discussed grief experienced by the characters due to the loss of their loved ones in *Human Acts* by Han Kang. In this discussion, the present writer aims to find out what pain Dong Ho, his mother, Jin Su, Jeong Dae, Eun Sook experienced in the book.

Methodology

The methodology used in this research uses descriptive qualitative research by reading directly from the source. The source of this research is the book *Human Acts* by Han Kang. The present writer will analyze this book by collecting data or by analyzing every conversation in the book. To support this research, the writer will use journals as a tool. In this study, the present writer will analyze *Human Acts* through the pain that are felt by the characters.

Gwangju Uprising

The uprising in Gwangju was caused by violence committed by Chun Doo-Hwan, who implemented the military. Before the violence in 1980, South Korea experienced military problems with North Korea resulting in unfavorable democratic reforms. After the death of President Park Chung Hee in 1979, Korea began to be led by Chun Doo Hwan and this was the beginning of the violence against the people in Gwangju. At first there were 6000 students of Cheonnam National University in Gwangju who demonstrated to the government to discuss democracy at the Jeolla provincial government building.

According to Katsiaficas in Oktaviani (2018) after the large number of people who practiced democracy in Gwangju at that time, on May 18, 1980, president Chun Doo Hwan declared military emergency in all regions in Korea. At that time people began to be attacked by the military at Cheonnam National University and Chosun University. The first victims were deaf people who couldn't hear the military fire. There were many dead bodies packed inside trucks and there were many people who had been beaten by the soldiers and attacked with knives.

According to Stiftung in Oktaviani (2018) on May 19 there were still many people gathered on the Gumnamro road and the police fired tear gas at the crowd. The people were angry about that and threw stones at the police and soldiers at that time. Chun Doo Hwan announced that 144 civilians, 22 soldiers and 4 policemen were killed in the uprising and anyone who made an issue of the dead would be arrested. The results written from the victims of the uprising in Gwangju were 2000 citizens who disappeared as a result of the incident. At the end of this assault a lot of people were surrounded by the government, and many of them were killed. (Song, 2023, p. 366).

Stages of grief

When a person loses someone they care about, they will go through a very deep grief and also go through some phase of grief. This stage of grief is a phase of grief experienced by individuals due to sad events experienced and this stage was developed by Elisabeth Kubler-Ross, a psychiatrist and writer from Zurich, Switzerland. The grief experienced by someone who loses someone they know, or love is divided into 5 stages, but apparently not everyone experiences these 5 stages sequentially or even in a certain order, so there's a possibility that not everyone has the same stages of grief (Kubler-Ross & Kessler, 2009).

There are five stages of grief such as denial, this is the first stage that humans experience when they feel sadness due to the loss of someone they love. Kobbler in Widyaningrum & Adzahani (2024) said that someone will experience feelings of denial or disbelief when they find out that someone they love has died. At this stage someone will feel that life is very heavy and meaningless, there will be feelings that refuse to believe in the situation they are experiencing. This stage makes victims feel numb and start to wonder why they have to experience this and how to get through it (Kubler-Ross & Kessler, 2009), and next is anger. Kobbler Ross in Parkes says that anger is the second stage experienced by a person when feelings of denial have disappeared. These feelings will turn into anger, envy, rage, and revenge, and this is a situation that is difficult for people to overcome. According to Kubler Ross in Widyaningrum & Adzahani (2024), when someone is aware of the real situation, it will make them angry because there is no justice, so they also feel dissatisfied and annoyed.

Next, there is Bargaining and this is the stage where a person really wants to return time to the way it was before, they try to do anything so that people close to them can be saved. There will be a sense of bargaining so that the person they love can stay alive and a very deep feeling of regret when the loss has occurred. In this situation a person will feel whether they can escape from a very deep nightmare and there will always be the statement "what if" or "if only" which is a feeling of guilt. Someone wants to try to return life to the way it was before, such as trying to find a disease more quickly, recognizing a disease more quickly, and even trying to stop accidents from occurring(Kubler-Ross & Kessler, 2009).

And there is also depression. Depression is the fourth stage after bargaining and in this situation all the feelings felt will become one, resulting in a feeling of emptiness and deeper sadness. This depressive phase doesn't mean that someone is experiencing mental illness, and this is a response to someone's feelings when they feel a loss. A feeling of withdrawal from life, filled with feelings of sadness and questioning. When someone experiences depression it is something that is very abnormal and this is something that must be overcome. When someone feels the loss completely, they will realize that someone has gone and will never come back, which is very disappointing (Kubler-Ross & Kessler, 2009).

And the last is acceptance. This stage is the final stage of the Kubler Ross model of grief and in this situation a person does not mean they have completely felt okay. When someone experiences loss they will not feel okay, and this situation is a stage where someone is more accepting of the fact that someone has

physically gone and is fully aware that this is a permanent reality. Everyone will never like reality or agree with the loss they feel but try to accept it and learn to survive and move on. Trying to move on even though we lost someone in our life. When someone can accept the situation, they might be able to get through the day better than before. When someone starts to get back up and enjoy life, there will be feelings of guilt towards the person who has left, and someone will never be able to replace what has been lost, but they can find new things in life (Kubler-Ross & Kessler, 2009).

Results and Discussion

In this research, the present writer will discuss the characters' sadness due to the injustice that happened in Gwangju at that time. The situation very chaotic and terrible. There were a lot of people who were tortured, died, and it makes many people feel lost. In this story there are 5 characters who experience grief and injustice that made them have to face the sad reality of losing someone they love.

The Pain Felt by the Characters

This story shows that grief is the main feeling felt by the characters due to the loss and injustice they experience. What happened in Gwangju had a bad impact on the characters so they had to go through a sad experienced and try to stay alive even though their lives were filled with deep grief. The 5 characters in this story experience pain physically and mentally.

The Mental Pain Experienced by the Characters

The characters in the story face a very bad situation so that they feel very deep mental violence and experience a phase of grief due to loss. The pain they felt at that time had a bad impact on their lives in the future. Each character feels different stages of grief and can be seen from the circumstances experienced by Dong Ho. He is a boy who lost his friend named Jeong Dae and tried to find his friend.

> *"Don't worry, I'll just finish helping out and then I'll come home. After I've found Jeong-dae."*
> *(Kang. H, 2014, p. 24)*
> *On the other hand, though, you need Jeong-mi to help you find her brother.*
> (Kang. H, 2014, p. 32)

The quote above shows that even though Dong Ho was afraid to meet Jeong Mi because he was afraid of being blamed, in fact, Dong Ho felt that in looking for Jeong Dae, Jeong Mi was the person Dong Ho really needed. Dong Ho's life is filled with sadness and the responsibility to find his friend. When a person loses their closest person, they might be in the acceptance stage. Dong Ho shows an acceptance stage where he still continues his life by looking for Jeong Dae and hoping that Jeong Mi can help him. Kubler Ross's stages of acceptance show that even though someone can move on with their life, it doesn't mean they don't experience sadness. They can still feel sadness but try to move on. Dong Ho can still feel the sadness of the loss, but he continues to live and tries his best to find Jeong Dae.

Dong Ho's mother also felt sadness because she lost her beloved son. She continued her life with endless feelings of guilt and grief.

> *Sometimes I wonder whatever possessed us to let the annex out…was it all for such a paltry bit of rent?*
> *I think about how if Jeong-dae had never set foot in this house, you wouldn't have put your own life at*

risk trying to find him… but then I recall the sound of your laughter on those Sundays when the two of you used to play badminton, and it's my fault, I'm the only one to blame. I shake my head to try and shake all the bad thoughts out. I'm the one with the mark on my conscience, bearing a grudge against those poor kids. I'm the only one to blame. (Kang. H, 2014, p. 129)

After losing her child, Dong Ho's mother not only experienced sadness but also guilt. Dong Ho's mother can no longer physically see her child but she can only recall memories of her child. The quote above shows Kubler Ross's stages of sadness regarding bargaining. The words *if Jeong Dae had never set foot in this house, you wouldn't have put your own life at risk trying to find him* show that Dong Ho's mother felt that being friends with Jeong Dae was what made Dong Ho die. The bargaining stage experienced by Dong Ho's mother shows that she also blamed herself and thought that maybe she could change the past so that Jeong Dae and Dong Ho would not be friends and her child could stay alive. In the end, she still blamed herself for having such thoughts towards those innocent children.

I steadied myself against the railing, unfurled the banner, and screamed. Chun Doo-hwan, you murdered my son. Let's tear that bloodthirsty butcher to pieces. I carried on screaming until the police came charging up the emergency stairs, seized hold of me, carried me back down to one of the wards, and bundled me into a bed. (Kang. H, 2014, p. 131)

Dong Ho's mother's anger is also shown in this quote. When someone feels a loss, there are stages of anger that a person experiences. According to Kubler Ross, when we lose our family or friends, we may become angry because there is no justice in life. The quote above also shows that Dong Ho's mother experienced the same thing. Losing someone you love is not an easy thing, therefore anger is one of the emotions that is a response to loss. *Chun Doo-hwan, you murdered my son. Let's tear that bloodthirsty butcher to pieces* clearly means that Dong Ho's mother was very angry and blamed the president who was ruling at that time.

The thread of life is as tough as an ox tendon, so even after I lost you, it had to go on. I had to make myself eat, make myself work, forcing down each day like a mouthful of cold rice, even if it stuck in my throat. (Kang. H, 2014, p. 129)

After losing Dong Ho, his mother had to continue living even though everything was not easy for her. The quote above shows that after losing Dong Ho, what she had to face throughout her life were deep wounds and never-ending sadness. This quote also shows the stages of acceptance from Kubler Ross. The words *so even after I lost you, it had to go on*, this sentence gives the understanding that whether Dong Ho's mother wants it or not, she has to continue living without her child.

Jin Su was Dong Ho's friend when he was a volunteer at the provincial office and he is one of the people who was close to Dong Ho. Jin Su also received bad treatment when the rebellion occurred in Gwangju.

Jin-su had been sleeping like the dead, but that voice startled him awake. "Dong-ho?" he demanded in a muffled whisper, seizing hold of the boy's arm. "Didn't I tell you to go home? Didn't you promise you would?" His voice was getting louder. "What the hell were you planning on doing here? You know how to fire a gun, do you?" "Don't be angry, Jin-su," the boy ventured. There was a rustling sound, as those woken by the argument got stiffly to their feet. "You'll surrender at the first opportunity," Jin-su insisted, still not letting go of the boy's arm. "Surrender, have you got that? Go out with your hands up. There's no way they'll harm a kid with his hands up." (Kang. H, 2014, p. 132)

Jin Su is one of Dong Ho's friends and in the story, he experiences violence in his life during the demonstration in Gwangju. Jin Su experienced violence and injustice from the soldiers. Jin Su has to experience sadness in his life, not only because of violence but also the feeling of guilt that still haunts him. Before Dong Ho was shot, he was with Jin Su and Jin Su was very worried about him. He felt he had a responsibility to look after Dong Ho and thought that it was impossible for the soldiers to kill Dong Ho, but it turned out that Dong Ho was still killed.

> ….. *Now do you understand? The kids in this photo aren't lying side by side because their corpses were lined up like that after they were killed. It's because they were walking in a line. They were walking in a straight line, with both arms in the air, just like we'd told them to.* (Han. K, 2014, p.93)

After that incident, Jin Su was haunted by guilt. Jin Su is one of the leaders who is a mentor to Dong Ho. Jin Su decided to kill himself through a story from his old friend when he was still in prison for demonstrating. Before Dong Ho died, Jin Su had told him to surrender but unfortunately Dong Ho was shot. The quote above shows that before Jin Su killed himself, he saved a photo in which Dong Ho was present. Jin Su must struggle with the violence he experienced at that time and the guilt caused by Dong Ho's death. This is what made him decide to kill himself because of the grief he was experiencing. Eun Sook is a high school student who also volunteered in Gwangju in May 1980. She worked with Dong Ho to collect the bodies of people at that time.

> *Dong-ho.*
> *Eun-sook bites down on her lip, hard, as multicolored streamers flutter down from the ceiling onto the stage. Scraps of silk on which funeral odes are written. The actors gathered in front of the stage abruptly straighten up. The old woman stops in her tracks. The boy, who had been inching along behind her, turns to face the audience*. (Han. K, 2014, p.73)

After losing Dong Ho, Eun Sook continued her life as an editor at a company, and at that time she had to go to a show from her office. When the performance started, Eun Sook saw a performance where there was a small kid there. Without realizing it, Eun Sook begins to face her grief from the past. The little boy at the performance reminded him of Dong Ho. From the initial quote above, it shows that Eun Sook feels guilty and starts to worry. Eun Sook has never talked about her past trauma, she experiences feelings of denial and after what she experienced at that time made her realize that she had to accept the fact that Dong Ho was dead and the grief that were in her remained. Jeong Dae is Dong Ho's friend and they had a good friendship but they had to die due to the cruelty that occurred in 1980.

> *Where were they, right now? Even if they hadn't died, they would still have souls, so surely, if I bent all my thought on the idea of them, I would be able to sense them, touch them. I wanted to shuck off my body as a snake sheds its skin. I wanted to sever the pure strength, that force thin and taut as a spider's web, dilating and contracting, from the inert lump of rotting flesh. I wanted to be free to fly to wherever they were, and to demand of them, why did you kill me? Why did you kill my sister, what did you do to her?* (Han. K, 2014, p.40)

These are Jeong Dae's words when he realized he had died and was still angry about the situation. He showed anger towards the soldiers who had killed him. What he said shows that there were stages of anger from Kubler Ross. He, who lost his sister, felt that what happened was not normal, therefore he wanted

revenge against the person who had killed him and his sister. He felt this was unfair because he had not committed any crime but was killed.

The Physical Pain Experienced by the Characters

In this story, the characters not only feel mental pain due to the loss of their loved ones but also feel physical pain due to the violence committed by the government against them.

> *I jumped down, dashed over to the desk opposite, and scrambled up before anyone had time to blink, the hem of my white skirt fluttering at my ankles. There was a photo of the murderer hanging on the wall—I pulled it down and smashed the glass with my foot. Something splattered across my face—tears, or maybe blood. The blood kept spurting from my foot, so the policemen had to take me off to the hospital.* (Kang. H, 2014, p. 130-131)

Even though Dong Ho's mother has accepted the fact that her son died because he was murdered, she still upholds justice for Dong Ho. Dong Ho's mother decided to meet with the parents of the victims and hold a demonstration when the president at that time was coming to Gwangju. The quote above shows that when looking at the photos of the killers, the anger felt by Dong Ho's mother made her not realize that she was also hurt.

> *The phone rings, then cuts off. She dries her wet feet with the towel, and as soon as she steps back into the room the phone rings again. She reaches out to pick up the receiver, then changes her mind and yanks the cord out at the wall. "What will happen if I answer?" she mumbles to herself, rolling out the thin mattress and cotton quilt. She isn't hungry. She could force herself to eat something, but it would only give her indigestion. It's cold under the quilt, and she huddles into a ball. That phone call just now would have been from the office; probably the boss. She would have to answer his questions. I'm okay, it's just that they hit me. No, only slaps. I can still come to work. I'm okay, I don't need to go to the hospital. My face is a bit swollen, that's all. Good thing she'd pulled the cord out*. (Han. K, 2014, p.49)

When Eun Sook experienced violence until her face became swollen and bloody, the quote above shows that she experienced fear, even depression. She showed very worrying behavior because even when she heard the sound of the phone, she felt very scared and confused. The violence experienced by Eun Sook also caused her to experience digestive problems due to the stress she experienced while being hit. From Eun Sook's story, experiencing violence made it difficult for her to live her life because she was worried about the violence that she might continue to experience throughout her life. Eun Sook also seems to be fooling herself by saying that she is still fine even though she is physically devastated.

> *What I heard was that the soldiers made him get his penis out and rest it on the table, threatening to cane it with a wooden ruler. Apparently, they made him strip and took him out to the patch of grass in front of the guardhouse, where they tied his arms behind his back and made him lie down on his stomach. The ants nibbled at his genitals for three hours. I heard that after he was released, he had nightmares about insects almost every single night.* (Han. K, 2014, p.77)

Before Jin Su killed himself, he experienced a lot of grief due to extremely brutal violence. The grief shown through the character Jin Su in this book, shows a cruelty that should not be accepted by a human like Jin Su who only defends society. Jin Su was treated very bad, and it made him face trauma and grief that will never go away.

Where shall I go? I asked myself. To your sister. But where is she? I made an effort to keep calm. My body was at the very bottom of the tower, so there was still some time before the fire consumed it. Go to those who killed you, then. But where are they? (Han. K, 2014, p.46)

This also shows that Jeong Dae is still looking for a way to meet his sister. As a spirit, he didn't know where to go, he looked like a confused spirit. This quote shows that Jeong Dae's spirit is still facing grief because of her sister's death. Even though Jeong Dae has become a corpse, here it can be seen that he also feels physical pain because his body was shot to death.

Conclusion

Human Acts is a book that discusses the cruelty that occurred in 1980. At that time South Korea experienced demonstrations due to the government's injustice to the people, making many people ask for justice for their lives. At that time South Korea experienced huge demonstrations due to the government that did injustice to the people, making many people ask for justice for their lives. The Gwangju Uprising is a sad story because many people felt fear, pain, sadness, and even lost their loved ones. This book tells the story of 5 characters namely Dong Ho, Dong Ho's mother, Jeong Dae, Jin Su, and Eun Sook who became victims of the cruel government at that time. The writer found that each of these characters have different grief due to the rebellion that occurred at that time.

Each of these characters lived their lives with deep trauma and pain. Dong Ho's story of losing his friend made him feel very guilty and tried to find his friend's corpse. Knowing that his friend had died was a reality that was not easy to accept. Dong Ho experienced mental pain due to the traumatic events at that time and from the 5 stages of grief, Dong Ho experienced the acceptance phase. There is Dong Ho's mother who also struggled throughout her life to get past the fact that the child she loved died. Throughout her life, Dong Ho's mother was haunted by guilt and endless sadness and this character experiences three phases of grief such as anger, bargaining, and acceptance. A character who also experiences pain due to loss is Eun Sook who continues to live her life as if everything is fine but it is not. She experienced physical and mental abuse during she worked. The grief of the past and the guilt of losing Dong Ho resurfaced after a long time. This character shows that Eun Sook lied about her own feelings and tried to be strong. The writer found that Eun Sook experiences pain physically and mentally and experiences feelings of denial.

Jin Su and Jeong Dae who also experienced this grief that made them experience physical and mental pain. Jin Su blamed himself for Dong Ho's death and experiencing injustice in prison after the uprising in Gwangju. The bad things that happened to him made him feel depressed and empty so he decided to kill himself. Jeong Dae is a character who was also a victim of the cruelty in Gwangju and died at that time. In the story, his spirit recounts the grief he experienced towards the cruelty of the government at the time. This character experienced mental abuse when he realized that his sister also died. Even though he has become a spirit, he also feels the stages of grief, that is anger and blaming the people who killed him and his sister.

All characters experienced deep grief due to violence and the loss of their loved ones. There are two pains experienced by the 5 characters in this story, which are physical and mental pain due to the injustice experienced by the government at that time. *Human Acts* by Han Kang is an interesting and sad story. What happened in Gwangju at that time made many people feel pain, grief, injustice, and even deep trauma. Each character chooses a different path to deal with the grief they experience. This research shows that the grief

of losing our loved ones is a feeling that will never heal perfectly and this sad feeling unfortunately can be felt by everyone even though many people refuse to feel this feeling. Everyone cannot avoid grief and loss, what we can do is keep trying to live even though the grief stays in our hearts. Future researchers could discuss this story by developing topics that focus more on the history of Gwangju and could also use this research as an example or reference.

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From Post-colonial to Postmodern: Space and Place in the Historical Novel

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Abstract

The novel as a means by which the subject expresses his individual experience of place and space, home and homelessness, maps a subjective vision of the world system which edifies the dominant social order. The end of feudalism brought about the destabilization of the romantic quest as the dominant literary form, which moved towards realism as the rise of cities and the discovery of the New World destroyed what Mikhail Bakhtin calls the idyll of unity of place in the pastorale The paper examines the development of fiction through the spatio-temporal descriptions of displacement in four novels situated in different periods in history. The turn of the twentieth century and the end of the Second World War are two crucial historical periods that saw the movement of people forced away from their homes in Japan and the Philippines. Jose Rizal's El Filibusterismo and Natsume Soseki's Sanshiro both explore the conflict between tradition and progress at the turn of the twentieth century; while Masuji Ibuse's Black Rain and Nick Joaquin's The Woman who had Two Navels depict the violence and destruction in the aftermath of the Second World War. The literary cartography of each novel breaks away from a unified narrative as it is told from different points of views as the boundaries between place and space become scattered, diffused, and radically altered for the deterritorialized subjects across entire populations. Rather than reproduce stable representations of places, the postmodern literary imagination increasingly enables new and plural possibilities of a place's meaning in the text that reflect the socio political changes of the time. They resist the orderly and restrictive spaces mandated by authoritarian rule that devalue individual life for the sake of upholding the state ideology and emphasize the disparity between the subjective self and the oppressive totalitarian world. The study seeks to lead to the articulation of new perspectives on the experience of diaspora and the emergence of new conceptions of home and place in the present day globalized world.

***Keywords**: space, place, war, spatio-temporal, displacement*

Introduction

The literary form of the novel articulates the experience of war and displacement caused by political and ideological upheavals. While the daily life of innocent people whose conceptions of space and time are organized through social practices and rituals within a society, "[n]ew concepts of space and time have been imposed by main force through conquest, imperial expansion or neocolonial domination (Harvey, 1990 p. 418). The Treaty of Tordesillas of 1494, for example, cleaved the world outside of Europe between Spain and Portugal. In the Philippines native indigenous communities whose prior concept of time revolved around the seasons of harvest and planting were suddenly subjected to the timeframe of the *encomienda* system of the Spanish Colonial Government. The civilizing mission of the friars also altered the meaning of spaces as emergent places such as the *pueblo* signified Christianized converts who lived near the Church

while the mountains were associated with rebels and pagans who practiced animism. Through this example we see how the systemized control of a restrictive authoritarian government over space and time conforms people's lives towards its particular imperialist ideology or mandate for war – uprooting them from their homes and confining the individual as a passive subject of authoritarian rule. However, the novel subverts the authoritarian imposition of its ideological spatio-temporal organization of the world by reinforcing the individual's subjective worldview and concept of space.

Paulus Sarwoto's book review of Roger Bromley's *"Narratives of Forced Mobility and Displacement in Contemporary Literature and Culture"* gives light to the study wherein African migrants seeking refuge in the Global North are represented in contemporary film and novel and "given a voice to articulate the real impact of modern colonialism from their own lived experience...The usually muted subaltern is given a chance to reveal the issue as an insider, a living human being not disposable or a mere statistic number" (Sarwoto, 2023 p. 130-131). He refers to the Western media's proliferation of the representation of the plight of African migrants that Husseina Dinani discusses as "sensationaliz[ing] the suffering of displaced individuals, reducing their subjectivity to abject victimhood or portray them as security threats" (Dinani 2021 p. 70). To counter the simplified narrative of African refugees, she discusses how she and her students engage with Ben Rawlence's novel *City of Thorns: Nine Lives in the World's Largest Refugee Camp* that portray refugees in a human light: "as nuanced individuals, who could express a range of emotions and have multitude aspirations" (72). She also discusses with her students the dynamic political and structural aspects involved in the Somalian-Kenyan border that affect the lives of people residing in the refugee camp in Dadaab that is expressed in the *City of Thorns.* Her article informs the study on how the historical novels *El Fibusterisimo, Sanshiro, The Woman with the Two Navels and Black Rain* articulate the lived experience of historical displacement not merely as passive imperial subjects but as self-determined individuals capable of shaping their lives even as they are deterritorialized. Their narration of history and its emphasis on the interiority of their subjective self that foreground the historical events characterizes what Nataša V. Ninčetović discusses as a "postmodern revisionist historical novel" (2023). She makes a poignant comparison between the historical novels before and after the Second World War arguing that postmodern historical novels reconstruct the past by informing it with the socio-political issues of present day realities. Her study of *The French Lieutenant's Woman* notes of how its author purposely transgresses the reality in the novel and the reality of its contemporary reader by comparing the Victorian Age in 1860 with the 1960s in order to disrupt the structure of the genre of the historical novel and challenge the ideological grand narratives that distort the reader's perception of History.

This study looks at the narrative representations of places in the novel in order to determine how the literary work responds to Colonialism and Imperialism before and after the War. With the rise of globalization and the focus on border security, the recent turn to spatial studies in Literary Criticism adds nuance to the discourse on the postmodern historical novel. How does the representation of places in narratives reflect the postmodern condition of today? A look at developments in film studies contributes to our understanding in answering this question.

Ramesh Loganathan, Pramela Krish and Shanthini Pillai's article studies thematic representation through "space-time formations" (Loganathan et. al, 2021 p. 48) of the Eelam-Tamil's experience of exile after the Sri Lankan Civil War in the film *Viduthalai Moochu*. Drawing on Hamid Naficy's *An Accented Cinema,* the article studies the strategies of formulating the pictorial mise-en-scene in the film that express nostalgia, trauma and claustrophobia in spaces of enclosure and the transitory experience of travel and migration and highlight the fractured consciousness and disposition of the filmmakers who portray the lives of the displaced Eelam Tamil at the hands of the Sri Lankan military. Like novels, films deploy descriptive modalities that shape the world they create. The filmmaker's of *Viduthalai Moochu* use of space-time

fomations in representing the effects of the Sri Lankan Civil war from the displaced Eelam Tamil's perspective highlights the intersection between territorial and political realities and the imaginative and creative consciousness that represent them. This intersection corresponds to the transgression between the structure of the narrative and the reality it represents outside of the historical novel. Hence, as the world faced decolonization and global wars the literary representation of places gradually becomes more disparate and fractured since the turn of 19th Century and up to the end of the Second World War.

Methodology

The emphasis on space inherent in the historical development of time is at the center of the works of Bertrandt Westphal and Robert Tally whose project of geocriticism figuratively maps geographic spaces and their historical and ideological meanings that vacillate and alter throughout time. Westphal describes geocriticism's view of space in modern literature as directed towards the humanized spaces that signify places of meaning rather than space that exists in a vast universe that is infinite and abstract (2007).

In the geocentric view of literature, literary works narrativize the encounter or the experience between subjects and the spaces that are meaningful to them and in the process map out a subjective vision of the world wherein the vastness of space is organized into recognizable places. Rather than determine the objective and historical referent in the real world, the study shall look into the spatiotemporal expressions of history in the novel that characterize what Mikhail Bakhtin calls the chronotope whose evolving forms dominate throughout different periods of history. For Bakhtin, the development of the novel from its earliest roots in the pastorale to the 19th Century *Bildungsroman* coincides with the idyll of unity of place and its eventual destruction. In the pastorale novels of the feudal time the "spatial world is limited and sufficient unto itself, not linked in any intrinsic way with other place, with the rest of the world" (Bakhtin 1982 p.225). Here, a return to the didacticism of tradition and the status quo restores order and harmony in society. However, the rise of capitalism and the commodification of society saw "the breakdown of provincial idealism under forces emanating from the capitalist center" (234). The *Bildungsroman* or the coming of age novel depicts the fragmentation of city life and the spatial displacement of people during the Industrial Revolution.

In the aftermath of the Second World War, the centralization of colonial power in war torn Europe was broken as the process of decolonization reshaped the world and former colonies gained their sovereignty and became independent nations. Thus, the colonial empires that were once a unified spatial entity became divided and heterogeneous. "After the Second World War, time and space became less ambitious, more tentative: the instants do not flow together at the same duration; in the absence of hierarchy, durations multiply; the line is split into lines; time is hereafter superficial" (Westphal 2007 p. 13). This plurality extends to the individual as the Second World War disrupted the stability of everyday life and confounded people's recognition of places such as one's home. Literary cartography maps out this oscillatory and affective tension between the recognition of the meaning of places. Robert Tally defines it as an impetus or a discontented awareness of the subject's place in the world "in relation to the social or even cosmic totality" (40) which he also equates to the imperative to narrativize and make sense of the world. Hence, rather than reproducing stable representations of places, the literary imagination enables new possibilities of a place's meaning in the text. "From the security and stability of place we are aware of the openness, freedom and threat of space, and vice versa," (Tally 2019 p. 76). Rather than treat spaces as fixed ontological entities, the study shall utilize Constantine Skordoulis and Eugenia Arvanitis conceptualization of space that draws from Frederic Jameson's definition of the postmodern condition of Late Capitalism.

> *We are, Jameson argues, in a spatial and social confusion. We find ourselves within a system so large that our only way to re-orient ourselves, physically and socially, is to employ a method of mapping ourselves spatially... It is possible to attempt by each person to understand him/herself in relation to the disastrous effect that multinational capitalism has on the subject.* (Arvanitis and Skordoulis , 2008,110)

The socio-political changes that brought a new order to society during pivotal moments in history meant a re-configuring of social spaces in relation to the individual's lived experience whereby the meaning of spaces eludes the normative and administrative forces of authority. In this study, I attempt to give an account of the figurative mapping of places of meaning in the historical novels through a close reading of spaces are represented and how the meaning of places are socially constructed in the literary work.

Bildungsroman

Writing within their respective contexts, Jose Rizal, Natsume Soseki, Nick Joaquin and Masuji Ibuse offer a glimpse into the socio historical situations of their place and time. The earliest of the novels, *El Filibusterismo* was published in 1891 and is the sequel to Rizal's first novel, *Noli Me Tangere.* The novels mirror the corruption of the Spanish Government and the religious friars who colluded with one another in their exploitation of the Philippines and its people through the unjust practices of the *encomienda system*, land grabbing and Church indulgences. It is within this context the Rizal writes his modern novel that shows the breaking down of the pastorale. The narrative of Cabesang Tales illustrates how the friars' administrative claim of Tales' land destroyed the peaceful idyll of agricultural life and its unity of place. The land was supposed to be passed down to his children Tano and Julia but the lawsuit over the land forced the family into destitution.

> *Drawn in by fate and as if he were gambling his entire future as well as that of his children, he spent all his savings to pay barristers, notaries, and solicitors, not to mention the officials and clerks who took advantage of his ignorance and his circumstances. He went back and forth to the capital. Days passed without his eating, nights without sleeping. Conversation consisted solely of official documents, presentations, and appeals. It was the type of struggle never before seen in the Filipino universe: a poor, ignorant, friendless indio, convinced of his rights and the justice of his cause, fighting a highly powerful body before which justice bowed its head and judges dropped their scales and took up the sword*. (Rizal 1891 29)

Even though the friars did not have any legal document of the legitimacy of their claim, the court sided with them and ordered him to continue paying the friar's exorbitant fee for his use of the land. Tales refused and filed an appeal. Instead of paying for a substitute for his son; Tano was drafted into military service. Armed with nothing but his father's Axe, Tales guarded his crops in the outskirts of town but was caught by bandits who demanded his family to pay five hundred pesos in ransom. Despite selling her jewelry, Juli and Tandang Selo, her grandfather, only had two hundred pesos and couldn't pay for the ransom. Nobody wanted to help them because they were seen as the enemies of the friars. The bandits' threat of murdering her father drove Juli to the service of a religious woman as a maid in exchange for the payment of a loan. The land that was supposed to be a place of the idyllic life whose abundant harvest could provide for Tales' family for generations to come had become a contested space and an abject place of misery. With the friars' illegal imposition of their claim to the land, came the destruction of the unity of place and the "age-old rooting of the life of generations to a single place, from which this life, in all its events, is inseparable" (Bakhtin, 1982 225).

The turn of the 19th Century was also a time of drastic change in Japan as the Meiji Government took over power from the feudal shogunate of the Tokugawa Period. The previous hostile encounter between the US in 1853 and the opening of Japan to Western Civilization forced the Japanese to re-configure their perceived notions of traditional identity in relation to the West and the rest of the world. Published in 1908, *Sanshiro* evidences the complex experiences of a changing social reality that the Japanese people faced during the State enforced ideology of progress that was driven towards Western industrialization and mobilization.

From Sanshiro's perspective Tokyo is a "restless city" (Soseki 1908, 18) that was very different from his small hometown in Kumamoto. "The world is in an uproar; he watched it, but he could not join it. His own world and the real world were aligned on a single plane, but nowhere did they touch" (17). Even as the railway train had brings him to Tokyo, he still felt distant from the city. In the figurative map of Sanshiro's liminal consciousness between "the real world" of Tokyo and the country town where he grew up in, Sanshiro's "own world" was closer to the quiet spaces within the city that reminds him of Kumamoto. He admires Nonomiya whose research in the underground cellar of the university situates him in a liminal space that is paradoxically in close proximity with the traffic and activity in the city but is at the same time far from it which allows him to "avoid contact with the real world as long as he lived. A person could come to feel that way quite naturally, no doubt, breathing this quiet atmosphere " (22). Though displaced in the crowded and boisterous city, Sanshiro disengages from the "real world" as he encounters the peaceful tranquility of the university pond.

> *He stared at the surface of the pond. The reflection of many trees seemed to reach to the bottom, and down deeper than the trees, the blue sky. No longer was he thinking of streetcars, or Tokyo or Japan. A sense of something far-off and remote had come to take their place. The feeling lasted but a moment, when loneliness began to spread across its surface like a veil of clouds. The solitude was complete, as if her were sitting alone in Nonomiya's cellar. At school in Kumamoto, he had climbed to the top of nearby Tatsuta Mountain, a place still more silent than this; he had lain by himself in the playing field when it was carpeted in evening primrose; he had often felt pleasure of forgetting all about the world of men. But never before had he known this sense of isolation* (Ibid).

However, the feeling of oneness with the stillness of the pond is only momentary. The memory of Tatsuta Mountain, "a place still more silent than this" reveals the artificiality of the pond and evokes the loss of the authenticity traditional feudal life during the Edo Period. Through the *Bildungsroman*, Natsume criticizes the Meiji Government's state ideology of towards unification and nationalism as Sanshiro is "no longer thinking of... Tokyo or Japan." Instead his consciousness is drawn towards the abstract unity of place (that knows no national or international boundaries) that was lost during the Meiji Restoration. Furthermore, Natsume attributes oppositional forces that divide places into national territories and scatter people away from their homes to the Meiji government's mandate for Russo-Japanese War by giving voice to the conversation which Sanshiro overhears on the train between the old man and the woman from Hiroshima.

> "*What was the point of war, anyway? If there were prosperity afterward, that would be one thing, but people lost their sons and prices went up; it was so stupid. When there was peace, men didn't go to foreign countries to make money. It was all because of the War*. (p 4)

In both *El Filibusterismo* and *Sanshiro,* we see a clear opposition between authoritarian ideologies and the individual through their narrative description of the destruction of the idyll of unity of place whose

stable spatial representations are gradually changing as the world moves toward a new order. "The differences are determined by differing conceptions and evaluations of the idyllic world rapidly approaching its end, as well as differing evaluations of the forces that are destroying it- that is the new capitalist world." (Bakhtin 1982 p.233). To place this in the context of Frederic Jameson theory of postmodernism, in this stage of Market Capitalism in late 19th Century, social relations have not yet been so fragmented as to completely destabilize the ontological conceptualization space and its social construct.

Postmodern Novel

The indefinite treatment of space and place in *The Woman Who Had Two Navels* blurs the boundaries between subjectivity and reality as well as ontologically transgresses from the logical and linear progression in the novel. Joaquin distorts the ontological recognition of Manila as a definite territorial and cartesian space when he describes the city through the perspective of its heroines whose subjectivities animate the novel's imaginative portrayal of Manila whereby the city becomes a living being that undergoes numerous transformations and changes.

This indeterminate representation of place is evident in the novel's narration of Conchita Gil's life as it is intertwined with the historical milieu of Manila. "She was fifteen when she met her first husband. This was on an April night in the 1900s, the early period of the American occupation, when Manila was still a compact, rather decayed little town of lamplight and fine carriages, of red-tiled roofs and murky streets and canals..."(Joaquin, 1961, 122). The narrative describes life towards the end of the three hundred years of Spanish Colonization when tradition and ritual have already taken root in the Philippines and ingrained in the mind of the young Conchita. But as Conchita comes of age, the stagnation of Manila as a "decayed little town" is disrupted by the rebelliousness of the native theater – "then so alive and impudent" (123). It is here that Conchita meets her first husband who was a true nationalist and a poet. The correlation between the progression of Conchita's life and the spatial representation of Manila continues further on. For as the American Occupation persisted into the 20th Century and the spirit of the Philippine Revolution wanned down so too does Conchita's vibrancy and passion for life. Her husband's literary career had failed as print in Spanish was slowly replaced by English, following the institutionalization of the American Educational system. As the family lost their wealth and their house, Manila is also represented in the narrative as having been altered for the worse:

> *By then the city's red-tiled roofs had changed into corrugated iron, its cobblestones into asphalt, its medieval alleys into American avenues; the automobile and the trolleycar were crowding out the old rigs and the theatre was dying; and the Conchita Gil who, one carnival evening on the azotea, among potted plants and bird cages, has so confidently embraced the future was now Conching Borromeo, an increasingly haggard woman with four sons and a dying husband.* (131)

The description of the city evidences Manila's asphalt transformation whose quaint old-fashioned charm is destroyed in line with American modernization and its colonial ideology. Its medieval avenues have been turned into American avenue while the "fine carriages" of the 1900s have been replaced by the automobile and the trolleycar that were "crowding out the old rigs." After the failure of the nationalist movement and its envisioned future, Conching had to resign herself to the ideology of Late Capitalism; they sold their house and "transferred to a cheap rented flat" (132). Her loss of identity in having "always lived in a house of her own" (132) constitutes her cognitive mapping of Manila as a displaced self. Thus, the narrative representation of Manila is socially constructed in relation to Conchita's lived experience of space and the ever increasing complexity and totality of the world which transgresses the ontological and

empirical recognition of places that whose meaning is imbued as a social construct rather than a definite space in the cartesianmap.

The multiplicity of *Black Rain* is another aspect of transgressivity that Westphal describes as definitive of postmodern spatiality. Shigematsu's "Journal of the Bombing"is a narrative that weaves the stories of what the different people, Shigematsu encounters as he flees from the city, were doing and where they were at the exact moment of when the first atomic bomb was dropped in Hiroshima. "Here, the transgression corresponds to anascent overlapping of movement that disturbs the dominant equilibrium. Transgression is somehow the result of an oscillation, little attributable to a singular, individual responsibility but more like continental drift, the shock of geological plates" (Westphal 2007 p. 46). The postmodern novel gives voice to the multitude of stories of people who were instantaneously affected by the atomic bomb thereby transgressing the linear progression of the novel as it paces backwards and forwards in its reiteration of the moment the atomic bomb fell from the different narrative accounts of people. While the events that transpired in Hiroshima occured synchronously, the heterogenous realities of the characters included in the journal creates an oppositional relationship between the political forces at the center (the Japanese and US government) and the arising peripheral points or perspectives of the characters that are depicted in the novel.

Suffering from radiation sickness, Yasuko, Shigematsu's niece gradually becomes worse in her condition. Though, she was in Furue outside of Hiroshima when the bomb fell, she shows signs of the the illness after coming into contact with radiation ash. One day her uncle receives a letter from Dr. Hosokawa urging the Yasuko never to lose hope in fighting the sickness. He encloses the story of Hiroshi Iwatake whose "body had shrunk to a mass of skin and bones, his fingers had fused together, and maggots had eaten away one of his earlobes. Yet...had come through" (237). Shigematsu and his wife hope that Iwatake's story will become a source of hope for Yasuko whose narrative evidences the meaninglessness of the state's bureaucratic organization of spaces and places and its catastrophic annihilation after War. Recruited to the army on July 1, 1945, Iwatake was stationed in the Second Hiroshima Unit, where he received vigorous military training along with other recruits. Evident in his narrative account is the severe "military outlook" (239) that the lieutenant officers imposed upon the men, some of which were physically disabled and weak.

> *"What d'you think you're up to, hanging back without volunteering at a time like this, when the nations fighting for its very life? You're little better than a pack of traitors, if you ask me. That's why the authorities have rounded you up, every man-jack of you, just to let you know what's what!"*(Ibid).

He recalls that right before the bombing "the whole unit – commander, doctors, sanitation orderlies, and reserves- fell in the yard, bowed towards the east, where the Imperial Palace lay" (242). Arranged according to their rank and dressed in their best uniforms for the commemoration of the Imperial Rescript to the Army. When the bomb fell "there was a white flash like lightning, or the light from a great mass of magnesium ignited all at once" (Ibid). It threw the closed world of military rank out into chaos as its structures both literally and figuratively were destroyed. "The two-story buildings of the infirmary and the education unit no longer rose against the sky. Everything had been flattened and scattered in disorder" (243) Shigematsu notes that of the one hundred and thirty men in the unit, Iwatake was only one of its three survivors. Throughout the novel, there is a growing sense of Shigematsu's disillusionment with the national ideology of Japan's victory in the war as people retreat from the war effort's administrative offices and return to subjective spaces of personal freedom.

> *"The broadcast had begun, but all I could hear from the courtyard was fragments of speech in a low voice. I made no effort to follow the sense, but walked up and down by the canal, occasionally stopping and standing still for a moment. The canal had solid stone banks about six feet deep, and the bed was flat and paved all over the stones. The water was shallow, but absolutely clear, and the effect was immensely refreshing"* (296).

The broadcast that should have brought people together is ignored reflecting the weakening of the imperial government's authority and influence over people's lives. The novel thus transgresses the grand narrative of imperialism by focusing Shigematsu's attention to the seemingly insignificant eels swimming in the nearby stream. Ibuse captures the heterogeneous, yet simultaneous existence of different perspectives that oppose the authoritative voice of power that typifies postmodern literature. "It marks the transition from a reading of the world still guided by residual grand narratives to an erratic reading arising from a full-fledge postmodernity." (Westphal, 2007 p. 52).

Conclusion

The article aimed to show the importance of place in literary works beyond background and thematic setting but rather as a contentious site of political power and societal control by comparing the narratives of the turn of the century novels or the *Bildungsroman* and the postmodern novels after the Second World War. *El Filibusterismo* and Sanshiro depicted the destruction of the idyllic unity of place brought about by ideological forces of the State and the Church, through the dramatic conflict between its protagonists and society whereby the individual is displaced and physically taken away from the idyll he aspires to.

The Woman Who Had Two Navels and *Black Rain,* narrativize the oscillating subjectivity of the individual as he/she questions the very ideology that predetermines the socially or ideologically constructed notions of places and spaces. The postmodern novel transgresses the notion of a central and monolithical concept of space as it gives "space" to peripheral perspectives. While the post-colonial focuses on the experience of the past and the perceived loss of tradition, the postmodern novel confronts the forces that determine the individual's experience in the present moment and its relation to infinitesimal perspectives whereby people find the strength and courage to overcome the destruction of war through shared experiences with others.

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A Barthesian Analysis of Postcolonialism in the Anime *The Journey*: Religiosity as Instrument against Imperialism

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Abstract

This semiotic analysis studied the representation of postcolonial themes, as well as its interplay with Islamic religiosity in the 2021 anime The Journey. The movie is a product of the collaborative work between the Saudi Arabian Manga Productions and the Japanese Toei Animation. This study uses a qualitative approach to analyzing the underlying ideology as well as Islamic themes in the movie's portrayal of an event in the Islamic calendar known as the Year of the Elephant. The movie shows an Islamic perspective on colonialism and imperialism as well as the role of God and religiosity in the fight against colonialism.

Keywords: *postcolonialism; imperialism; Islam; Semiotics; religiosity.*

Introduction

Movies serve as a tool for representation. It is commonplace to use movies as a vessel to tell a story. film makes use of moving images in telling stories (Criscentia as cited in Tanzil & Andriano, 2023, p.140). One such attempt at representation is a Saudi Arabian-Japanese anime titled The Journey. The movie is the collaborative work of Manga Productions from Saudi Arabia and the Japanese Toei Animation (Vivarelli, 2020). The movie is directed by Kôbun Shizuno, and the script for the movie is written by Amr Almaddah, Essam Bukhary, and Peter Cooper. It stars, among others, Tôru Furuya as the Japanese voice for Aus, the main protagonist of the story, as well as Takaya Kuroda as the voice of Abraha, the main antagonist. The movie won the Septimius Award for Best Experimental Film in 2022 (IMDb, n.d.). The Journey tells the story of Aus, a young potter from Mecca who is faithful to God—facing the army of Abraha, a warlord who commands a large army, along with a huge number of elephants. Abraha wanted to destroy Kaaba, a place of worship for the Meccans. Throughout the story, Aus has to work together with fellow Meccans, along with his childhood friend, Zurara, and the leaders of the Meccan army, Musab and Abd Al-Muttalib. The movie portrays the Meccans as a disorderly guerilla force, having to rely on their leaders' motivating speeches, instead, the army of Abraha was a strong and well-disciplined army.

The Journey is a dramatization of an event known in Arab and Islamic history as "The Year of the Elephant". The Year of the Elephant is an event recorded in Islamic sources as the attempted invasion of Mecca by a Christian Himyarite (Yemen) king called Abraha. The event took place, according to Islamic sources, around the year 570-571 CE (Adil, 2002, p. 73), and coincides with the birth of the Islamic prophet, Muhammad. The historical invasion of Mecca was chronicled to have been caused by a provoked Abraha,

who heard the shocking news of a Bedouin Arab that he had permitted to stay overnight at a local church. The king's people told him that the very same Arab, who came from Mecca, had smeared the church with his feces before immediately going out in the morning (Adil, 2002, p. 76). Abraha then swore to destroy the Kaaba in Mecca, which at the time was the center for religious activity for Bedouin tribes in Arabia, in pre-Islamic times. Another version of the reason for the invasion of Mecca, as stated by Procopius, was that the very same incident at Abraha's church was a deliberate action by the Arab Quraysh tribe who felt that the church would surpass the Ka'aba. The Quraysh controlled the pilgrimage route to Mecca and the Ka'aba, and thus earned profit from it (Hable-Selassie, 1975). Nevertheless, the movie The Journey does not mention the cause for Abraha's invasion of Mecca, only that the character of Abraha wanted to destroy Kaaba and enslave the people of Mecca.

The movie displays some postcolonial narrative, namely the struggle of a nation in facing another country's effort to exert imperialism in the form of invasion. Imperialism is a form of action in which a country attempts to force its rulership on another country. It is possible to see the theme of imperialism from a binary point of view. The exertion of imperialism is an establishment of a relation of dominance (Ashcroft et al., 2007, p. 19). The dominance relation positions the actor of the one who performs the act of imperialism (namely colonizer) as, for example civilized, advanced, good, and beautiful, while the one who receives the act of imperialism as the colonized, primitive, retarded, and evil. The postcolonial narrative is often synonymous with Western colonialism on other nations, namely countries in Asia, the Middle East, Africa, and America. Postcolonial literary works have been synonymous with works that came from colonized and colonizer countries, and ones that have an explicit, obvious Western colonialism theme. However, a criticism of the themes of colonialism in literary works extends beyond postcolonial works of literature (Barry, 2017, pp. 165). Postcolonial criticism, as Peter Barry (2017, pp. 165) puts it, develops perspectives that include states of marginality, plurality, and perceived "otherness", but also go beyond those themes.

This study uses a semiotic approach. Semiotics studies the construction and representation of reality (Chandler, 2022, p. 2). From a semiotic perspective, human beings are able to construct meaning from anything that is potentially interpretable. The constructed meaning is derived from reality. The study of represented reality is part of semiotics. Reality is constructed through the use of signs, sign systems, and the process of signification. As a close relative of hermeneutics, semiotics is an interpretative science that tries to interpret meaning (Chandler, 2022, p. 2-5). Semiotics aims to reveal the conceptual meaning (or the meaning that we can interpret from the representation) and the reference (denotative meaning that the conceptual meaning derives from) of a representation (Chandler, 2022, p. 13). In this sense, the reference is the object in question, and the conceptual meaning is the interpretation that we can extract from looking at the reference in an analytical manner.

Umberto Eco (in Dianiya, 2020, p. 215) offers a broad explanation of semiotics. Eco states that whatever can be considered a sign is, at the end of the day, a part of semiotics. A sign, in this context, is not just what we see, instead, it is whatever we can see, hear, smell, taste, or feel, that can mean something else other than just the denotative object itself (Chandler, as cited in Dianiya, 2020, p.215). For example, when we walk by a sports car on the streets, we think of the owner as being a rich person. Or when someone listen to a song that is familiar to them, they tend to think not just of the song, but also of past memories that is evoked through the activity of listening to the song.

This study uses Roland Barthes' model of semiotics to analyze postcolonial themes in the movie The Journey. Roland Barthes explored the use of semiotics by applying semiotic ideas in the analysis of visual

images, one of which is motion pictures, or movies (Curtin, as cited in Dianiya, 2020, p. 215). Barthes expanded on Ferdinand de Saussure's Semiological model, which he stated as being too focused on the denotative description of the sign, which is less open to interpretation than that of the connotation. In the Barthesian model, the reference comes in the form of denotation, which is the object of analysis itself, the visual representation of the motion picture being analyzed, the scene in question, while conceptual meaning is connotation, the interpretation of the visual representation, which requires some knowledge on social context (Chandler, 2022, p. 210-211) and the intention of the representation (Chandler, 2022, p. 213). Barthes then added a third aspect in the model, called myth, which is the ideological image that stems from what exists on the corpus of the object itself such as statements, texts, photographs, films, music, buildings, or garments (Allen, 2003. p. 42). The myth stems from collective knowledge and imagination which causes the representations found in signs.

Methodology

A. Object of the Study

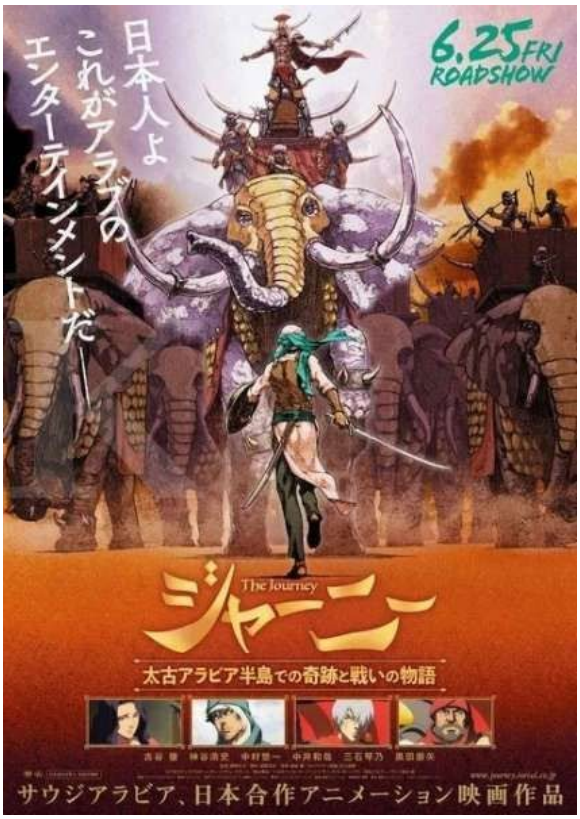
The object of this study is the Japanese-Saudi Arabian anime titled The Journey, released in 2021. The movie is an adaptation of an event in Islamic history known as The Year of the Elephant. The movie is directed by Kôbun Shizuno with a script written by Amr Almaddah, Essam Bukhary, and Peter Cooper. The movie's runtime is 1 hour, 49 minutes, and 29 seconds. The language of the movie differs between dub versions. The current object of the study is the Japanese dub of the movie, with English subtitles provided in the Netflix version. The Journey is available for streaming on Netflix with English subtitles.

B. Method of the Study

This study uses a qualitative semiotic method to study the postcolonial themes in The Journey. The research focuses on describing how a sign is visualized in the film in the portrayal of colonial themes. Screenshots of relevant scenes were taken to serve as the data for the analysis. The collection of data was then analyzed semiotically using Roland Barthes's model of semiotics.

Results and Discussion

Figure 1. The Film's Poster



Denotation

The poster of the film shows a man facing an army of elephants in the desert. The man only wears minimum protection compared to the elephants.

Connotation

This film poster shows a battle scene between the Meccans and Yemen. The Meccans here are represented by Aus, who is the protagonist of the story, while the Yemen is represented by the people who ride the elephant. Furthermore, it also highlights both opposite characters, Aus and Abraha who were facing each other.

The placement of each main character here shows the power difference between Aus, the protagonist, and Abraha, the antagonist. Aus who is standing alone on the ground seems very weak when it comes to the comparison of numbers with Abraha. In the opposition, standing alone while facing Abraha, also shows the confidence and faith which Aus has within his heart. He believes that faith can help him to win the battle. It emphasizes further the battle between the weak and the strong.

Myth

Arabs were technologically inferior in warfare due to the economic deterioration of the fourth century caused by the diversion of trade routes originally passing western Arabia. The flow of trade in Arabia was in decline, and so was the economy of the Arabs. When other states in western Asia and Africa could afford to field elephants in battle, the Arab tribes struggled to even consolidate. There was even widespread abandonment of entire towns and the Arabs regressed into nomadic tribes (Lewis, 1954, p. 28). Its organization of the nomadic tribes was less sophisticated than it was before the decline. The tribes were led by the Sayyid or Sheikh who functioned as a negotiator instead of a commander, elected by the tribe's elders and advised by Majlis who consisted of the elders' delegates consisted of the family leaders and representatives of the tribe's clans (Lewis, 1954, p. 29).

The symbolism of elephants in war has several perspectives in different regions' literature. Most of the story which includes elephants and smaller animals of African origin has a moral value which states that the other smaller animals often use clever tricks to help them win against a bigger opponent (Schenda as cited in Muss, 2018, p. 16). Furthermore, elephants actually have a small advantage as beasts of war and even pose a threat to their own allies (Moore, 1986, p. 313).

Abraha was once a slave from Adulis' Roman merchant based on Procopius's record, while Tabari stated that Abraha had a relation to the royal family of Aksumite. He was either the member or leader of one of the armies that was sent by Emperor Kaleb to achieve retributive justice from the persecution of Christians in his realm by Dhu Nuwas, Yemen's Judaized ruler. In compliance with Procopius' records of this event, Abraha was in charge of Yemen after overthrowing Esimiphaeus, who was legally appointed by Kaleb as the Christian Himyarite viceroy. Furthermore, Kaleb addressed another army to defeat Abraha, who was led by Ariat. Ariat was defeated by Abraha, and its troops were merged with Abraha. Meanwhile, Tabari's records of this event stated that Abraha was the leader of Kaleb's second army which was sent after the first army led by Ariat was defeated through Dhu Nuwas' tactic. Abraha's troops were successfully eliminated Dhu Nuwas and the army. Abraha seized power and declared Christianity in Sana'a. Abraha exasperated Kaleb which led to sending Ariat to overthrow Yemen's governorship by having a duel with Abraha. Ariat was defeated and Abraha earned the sobriquet of al-Asram or "scar-face". Subsequently, Kaleb granted Abraha *de facto* acknowledgment. Abraha's rule was approved by Emperor Beta-Esra'el and spread Christianity despite Judaism in Yemen and Paganism in Central Arabia (Hable-Selassie, 1975, para. 1).

Figure 2. The Western Rationality (19:47-20:25)

Denotation

Abraha addresses Chief Abdul Muttalib, leader of the Meccans, negotiating the return of several camels stolen by the soldiers of Abraha. Abraha then orders the execution of the thieves, showing the process as a token of goodwill. However, Abraha states that he is firm in his decision to destroy Kaaba despite his respectful gesture. Abdul Muttalib warns Abraha of the consequences of destroying Kaaba, stating that the wrath of God would strike Abraha if he continues to do so. Abraha replies by challenging him, stating that he would like to see the wrath of God himself.

Connotation

This scene shows Abraha as a disbeliever. The scene establishes that Abraha underestimates the beliefs of the Meccans. Abraha stands in opposition to the otherwise religious Meccans.

Myth

Colonizers often have skeptical views on the supernatural or spiritual tales and beliefs among the colonized people. Sindhunata (2024, p. 162-164) reports a certain supernatural belief during the colonial era of Indonesia, specifically Java. The colonized Javanese people believed that Dutch colonial building projects conducted in local villages may occasionally be followed by supernatural kidnappings of Europeans nearby. The belief at the time was that building projects needed human sacrifice in order for them to be finished. The Dutch colonial government passed this belief as mere superstition.

One of the significant effects of colonization is the advent of secularism in colonized countries. Secularism brought Western rationale to the mindset of sciences and the daily conduct of the colonized. One such instance is the adoption of European books and a secular education system by Kemal Ataturk, the leader of Turkey in the early 1900s (Jaeckel & Peretz, 1967, p. 61-62). Years of interaction with Western countries have introduced Turkey to a Western-style mindset as an alternative to clerical education at the time. This event in Turkish history shows indirect imperialism, mainly in terms of the informal influence exerted by colonizing countries.

Rashid Ridha, an Egyptian Islamic reformer in the colonized Middle East also adopts Western rationalism in the fight against colonialism (Mappiaswan 2015, 4). He advocated that Muslim people should not be afraid to use Western sciences against the Westerners themselves, stating that it is from the advancements of one's own personal abilities that freedom from the West can be achieved.

The aforementioned case is deftly shown by the act of Sarekat Islam (SI), an Islamic organization from Indonesia. This organization evolved a program to uphold the equality of the Indigenous people to European people. They removed the culture of respect etiquette towards priayi and Europeans. SI was inclined towards socialism, especially when it came to eradicating poverty. Socialism was characterized as something that adheres to nationalism and political determination in advocating capitalism and imperialism. Dutch colonialism would have vanished if the people wanted to pursue socialism (Sindhunata, 2024, p. 185-186).

In showing Abraha as a "fanatical" skeptic, the movie reinforces the view of the Quran on disbelievers. It is stated on QS Al-Baqarah verse 6:

"As for those who persist in disbelief, it is the same whether you warn them or not—they will never believe."

The movie establishes Abraha as an antagonist due to either his disbelief, or even atheism if his mockery is to be taken literally. The character is a representation of unrepenting disbelievers destined to receive the punishment of Allah.

The Quran states in great detail of the Islamic view on disbelievers. In the context of religious narrative in the struggle against imperialism, the Quran gives closure to the muslims. Surah Al-Imran verse 147-148 state that Allah will forgive the believers and grant them victory against the disbelievers (Quran.com, p. 68). This verse gives the idea that Allah is always on the side of Islam, in both religious matter and the fight against disbelievers. Al-Imran verse 167 states that muslims should fight in the way of Allah, or at the very least, defend the way of Allah (Quran.com, p. 70). This verse expresses both the literal meaning of fighting on the battlefield as well as carrying on with one's own life in the right manner.

Figure 3. The Colonial Perspective on the Culture of the Colonized (54:32-55:01)

Denotation

Abraha's advisor informs Abraha that the Meccans have come for a single combat. There are three Meccans: Aus, Musab, and Zurara who arrive at the scene to challenge Abraha in combat. The advisor implies that such an act is customary to the Meccans while dismissing the act as a mere childish game. Abraha follows suit, stating that he wants to test the Meccans' bravery.

Connotation

The scene shows that Abraha and his advisor believe in their own supremacy. They mock the Meccans' show of valor as something that is irrational and illogical because, in their mind, they are visibly showing dominating strength towards the Meccans.

Myth

Throughout the centuries, Middle Eastern and Asian cultures were seen as "the other", particularly by Western colonizers from Europe (Barry, 2017, pp. 160-161). The image of the colonized was one that is backward, uncivilized, and irrational. Imperialism establishes binary opposition between the colonizer and the colonized, with notions such as good colonizers and evil colonized, white colonizer and black colonized,

the colonizer as teacher, and the colonized as pupil (Ashcroft et al., 2007, p. 19).

Colonizers beneficially deprived the land of the Indigenous people as well as its resources. It was also supported by various activities such as trading, slavery, annexation, the enforcement of colonial government, exploration in terms of geography and science, and the missionary work of Christians. The non-Western world here had already been subject to colonial rule in terms of 'civilizing' by European powers who sought to have a secure economic and cultural accumulation (Jazeel, 2019, p. 4).

Figure 4. The Punishment of God as Instrument for Freedom (1:27:01-1:29:03)

Denotation

One of the parables shown in the movie portrays the kingdom of Aad, a rich, evil slaver kingdom receiving punishment from God in the form of natural disasters of fantastic proportions.

Connotation

This scene shows the power of God in the movie as being able to manifest in physical form. The scene tells that evildoers, corrupted by power and wealth will eventually be punished by God for their misconduct.

Myth

Islam recognizes the concept of azaab as the punishment of God for evildoers. Azaab is commonly directed to those who commit acts of sin and to those who refuse to believe in Allah, God in Islamic belief (Adiansyah et al., 2023, p. 256). Those who refuse to obey the rules of Allah (the sharia) are given this punishment. The Muslims believe in this system of divine punishment (Adiansyah et al., 2023, p. 261). Azaab comes in two forms, one is a punishment given during one's lifetime, and the other is a punishment delivered after the person has died. Azaab during one's lifetime is mostly used as a warning so that Muslims would continue to be faithful to Allah (Adiansyah et al., 2023, p. 262). The azaab shown in the movie is one that is given in one's lifetime.

Figure 5. The Miracle of God Coming to Reality in the End (1:34:15-1:36:40)

Denotation

Abraha orders his elephant, Mahmud, to stomp Aus to death. Aus gives a final warning to Abraha to leave the city of Mecca alone and not destroy the site of Kaaba. He threatens Abraha, stating that Abraha will lose his life if he continues in his quest to destroy Kaaba. Before Mahmud is able to kill Aus, flocks of swallow birds swarm the scene, driving the elephants back and forcing them to kneel in the direction of Kaaba, before killing the elephants with thousands of pebbles.

Connotation

The scene shows that God eventually helps the Meccans. The event in the movie reinforces the portrayal that the Meccans are a people who rely on God and that their prayers for protection against the invaders are answered. It shows the punishment of God being directed at foreign invaders.

Myth

Muslim teachings recognize Kaaba as the universally agreed direction (qibla) for a Muslim to pray to. The Kaaba was also a place for pre-Islamic Arabs to place statues of their gods in, and as a place for worship (Wensinck, 1978, p. 318). Islamic people do not worship the Kaaba, however. Islam (and ancient Arabs) respect the Kaaba as a place of worship. Islamic sources state that the Kaaba was built by the prophet Ibrahim (Abraham in the bible) and his son, Ismail (Wensinck, 1978, p. 318), making it a place of religious significance.

The theme of divine intervention in Islamic anti-colonialism is nothing new. Rashid Ridha (1865-1935), an Islamic reformer, encouraged Muslims to use the Quran, complementing other secular texts, as one's guide in the fight against colonialism. Surah An-Nisa in the Quran mentions that Allah protects Muslims from oppressive people (Quran. com, p. 90). The Quran is believed by the Muslims to have been sent to mankind by Allah Himself, so the Quran is in itself a divine intervention. Rashid Ridha was inspired by Puritan Islamic ideas circulating in his time. The Puritan ideas of Islam stress the importance of removing the practice of idolatry, infidelity, and heresy by staying faithful to the Quran and the sunnah (Mappiaswan, 2015, p. 4).

In the role of religious narrative in anti-colonialism, Sindhunata (2024, p. 424) reports that the Shia

branch of Islam believes that a messianic figure known as the Mahdi will appear in physical form to save the oppressed from the oppressors. The belief in the Mahdi was initially political, with the belief that the figure would establish a kingdom of justice on earth, then transformed into a more eschatological idea (Sindhunata, 2024, p. 425). Islamic people of Java, during the colonial era of Indonesia also believed in a similar messianic figure known as Ratu Adil, a folk hero that existed as an imagined concept among the oppressed during the Java War (1825- 1830) fought between the Dutch and the Javanese people (Sindhunata, 2024, p. 23-45).

Furthermore, a belief in Islam as an important figure appeared in Indonesian society during colonialism since the government made every region and its aspect of life under their control, except the religious area. Islam is an armor for the Indigenous people to stand for their rights in order to maintain their freedom and independence. It is a refugee for the Indonesians and also a way to maintain their identity as stated by Wertheim. Snouck Hurgronje also stated that "Islam is one of the small treasures that the Indigenous people had after most of their treasures were taken away by the Europeans" (Sindhunata, 2024, p. 135).

Conclusion

The Journey conveys themes of anti-colonialism, anti-oppression, religiosity against imperialism, and divine intervention in the struggle against colonialism and oppression. The movie dramatizes a real event in the history of Arabia and Islam, known as The Year of the Elephant when a certain warlord named Abraha decided to invade Mecca and attempted to destroy the Kaaba. Based on the semiotic analysis based on Roland Barthes's model of semiotics, the researcher found that the movie portrays colonial and postcolonial themes by 1) stressing the idea of Western skepticism and secularism, 2) representing the dominant relation between the colonizer and the colonized as being a degrading relation, 3) representing the role of God in actively engaging in the fight against oppression, and 4) portraying divine intervention against colonialism as help that will come in the end (or will come eventually). The movie, though already of Islamic origin in story, portrays intrinsic Islamic ideas and views in the context of the fight against oppression and disbelievers. Overall, The Journey showcases the importance of religious hope in the fight against colonialism.

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Repetitive Language Style in the Song Lyrics of the Album "Semoga Sembuh" by Idgitaf

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Abstract

Literary works were born as a forum for a writer or writer to express their thoughts and opinions through beautiful words and contain messages for readers or lovers of literary works. Of the various types of literary works that exist, song lyrics are also a means for authors or musicians to convey a message. As for the delivery, an author has his own characteristic language style, as can be seen in the song lyrics on the album "Semoga Sembuh'' by Idgitaf. For this reason, this research focuses on the use of repetitive language styles in the song lyrics in the album "Semoga Sembuh'' by Idgitaf. In this album, it consists of five songs, namely (1) Berlagak Bahagia, (2) Sekuat Sesakit, (3) Takut, (4) Kasur Tidur, (5) Semoga Sembuh. This language style research includes semantic studies. This research uses a descriptive qualitative method with a literature study approach, namely data collection method by understanding, studying various literature related to research. The steps used in the analysis are (1) Data reduction, (2) Data presentation, (3) Drawing conclusions. This research has significant differences from previous research, namely in the object of study. The advantage of this research is the presentation of more detailed data in repetition figures of speech. From the results of the analysis of the song lyrics in the album "Semoga Sembuh" five types of repetitive language styles were found, namely assonance with 24 data, epizeukis with 4 data, anaphora with 11 data, simploke with 2 data, and alliteration with 6 data. The repetitive language style used functions as an emphasis on the message contained in the song lyrics. Apart from that, it adds aesthetic value to the song's lyrics as well as a characteristic of Idgitaf's linguistic style in conveying his work.

***Keywords**:* repetitive language style, song lyrics, album Semoga Sembuh

Introduction

Literary works constitute one of the principal media for the conveyance of messages. They are born as a vehicle for a writer or writer to express his thoughts and opinions through the medium of language, and they contain messages for readers or connoisseurs of literary works. (Noer, Harjito, & Arifin, 2023) Literary works come in many forms, such as poems, novels, movies, dramas, diaries, biographies, and others. Among the many literary works that exist, one of them is song lyrics. (Setiawati, Ayu, Wulandari, & Putri, 2021) Song lyrics are classified as literary works belonging to the genre of poetry. Poetry is a literary work characterised by compacted, shortened language, a cohesive rhythm and the use of beautiful or figurative words. Song lyrics, meanwhile, are defined as poetic discourse, with short language and rhythm. . (Aisyah, 2016) Sudjiman (1993:47) argues that lyrics are rhymes in the form of words in a song. So, in short, song lyrics are lines of words in a song, which contain expressions of feelings and creativity from the author. (Susandika, 2022)

In conveying a message or meaning, the author makes wordplay and language as an attraction. For this reason, the use of language style is needed, without exception in song lyrics. Language style is a characteristic of the author in conveying his work, and each author has a different language style. (Tudzahra, Samsiarni, & Septia, 2023) In semantics, language style is the use of words in speaking and writing to convince and even influence listeners or readers. The use of certain language styles can change and create certain connotations. In his 1985 work, Keraf suggests that a good language style should aim to encompass three key elements: honesty, courtesy, and interest. It may be observed that language style consists of various kinds, which could perhaps be grouped into four types. These might be the style of repetition, comparison, linkage, and opposition. (Henry Guntur Tarigan, 2021)

Language styles are often used by poets or authors as an attraction for listeners of their work, including musicians in Indonesia who have their own characteristics. One of the language styles that is often used is the repetition language style. As in the song lyrics in the album "Semoga Sembuh" by Brigitta Sriulina Sembiring Meliala or known by her stage name Idgitaf. In this album, it consists of five songs, namely (1) Berlagak Bahagia, (2) Sekuat Sesakit, (3) Takut, (4) Kasur Tidur, (5) Semoga Sembuh. The album, an Indonesian pop genre, was released on January 21, 2022.

There are several previous studies that are relevant to language styles in song lyrics. As in the study of Arifin, et al (2019) entitled Language Styles and Messages in the Lyrics of the Greenhouse Effect Song Titled "Merah", based on the results of his analysis, several language styles were found in the lyrics of the Greenhouse Effect song entitled "Merah", namely comparative language style (metaphor and personification), linking language style (euphemism), opposition language style (paradox), and repetition language style (assonance and epistrofa). (Arifin, Saputro, & Sobari, 2019)

Nurmi Aisyah's research (2016) entitled The Use of Repetition in Minang Song Poems on Two Boy Shandy Albums, based on the results of her analysis found that there are several aspects of repetition in words, phrases, clauses and sentences, such as epizeuxis, anaphora, epistrofa, anadiplosis, and whole repetition. .(Aisyah, 2016) In the research of Sholihah, et al (2023) entitled Analysis of Repetition Language Style in Dewa 19 Song Lyrics, based on the analysis, it is found that in Dewa 19 songs there are repetition language styles of anaphora, assonance, anadiplosis, mesodilopsis, epizeukis, epistrofa, epanalepsis, tautotes, simploke, and antanaklasis. .(Sholihah & Rasdana, 2020)

In the literature review above, the researcher is interested in analyzing a popular literary work, namely the song lyrics in the album hopefully healed, which in its analysis focuses on the use of repetitive language styles. The difference between this research and the previous research is the object of study, and this research analyzes in depth and detail about the repetition language style in the object of study.

Methodology

This study uses a descriptive qualitative method. In brief, qualitative research is research that focuses on content analysis, which is research that is more concerned with content assessment with the aim of understanding the values that exist in the object of research and are described verbally. While descriptive research according to Moleong (1989: 6) is research that aims to understand the phenomenon of what the research subject experiences. .(M. Mirza & Rakka Dita, 2022) Descriptive qualitative research can be interpreted as research that describes the state of the subject or object by examining more deeply the content of the subject or object. Another approach used for data collection in this research is library research, which is a method of collecting data by understanding, studying various literature related to the research. . (Adlini, Dinda, Yulinda, Chotimah, & Merliyana, 2022) In this research, the main data used are

song lyrics in the album "Semoga Sembuh" by Idgitaf and based on books, journal articles, and previous research relevant to the topic as supporting data.

The steps taken in collecting and analyzing data according to Miles and Huberman (1992), are:

1. Data reduction. Researchers listened to and read the song lyrics in the album "Semoga Sembuh" by idgitaf, noted the lyrics containing repetitive language styles and searched and reviewed other reference sources such as books, articles, journals and previous research relevant to the research topic.
2. Presentation of data. At this stage, the data that has been found is processed by aligning it with the theory relevant to the research, then described in narrative form.
3. Drawing conclusions. At this stage, researchers re-analyze the data that has been presented to obtain data accuracy. (Faoziah, Herdiana, & Mulyani, 2019)

Results and Discussion

Language style is a part of majas, and it is often equated with majas. However, majas and stylistics are two different components, in terms of quality, stylistics has a broader scope than majas. This is because the style of language has a broader domain compared to the majas. Language styles are generally divided into four, one of which is the style of repetition. Repetition is a language style by repeating words both at the front, middle and end of a sentence. (Pneumatis Rana, 2019) Understanding this is in line with that put forward by Tarigan (2009; 175), namely a language style that contains repetition of sounds, syllables, words, phrases or parts of sentences that are considered to be emphasized in a context.

Based on the analysis that has been done, it is known that repetition is a language style that contains repetition of sounds, syllables, words, phrases, and sentences that are used as a form of emphasizing a relevant context. (Rosdiana & Putri, 2022) The repetition language style has 12 types, namely, alliteration, assonance, antanaclasis, chiasmus, epizeukis, tautotes, anaphora, epistrofa, simploke, mesodiplosis, anadiplosis. (Maya Gustina, 2018) However, in the song lyrics in the album "Semoga Sembuh" by Idgitaf, there are only five types of repetition language styles, namely assonance, epizeunkis, anaphora, simploke, and alliteration whose details can be seen in the following table.

Table 1. Various kinds of language styles

Co	Song Titles	Language Styles				
		Assonance	Epizeukis	Anaphora	Simploke	Alliteration
A	Semoga Sembuh	4	1	3	-	1
B	Takut	4	-	6	2	3
C	Berlagak Bahagia	5	-	1	-	-

Co	Song Titles	Language Styles				
		Assonance	Epizeukis	Anaphora	Simploke	Alliteration
D	Sekuat-Sesakit	5	2	-	-	2
E	Kasur Tidur	6	1	1	-	-
Total		24	4	11	2	6

Assonance

In the album "Semoga Sembuh" which consists of five songs, there are 24 assonance language styles, namely:

(A1) Apa kabar? Ku dengar kau masih mena**ngis**, Bagaimana hari Apakah masih terasa be**ngis**?
(A2) Sampai kapan? Kau bungkam semua kesedi**han**, Bagaimana bisa? Aku biarkan kau kesaki**tan**
(A3) Mungkin kau tak bisa kembali seperti dahu**lu**, Setidaknya luka badan, jiwa 'tak kan lagi mele**puh**, Obatmu mungkin bukan **aku**, Dan semoga hadirku tak perke**ruh**, Satu hanya doa**ku**, kau semoga sem**buh**
(A4) Selamanya Ku ingin kau selalu menya**la**, Redup tak **apa**, Kehilanganmu ku tak kan bi**sa**
(Semoga Sembuh, Idgitaf)

In the song lyrics above, there is a repetition of vowels at the end of the word. In data A1 there is repetition of the vowel sound /i/, in data A2 there is repetition of the vowel /a/, in data A3 there is repetition of the vowel /u/, and in data A4 there is repetition of the vowel /a/.

(B1) Lika-liku perjalanan, Ku terjebak sendiri**an**, Tumbuh dari kebaikan, bangkit dari kesalah**an**
(B2) Takut tambah dewa**sa,** Takut aku kece**wa**, Takut tak seindah yang kuki**ra**
(B3) Aku tetap berna**fas**, Meski aku tak merasa be**bas**
(B4) Banyak mimpi yang terku**bur**, Mengorbankan waktu ti**dur** (Takut, Idgitaf)

In the fragment of the lyrics above, there is a repetition of vowels at the end of the word. In data B1,B2,B3 there is repetition of the vowel /a/, and in data B4 there is repetition of the vowel /u/.

(C1) Oh, se**pi**, Mengurungnya dalam jeruji be**si**, Jeruji pikirannya sendi**ri**, Mencari jawaban tak pas**ti**
(C2) Sendi**ri**, Teriakkan tenggelam dalam su**nyi**, Kecewa tak ada yang tema**ni**, Termakan oleh ekspekta**si**
(C3) Semaraknya sir**na**, Kelam malam melukis parasn**ya**, Berharap sesak di da**da**
(C4) Berhenti usik ragan**ya**, Tak ada yang bisa diperca**ya**, Ia pun tak yakin dirin**ya**, Sembunyikan tangisnya, berlagak baha**gia**
(C5) Benci ramai, tapi benci sendi**ri**, Kecewa tak ada yang pedu**li**, Termakan oleh janji-jan**ji**(Berlagak bahagia, Idgitaf)

In the fragments of the lyrics above, there is repetition at the end of the word. In data C1 and C2 there is repetition of the vowel /i/, in data C3 and C4 there is repetition of the vowel /a/, and in data C5 there is repetition of the vowel /i/.

(D1) Kita berbagi ceri**ta**, Rerata cerita baha**gia**, Walau banyak raha**sia**, Hadirmu menambah **asa**
(D2) Kadang malu kadang sung**ka**n, Sulit untuk cerita**kan**, Masa sulit kehidu**pan**, Tapi kau terus berta**han**
(D3) Mungkin ini memang ahli**ku**, Suka meni**pu**, Beribu cara sembunyikan sen**du**
(D4) Pasti akan ja**tuh**, Tembok pertahananku ru**buh**
(D5) Paham betul tentang perasa**an**, Dalam gelap sendiri**an**, Menanti 'tuk ditemuk**an**
(Sekuat-sesakit, Idgitaf)

In the fragment of the lyrics above there is repetition at the end of the word. In data D1 and D2 there is repetition of the vowel /a/, in data D3 and D4 there is repetition of the vowel /u/, and in data D5 there is repetition of the vowel /a/.

(E1) Paham betul tentang perasa**an**, Dalam gelap sendiri**an**, Menanti 'tuk ditemu**kan**
(E2) Kau seperti kasur ti**dur**, Pejamkan raga yang han**cur**
(E3) Pagi-pagi sulit bang**kit**, Menghadapi realita Yang pa**hit**
(E4) Sulit gantikan, Pentingnya pe**ran**
(E5) Berikan nyaman ama, Dan teduh**kan**
(E6) Ragaku yang han**cur,** Kau seperti kasur ti**dur**, Pejamkan raga yang han**cur**
(Kasur tidur, Idgitaf)

In the fragment of the lyrics above there is repetition at the end of the word. In data E1, E4 and E5 there is repetition of the vowel /a/, in data E2 and E6 there is repetition of the vowel /u/, in data E3 there is repetition of the vowel /i/.

Assonance is a repetition language style in the form of repeating the same vowel, to get an emphasizing effect or create beauty in a word. According to Nayrolles (1996: 33) assonance is the repetition of vowels in one stanza. (Aisyah, 2016) Meanwhile, according to Tarigan (2013; 176) assonance is a repetition language style in the form of repetition of the same vowel and aims to emphasize and save beauty. From these opinions it can be seen that assonance is a repetition of vowel sounds to create internal rhyme in phrases and sentences. Assonance is often found in poetry and song lyrics. The assonance seen based on the data above can be divided into two, namely the repetition of direct vowel sounds such as adult, disappointed, kira, and the repetition of vowel sounds followed by consonant letters afterwards such as destroyed, sleep. The function of the many repetitions of vowels at the end of each line of song lyrics is to add emphasis to the meaning in the song, such as the meaning of trust, enthusiasm, fear, and emphasize the state of a person in these songs.

Epizeukis

In the song lyrics in the album “Semoga Sembuh” there are four data of Epizeukis language style, namely:

(A1) Kau semoga sembuh, Kau semoga sembuh, Kau semoga sembuh
(Semoga sembuh, Idgitaf)

(D1) Sesakit aku, Sesakit aku, Sesakit aku, Sesakit aku
(D2) Kau tak sekuat sesakit aku, Kau tak sekuat sesakit aku, Kau tak sekuat sesakit aku
(Sekuat-sesakit, Idgitaf)

(E1) Kau seperti kasur tidur, Pejamkan raga yang hancur, Kau seperti kasur tidur, Pejamkan raga yang hancur
(Kasur tidur, Idgitaf)

From the data above, there is a direct repetition of the same sentence, which shows an emphasis on the meaning of the sentence that is repeated. In data A1 emphasizes the sentence " kau semoga sembuh ", data D1 emphasizes the sentence " sesakit aku ", in data D2 emphasizes the sentence " kau tak sekuat sesakit aku ", and in data E1 there is an emphasis on the sentence "Kau seperti kasur tidur, Pejamkan raga yang hancur".

Epizeukis language style is a direct repetition language style by repeating many times the emphasized word or sentence. Tarigan (2013: 182) argues that epizeukis are emphasized or important words repeated several times in a row, and are usually in the form of command or instruction sentences. (Aprian Kurniawan, 2017) Meanwhile, according to Keraf (2007: 127) epizeukis in its direct use, namely words that are important or useful. The word epizeukis is a word that is emphasized or emphasized and undergoes several repetitions several times in a row. The epizeukis language style in the song in the album "Semoga Sembuh" serves to show the emphasis of meaning on several words such as you hopefully recover, as painful as I am, you are like a sleeping mattress.

Anaphora

In the song lyrics in the album "Semoga Sembuh" there are 11 forms of anaphora, namely:

(A1) **Bagaimana** hari Apakah masih terasa bengis?, **Bagaimana** bisa? Aku biarkan kau kesakitan
(A2) **Aku ingat** kita bahagia, **Aku ingat** kita bertahan
(A3) **Satu hanya doaku, Kau semoga sembuh** Luka badan, jiwa 'tak kan lagi melepuh, **Satu hanya doaku, Kau semoga sembuh** Mungkin kau tak bisa kembali seperti dahulu
(Semoga sembuh, Idgitaf)

In data A1, it can be seen that there is repetition in the word "Bagaimana", in data A2 the repetition occurs in the word "Aku ingat kita", and in data A3 the repetition occurs in the sentence "Satu hanya doaku, Kau semoga sembuh".

(B1) **Takut** tambah dewasa, **Takut** aku kecewa, **Takut** tak seindah yang kukira
(B2) **Takut** tambah dewasa, **Takut** aku kecewa, **Takut** tak sekuat yang kukira
(B3) **Aku tetap bernafas**, Meski sering tercekat, **Aku tetap bernafas**, Meski aku tak merasa bebas
(B4) **Maaf jika**, Belum seturut yang dipinta, **Maaf jika**, Seperti tak tahu arah
(B5) **Aku sudah** dewasa, **Aku sudah** kecewa
(B6) **Engkau tetap bernafas**, Meski sering tercekat, **Engkau tetap bernafas**, Dan langkahmu 'kan terasa bebas
(Takut, Idgitaf)

In data B1 and B2 it is known that there is repetition in the word "takut", in data B3 repetition occurs in the sentence "Aku tetap bernapas", in data B4 there is repetition in the word "Maaf jika", then in data B5 repetition in the word "Aku sudah", and in data B6 repetition occurs in the sentence "Engkau tetap bernapas".

(C1) **Tak ada yang bisa dipercaya** Ia pun tak yakin dirinya, **Tak ada yang bisa dipercaya** Sembunyikan tangisnya, berlagak bahagia
(Berlagak bahagia, Idgitaf)

From data C1, it can be seen that there is repetition in the sentence “Tak ada yang bisa dipercaya”.

(E1) **Di atas kapuk** terlintas benak, **Di atas kapuk**, ku ingin terlelap lagi
(Kasur tidur, Idgitaf)

From the data E1, it can be seen that repetition occurs in the word “Di atas kasur kapuk”.

In (Sinaga, 2022) describes that anaphora is a repetition language style that takes the form of repeating the first word in each subsequent line or sentence. Nurgiantoro (2017: 256) explains that anaphora is one of the investigations of repetition-shaped structures. The explanation is in line with Keraf's (2007: 127) statement that anaphora is a repetition in the form of repetition in both the first word in each line and the next. The results of the analysis that has been done, that in the song on the album “Semoga Sembuh” there is a repetition of words phrases at the beginning of the line or stanza. The form of anaphora repetition can be divided into word anaphora, which is repetition in the form of a word at the beginning of a line as in the word fear, phrase anaphora, which is repetition consisting of two or more words at the beginning of a line such as the phrase I remember, and sentence anaphora, which is repetition of sentences at the beginning of each stanza such as the sentence You keep breathing.

Simploke

In the song lyrics in the album “Semoga Sembuh” there are two data that show the simploke language style, namely:

(B1) **Memang tak** seindah **yang kukira, Memang tak** sekuat **yang kukira**
(B2) **Dan** langkahmu **'kan terasa bebas, Dan** hatimu **'kan terasa bebas**, **Dan** jiwamu **'kan terasa bebas**
(Takut, Idgitaf)

From the data above, it is known that in data B1 there is a repetition of the word “memang tak” at the beginning of the array and the word “yang kukira” at the end of the array. Then in data B2 there is a repetition of the word “and” at the beginning and “kan terasa bebas” at the end.

In (Maya Gustina, 2018) Simploke is a word repetition language style that occurs at the beginning and end of an array or line. In line with this opinion, (Keraf, 2010: 187) defines simploke as a repetition language style in the form of repetition at the beginning and end of several lines or sentences in a row. This simploke does not have a certain limit on how many times the repetition can be called a simploke. From the analysis that has been done, there is repetition more than once in the initial and final words of the song, this data is found in the song “fear” in the album “Semoga Sembuh”. The function of the simploke language style in the song as a sign of emphasis on a message that the author will convey to the reader or listener.

Alliteration

In the song lyrics in the album “Semoga Sembuh” 6 data were found containing alliteration language style, namely:

(A1) **Kau** semoga sembuh, **Kau** semoga sembuh, **Kau** semoga sembuh
(Semoga sembuh, Idgitaf)

(B1) **Takut** tambah dewasa, **Takut** aku kecewa, **Takut** tak seindah yang kukira, **Takut** tambah dewasa, **Takut** aku kecewa, **Takut** tak sekuat yang kukira
(B2) **Maaf jika**, Belum seturut yang dipinta, **Maaf jika**, Seperti tak tahu arah
(B3) **Dan** langkahmu 'kan terasa bebas, **Dan** hatimu 'kan terasa bebas, **Dan** jiwamu 'kan terasa bebas
(Takut, Idgitaf)

(D1) **Sesakit** aku, **Sesakit** aku, **Sesakit** aku
(D2) **Ku** tak akan bisa, **Ku** tersenyum dan menjawab
(Sekuat-sesakit, Idgitaf)

From the data above, it can be seen from data A1 that there is repetition of the consonant /k/, in data B1 there is repetition of the consonant /t/, data B2 repetition of the consonant /m/, and data B3 repetition occurs in the consonant /d/, then in data D1 there is repetition of the consonant /s/, and in data D2 there is repetition of the consonant /k/.

According to Catherine (2002: 59), alliteration is defined as consonant letters that are repeated at the beginning of the word. Alliteration has a function as an imitative harmony and to juxtapose words that come out of semantic relationships. (Aisyah, 2016) Based on the results of the analysis that has been carried out, it has conformity with the basic theory of alliteration language style. In contrast to assonance which is the repetition of vowels at the end of a word, alliteration is the opposite, namely the repetition of consonants at the beginning of each line or stanza, such as the repetition of the consonant /k/ three times in the word kau. This language style is a gap to obtain the same consonant sound to add aesthetic value to a song.

Conclusion

Based on the results of the analysis that has been done, it can be seen that in the album “Semoga Sembuh” by Idgitaf, there are five songs in it, namely the song entitled “Semoga Sembuh”, “Takut”, “Berlagak Bahagia”, “Sekuat-sesakit”, and “Kasur Tidur”. Then in the song lyrics in the album “Semoga Sembuh” five types of repetition language styles were found, namely assonance which has 24 data, epizeukis has 4 data, anaphora has 11 data, simploke has 2 data, and alliteration has 6 data. The repetition language style used functions as an emphasis on the message contained in the song lyrics. In addition, it also adds aesthetic value to the song lyrics as well as characterizing Idgitaf's language style in conveying his work.

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The Superhero Genre: Modern Myths in Filipino Fantasy Films

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Introduction

This article attempts to analyze and apply the features of superhero genre in the Philippine superheroes that proliferate our contemporary film industry. These fantasy films when shown during Metro Manila Film Festival, an annual film festival in the Phiilippines, every December emerge as box office hits. Likewise, the *tele*-fantasy series which give us *Krystala, Marina, Darna, Mulawin, Encantadia,* and even *Sugo*, change our television viewing habits and taste from the melodramatic telenovela-Mexicanovela, Chinovela to the more recent, comic, if not farcical success of Koreanovela. Also, Flores (2005) described the superhero myth persists in the Philippines as these characters embody a childlike hope for a brighter society. He added that after enduring colonization and oppressive regimes, Filipinos continue to seek superhero to rescue or lead the nation.

Equally, the paper tries to answer the reasons that explain the dominance of fantasy films on the silver screen and boob-tube foreign and local, how our lives compare/ contrast with amazing superheroes myth that appear in these movies, as well as relate their connection to our modern lives and reality.

Methodology

Six fantasy films- ***Captain Barbell, Volta, Fantastic Man, Gagamboy, Lastikman,*** and ***Super-B*** will be analyzed using Richard Reynolds working definition of the superhero genre which has the authenticity of being constructed from the motifs of the first ever superhero comic *Superman* (Reynolds, 1992). The more recent Mars Ravelo's ***Darna*** is excluded in the study because there is no available film copy in the video store.

Discussion

In order to identify the motifs of superhero based on Reynolds' criteria, the six Filipino fantasy Filipino fantasy films are first summarized in order to reveal their plot or storyline.

Captain Barbell, the Clumsy Hero

This is the story of Enteng, played by Ogie Alcasid, a clumsy janitor who works in the gym where he stumbles upon a magic barbell. Enteng, a man with a golden heart, turns into Captain Barbell (Bong Revilla), a superhero dedicated to fighting causes for justice. As Captain Barbell, he uses his power to fight Lagablab, who unknown to him, is his lost father, Freezy and Dagamot who spread chaos and evil in the city. Captain Barbell manages to fight the evil and restore peace in the city. Enteng also manages to charm the girl of his dream, his sister's teacher portrayed by Regine Tolentino.

Gagamboy: The Pinoy Spiderman

Junie, played by Vhong Navarro, a Selecta ice cream peddler, has accidentally swallowed a mutant spider while cleaning the basement of their office. He turns into the superhero, as Gagamboy based on the popular comic story read by children in the Barangay Acme where he lives. Junie can help people now because of his amazing power- he can jump very high, run fast and fashion anything from his orange sticky goo. He discovered that being strong and admired can also have its disadvantages since he cannot face and deal with Liana (Aubrey Miles), the only woman he loves. In the end, Gagamboy conquers the evil Ipisman (Jay Manalo) and wins the heart of his lady love.

Lastikman Faces a Dilemma

This Mars Ravelo's elastic superhero stretches his limbs to the silver screen. Young Hilario (Oyo Boy Sotto), an orphan, gains his power of elasticity when a meteor strikes a rubber tree and accidentally strikes him. Hilario grows up to be professor Larry (Vic Sotto), a physics teacher, who can easily transform himself as Lastikman to protect people from injustice. Conflict arises when Hilarion gets involved and clashes with his two students, Jepoy, who idolizes him but turns to villain called Evil Stryker. Jepoy cannot comprehend how his idol Lastikman is able to hurt him physically. Unknown to him, his rival student Ryan who disguises as Lastikman he beats Jepoy. Because Jepoy's eyeglasses are badly broken, he cannot see who perpetrates the evil. News spread that Lastikman beats Jepoy and kills Ryan. Lastikman contemplates if he will remain the superhero for the ingratitude of the people or just remain a simple man. In the end, he continues to be Lastikman who serves and helps the needy.

Fantastic Man: From the Laboratory to the Sky

Fredo (Vic Sotto) works as a laboratory assistant of Professor Manalo, played by Micahel V., a robotics scientist who dreams to become a superhero. Fredo life changes when an orb which yields superpower accidentally falls to him and helps him turn Fantastic Man, a superhero. His dilemma starts when his lady love, Helen (Ara Mina) is possessed by the evil Diabolika. Fantastic Man faces Diabolika and frees Helen under the evil possession. Fantastic Man triumphs without sacrificing the life of Helen.

Volta and her Voltage Prowess

This is the story of Perla played by Ai-Ai delas Alas, a dressmaker who is hit by lighting thrice (how she survives after being struck thrice is beyond human keen), and discovers that she has developed superpowers. Perla becomes superhero Volta who generates heat and electricity out of her hands. Volta's greatest enemy is Celphora (Jean Garcia), an ambitious engineer whose dream is to capture her and to use her electricity power for the Telstra Technology. In the end, Perla's siblings accept her superpower.

Super-B Fights E.T. Beings

Super-B is a story of an ordinary girl named Bi (Ruffa Mae Quinto). She sells food at the business center where she falls in love with Edgar (Troy Montero), a handsome reporter. Bi has another suitor, Lord, played by Marvin Agustin, who gives B a magic ring. The ring has special power, if worn by the right person. She becomes Super-Bi. She encounters the famous pop icons Daisy and Rose of the Flower Pot Girls, aliens who get the flowers on the planet so they can rule the world. Super-B triumphs against the aliens Flower Pot Girls and gets married to Lord.

Analysis of the Filipino Fantasy Films Using Reynolds Motifs

The six Filipino superheroes will be constructed from the motifs of *Superman* using Reynolds motifs to see if the superheroes myth and structure of foreign resemble our local version. Shown below are the motifs presented in Reynolds' (1992).

1. The hero is marked out from society. He often reaches maturity without having a relationship with his parents.
2. At least some of the superheroes will be like earth bound gods in their level of powers. Other superheroes of lesser powers will consort easily with these earthbound deities.
3. The hero's devotion to justice overrides even his devotion to the law.
4. The extraordinary nature of the superhero will be contrasted with the mundane nature of his alter-ego. Certain taboos will govern the actions of these alter-egos.
5. Although ultimately above the law, superheroes can be capable patriotism and moral loyalty to the state, though not necessarily to the letter of its' laws.
6. The stories are mytical and use science and magic indiscriminately to create a sense of wonder.

Primarily, the motif that the hero stands out in the society, and lacks a relationship with his parents is clearly evident in the Filipino fantasy films. ***Captain Barbell, Lastikman, Gagamboy,*** *and* ***Volta***, Filipino superheroes all have no special relation with their parents, because either they have been long dead or lost and forgotten, as in the case of Captain Barbell, whose own father Lagablab, ironically turns to be his nemesis.

The second motif stressing that the superheroes are like earthbound gods in their level of powers is also manifested in the case of the six Filipino superheroes under study. They have an extra ordinary strength, power, virility, and sex appeal gained when the characters change into their costume. To illustrate, Gagamboy can leap extremely high, run faster than light, if not fashion anything from his orange sticky goo. Volta has heat, electricity and lighting come out of her hands; Lastikman has special power for elasticity and is immune to bullets, while Super-B has an energy emitting from her body that kills her enemy instantly.

The third motif- the hero's devotion to justice overrides even his devotion to the law-pervades in the lives of the six Filipino superheroes. They forget and sacrifice their personal interests in order to devote their time to serve justice to the needy and the oppressed. Apparently, their personal love life inspires them to do their best and the superheroes attend to it only after accomplishing their mission.

Abounding in the fourth motif are the lives of the six superheroes; even the extraordinary nature of the superhero is contrasted with the ordinariness of his environment, as well as with the situations they confront. The six superheroes in our study have grown-up, lived and immersed in an atmosphere where poverty, oppression, lust for power and injustice dominate. Like for instance, Barangay Afcme (has the director implied the zenith of human degradation here?) where Gagamboy lives in the (in) famous Tondo. They see and witness the moral decadence of the society.

For the fifth motif, the extraordinary nature of the hero is contrasted with the mundane nature of his alter-ego. Despite the superheroes extraordinary powers, they have their own weaknesses to contend with and to triumph over. The duality of their characters serves as a dramatic situation-split personality and secret identities. For instance, Barbell's human side as Enteng is luckless and clumsy; Fantastic Man, as Fredo is an ordinary guy with an average intelligence; Volta first appears as a simple dressmaker; Super-B sells food in a business center.

Superheroes are equally capable of considerable patriotism and moral loyalty to the state, as the sixth characteristic. The Filipino superheroes under study put justice and social order above their personal needs and interests, as in the case of Captain Barbell, who, while in the presence of his lady love, leaves her to fulfill his mission; so does Gagamboy, even the laboratory assistant Fantastic Man.

Fusion of Old Myths and Science

Lastly, the mythical stories use science and magic indiscriminately to create a sense of awe and wonder. Our very own fantasy films are very rich in magic and mythical creatures in the past like *aswang* (flesh- eating shifting monster) and *manananggal (*half human and half bat blood sucking vampire) which give them a tinge of local color. Gagamboy and Captain Barbell use these mythical creatures in their fighting scene. Aliens or extra-terrestrial beings abound in Super-B, Volta, and Fantastic Man. The predominant use of meteors falling from the sky as source of their superpowers like orb for Fantastic Man and Lastikman, the fusion or meteor and the sap of rubber tree. The use of old ring as source of power for Super-B; old rustic bell for Captain Barbell and mutant spider for Gagamboy.

The misuse of the concepts of science can also be seen in the creation of our local superheroes-mutant spider, fusion of chemicals and robotics in Fantastic Man. Science is also used as an alibi for magic like Lastikman's vulnerability to ice. In other words, science and fantasy fuse in these stories that seemingly tell us to suspend our disbelief, a flimsy excuse, indeed, for a return to mythical age when civilization had yet to explicate scientific phenomena. Ironically, however, the average Filipino moviegoer bites the bait. Generally, after all. s/he goes to the movie house to be entertained, not to engage in cerebral activity.

After analyzing the superhero genre of local superheroes, we can see that films on foreign and local superheroes resemble each other in their structure.

Fantasy films are replete with the presence of a love interest. Captain Barbell has Chielo, teacher of his sister; Linda, childhood friend of Lastikman; Liana for Gagamboy; Helen, girlfriend of Fantastic Man, is possessed by an alien; Volta has Loyd and Super-B has two love interests-Edgar and Lord. The concept of love interest shows the human side of the superheroes.

What Costumes Speaks Of

To Reynolds (1992), costume functions as the crucial sign of heroism. He mentions that costume marks out heroes (and villains) from other characters and it proclaims individuality, as shown in a riot of different colors and designs, masked or unmasked, cape or capeless, bright or somber colors, revealing or modest. The conventions of superhero costume constitute a system of langue and parole- a specific utterance within this structure language of signs. Reynolds also adds that costume is more than a disguise; it functions as a sign for the inward process of character development. The Filipino male superheroes costumes show their virility and sex appeal in the attire. The usual color of red, yellow, blue and violet are best seen in male superheroes. It's only Captain Barbell who does not wear mask. For the female superheroes, some tend to reveal a bare flesh like in the case of Super-B, but Volta wears body stocking. According to Dr. William Moulton Marston, *Wonder Woman's*creator and psychologist, the appearance and costume of Wonder Woman was developed as a frank appeal to male fantasies.

> "Give them an alluring woman stronger than themselves to submit to and they'll be proud to be her willing slaves."

Addressing Moral Imbalances

Furthermore, Reynolds holds that the superhero at rest may be nursing no nacted desires and needs only to be summoned like a genie from a bottle in order to redress all moral imbalances. Such characteristic is highly manifested in Filipino superheroes like Lastikman and Volta who, at first, show reluctance in accepting their new roles as defender of the needy, the oppressed, the marginalized in Philippine society.

Interestingly, these six fantasy films emerge when our country experiences poverty, unemployment, and instability in the government. Also, the search for self and the assertion of oneself in the society are reasons that explain our enjoying this kind of genre in native culture. The story of a hero also makes us recall our own real and unique experiences.

Functions of Myths

Corollary to this notion are the universal functions of myths. Campbell (1988) in his book **The Power of Myth**, emphasizes the four uses of myth: 1.) **metaphysical**– in order to awaken us to the mystery and wonder of creation; 2.) **cosmological**– to describe the 'shape' of the cosmos, the universe, our total world so that the cosmos and all contained within become vivid and alive for us, infused with meaning and significance; 3.) **sociological**– to pass down the law, the moral, and the ethical code for people of that culture to follow the social structure; and lastly, 4.) **pedagogical**– to lead us through a particular rites of passage that define the various significant stages of our lives. In addition to this, Campbell (2004,), posits that judgments on mythology are shaped by the perspectives of those evaluating it. When viewed not for its content but for its function—how it has aided humanity in the past and how it can serve today—mythology reveals itself to be as adaptable as life itself, meeting the needs and concerns of individuals, cultures, and eras.

Conclusion

Myth could teach us important lesson about how we live, as manifested in the lives of the superheroes- all modern versions of Bernardo Carpio, the mythical hero used by Jose Rizal, (national hero of the Philippines) in his novel **El Filibusterismo**. Our forebears during the Spanish time in their hopelessness could not find help in their oppressed situation when the government failed to give the services due to them; they cried for help from Bernardo Carpio to escape from a cave covered with the huge stones (where he was imprisoned) to set them free in their oppression. Precisely this explains why the superhero genre proliferates our culture. Campbell (1988) is right when he said that "all myths are true in the metaphorical sense."

The majority of the Filipino superheroes are ordinary mortals- men and women of the street- who serve their own kind to right wrong doings and injustice committed against them.

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Homelessness as Portrayed in *American Girl* Movie (2021)

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Abstract

American Girl (2021) is a semi-autobiographical film directed by Feng I Fiona, telling a story about an American girl moving from Los Angeles to Taipei with her family due to her mother's breast cancer treatment. This film demonstrates that Fen as the main character does not feel the atmosphere of home in Taipei, but feels more connected to the American values she grew up with. The study aims to show the portrayal of homelessness highlighting her sense of disconnection and rootlessness in her new home country, Taipei. Using a qualitative descriptive method, the portrayal of homelessness will be analyzed using Somerville's homelessness theory combined with cinematography elements. The result of the study shows there are three key signifiers of homelessness experienced by Fen which are: lack of hearth, heartlessness, and lack of privacy. The three key signifiers of homelessness are caused by her different perspectives of Taiwanese and American values. Fen considers that Taiwanese values are inferior to American ones. Being different from her community makes her feel disconnected from her social life.

Keywords: *: home; homelessness; disconnected; American values*

Introduction

Home is more than just a physical place; it involves emotional security, social connections, and a sense of identity. Gurney (1990) explains that home is not only about physical structures or memories but also about how we mentally and emotionally perceive it. The idea of home is shaped by societal beliefs, meaning our understanding of what home truly is can be influenced by these broader cultural and ideological frameworks. Similarly, Biebuyck (1982) argues that home encompasses various aspects of an individual's life and well-being, not just the physical space. This means that home has significant emotional, social, and psychological dimensions. This is in line with the idea of home stated by Saragih (2020). Displacement theory in sociology examines how individuals or groups are forcibly or voluntarily moved from their original place of residence to another location.

Talking about home as a space becomes the common issue experienced by individuals or groups who are forcibly or voluntarily moved from their original place of residence to another location. This can be due to various reasons such as economic conditions, natural disasters, or social policies (Gans, 1962; Marcuse, 1976). Forced displacement occurs when individuals are moved against their will due to external factors like war or economic policies. This can lead to significant psychological trauma and social disruption (Gans, 1962). The potrayal of displacement also felt in Fen as the main character in the movie "American Girl 2021" by Feng I Fiona. The film follows Fen Liang, a teenager who moves from Los Angeles to Taipei due to her mother's illness and the need for more affordable medical care. Fen faces significant challenges

as she adjusts to a new environment that is very different from her previous home. Fen struggles with adapting to her new school, connecting with people, and managing family tensions, including her strained relationship with her mother and the misdiagnosis of her younger sister. These difficulties highlight how moving to a new place can disrupt one's sense of home and emotional stability.

Feng I Fiona, the director of the movie received her Directing MFA degree from AFI and was previously trained in classical Chinese Literature at National Taiwan University. Her debut feature, American Girl, was shortlisted in the 2021 Tokyo International Film Festival's Asian Future section. The film won four Golden Horse Awards, including Best New Performer for Caitlin Fang, Best New Director for Feng-I Fiona Roan, Best Cinematography for Giorgos Valsamis, the Audience Choice Award, and the FIPRESCI Prize during the 58th Golden Horse Awards. "American Girl" also won the FIPRESCI Prize during the 58th Golden Horse Awards, Best Narrative Film at the 24th Taipei Film Festival, and Best Asian Chinese-Language Film at the 40th Hong Kong Film Award.

In this paper, the writer chose the title of the portrait of homelessness felt by the main character Fen Liang. Homelessness, like home, is therefore an ideological construct, but to say this is not at all to dismiss it as 'unreal' or intellectually defective. Homelessness is ideologically constructed as the absence of home and therefore derivative from the ideological construction of home. As with home, then, the construction is one of both logic and emotion. People distinguish between the absence of 'real home' (ironically meaning a failure to experience Homelessness and the meaning of home in an ideal sense) and the lack of something which can be called home for them (meaning lack of abode). The meaning of homelessness, however, cannot be determined outside of the processes of ideological construction which give rise to such distinctions: there is no 'reality' of homelessness beyond the structures created by our intellects, experiences and imaginations. The writer wanted to prove and examine that Fen did not feel the atmosphere of home (homelessness) when she returned to her home country, Taiwan. Fen felt unfamiliar in Taipei and more connected to the American values that she grew up with in Los Angeles.

"American Girl" movie hasn't been analyzed yet by previous researchers. However, some previous studies used the concept of "home" as a space (de Moraise, 2010; Saragih, 2020). The difference between "The American Girl" movie and the previous studies is this movie potrays the opposition of home or the concept of homelessness. Fen feels disconnected and homeless after moving from Los Angeles to Taipei due to her mother's illness. Using deconstruction of Derida in Saragih (2020) Harlem which was initially symbolized as African American's ideal home fails to meet all of blacks' needs racial equality as well as their physical, mental, intellectual, and emotional freedom. Similarly with Fen the main character from American Girl movie who felt displaced in her hometown, Taiwan. The film highlights key signifiers of homelessness experienced by Fen, such as lack of hearth, heartlessness, lack of privacy, and rooflessness caused by differences between American and Taiwanese values.

Methodology

Using a qualitative descriptive method, the portrayal of homelessness will be analyzed using Somerville's homelessness theory combined with cinematography elements. After watching the film several times, the writer tries to identify the plot using Somerville's key signifiers of homelessness. The chosen key signifiers are proven by giving the evidence through related screenshots and dialogues. Finally, analysis of each key signifier is done systematically and comprehensively.

Results and Discussion

The concept of home can be understood through several dimensions, each represented by key signifiers: shelter, hearth, heart, privacy, roots, abode, and possibly paradise. Each signifier has its own symbolic significance, connotation of security, and way of relating to oneself and others (Somerville, 1992). Watson and Austerberry's empirical research agree to these signifiers: 'shelter' pertains to material conditions; 'hearth' relates to emotional and physical comfort; 'heart' reflects loving and supportive social relationships; 'privacy' denotes control over one's personal space; and 'abode' refers to a place where one lives or sleeps. Additionally, 'roots' indicate a sense of identity, while 'paradise' represents an idealized vision of home beyond daily reality (in Somerville, 1992).

Home as shelter signifies the physical structure that provides protection and appears to others as a basic roof. Home as hearth conveys the warmth and comfort that make a place inviting and cozy. The heart of the home focuses on emotional security and health, emphasizing supportive and affectionate relationships. Heidegger (in Somerville, 1992) states that privacy is about having control over one's personal boundaries and being able to exclude others and prevent surveillance. Roots refer to one's sense of identity and connection to a broader cultural and social framework, providing a feeling of 'ontological security' or a grounded sense of being in the world. Abode is the most basic definition of home, simply a place where one resides, whether it is a palace or a park bench, signifying minimal security associated with having a definite spatial location. Paradise represents an idealized home, integrating all positive aspects of home, though it may be seen as an abstract or personal ideal rather than a tangible reality.

In contrast, the negative aspects of home can be understood through the absence of these key signifiers: lack of shelter, hearthlessness, emotional coldness, absence of privacy, rootlessness, lack of abode, and possibly a state of 'purgatory' or 'hell.' This reflects how homelessness is not merely the opposite of having a home but rather involves a profound lack of essential security features. For the homeless, the ideal notions of home, such as hearth and heart, might persist even when their material circumstances are dire. This disparity often results in the real suffering of homelessness being overlooked, with policies focusing mainly on addressing the needs of those without shelter or basic protection. Homeless individuals may experience their situation as cold and indifferent, which can lead to fatalistic attitudes. Nevertheless, as Biebuyck (1982) observed, some may still find a semblance of the emotional and physical comfort associated with the concept of home despite extreme adversity.

The writer found several key signifiers to analyze the the opposite of home, which is homelessness concept through this movie. This analysis explores, by proving cinematography that illustrates the key siginifiers of homelessness through the lens of the 2021 movie "American Girl", highlighting the themes of lack of hearth, heartlessness, and lack of privacy. Through the experiences of the main character Fen Liang, this analysis reveals the complexities of home as a physical and emotional space, and how it can be a source of discomfort, unease, and disconnection. By examining the cinematic of the film, this analysis aims to shed light on the ways in which home can be a site of struggle, conflict, and transformation.

1. Lack of Hearth

'Hearth' corresponds to 'emotional and physical well-being' (Watson and Austerberry's 1986). When we think of home, we usually imagine a place that is warm, cozy, and comforting. It's a place where we feel safe and relaxed. However, when a home lacks this warmth and comfort, it can create a very different experience. Instead of feeling cozy and welcoming, such a home can feel uncomfortable and unsettling. It can make us feel like we don't quite belong or that we're not welcome. When a home doesn't provide the sense of warmth and security we expect, it can lead to feelings of unease and discomfort. We might feel out of place and have trouble relaxing because the environment doesn't invite us to feel at ease. Instead of being a haven, the home can become a source of stress and anxiety, making it difficult to feel settled and content.

This lack of warmth turns what should be a comforting space into one that feels foreign and uninviting. The portrait of the lack of hearth, where Fen feels displaced and uncomfortable with the new environment, especially when her father drop her at school for the first time.

Picture 1 Minutes 09:57

Picture 2 Minutes 01:19:40

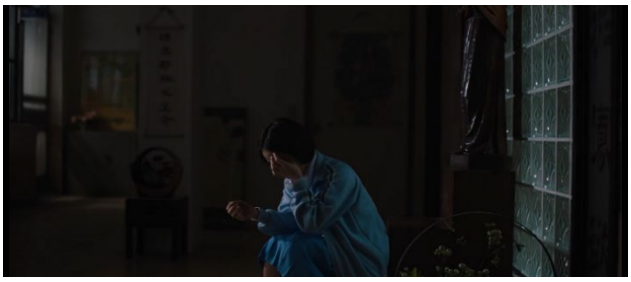
In picture 1, the cinematography uses a bird's eye view, or an overhead shot, to present a broader perspective of Fen's new environment. This angle, which looks down from above, makes Fen appear small and insignificant against the vastness of the background. This technique is often used to introduce a new location, helping the audience understand the setting and its scale relative to the characters. From picture 1, it is shown through Fen's experiences in adapting to a new and different environment. She has to adapt to a different education system, culture, and language in Taiwan, which makes her feel like she is not at home and does not have the right place to be. In Picture 2, the camera is positioned directly above Fen's head, providing an overhead shot that focuses on the details of her immediate surroundings and interactions. This angle is effective for capturing more intimate and personal moments, offering insight into Fen's emotional state. She is crying because she has to deal with the different opinions and cultures of the people around her, which makes her feel like she is not at home and does not have the right place to be. In this scene, her father, who is supposed to be her protector, slaps her because of her disrespectful attitude.

In picture 2, the lack of hearth is clearly shown. Fen is crying because her father was angry, slapped, and hit her. She is crying because she has to deal with the different opinions and cultures of the people around her, which makes her feel like she is not at home and does not have the right place to be. The way Fen reacts to her displacement to the new environment brings her act bad to her parents. Their bad communication makes the situation between them worse. The camera is positioned directly above Fen's head, providing an overhead shot that focuses on the details of her immediate surroundings and interactions. This angle is effective for capturing her opposing action to her parents. The eye close up shows that Fen defends herself and shows her dislikes to her parents' complain. However, picture 2 also shows that Fen felt stress and difficult to feel settled and safe at her home.

2. Heartlessness

'Heart' means 'loving and caring social relations' (Watson and Austerberry's 1986). Gurney recognizes that the experience of home can vary greatly depending on individual circumstances and cultural contexts. He suggests that home can be a source of both joy and distress, depending on the individual's experiences and relationships (Gurney, J.1990). Home can also be a source of distress due to conflicts or stress within the household, like a family might experience tension and arguments over various issues, making the home environment uncomfortable. However, home should be a place where we feel safe, loved, and stable. But in some cases, a home can feel very different. Instead of being warm and comforting, it can

be cold and full of arguments, lacking in support and kindness. In the movie, the main character, Fen, feels this lack of warmth and security in both her home and school. Her home is filled with tension and conflict, and there is no real support or love from her family. This makes her feel unhappy and unsettled. At school, Fen also struggles to fit in and feels out of place. The problems at home and school make it hard for her to feel comfortable or at ease. The film shows how Fen's new life lacks the comfort and stability she needs, making her feel like she doesn't truly belong anywhere.



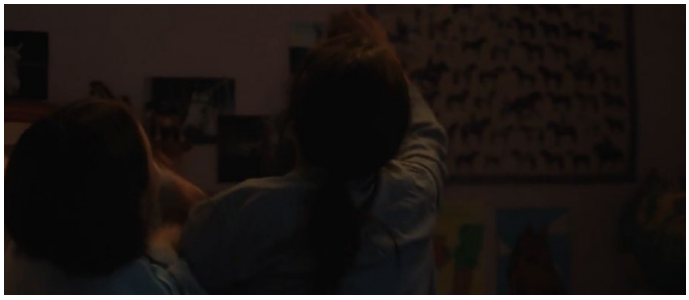
Picture 3 Minutes 49:46

Picture 4 Minutes 01:18:47

In the picture 3 and 4, the cinematography choices of key low lighting and wide shots play a crucial role in creating a dramatic and emotionally charged atmosphere. In the picture 3, the dark lighting makes the scene feel very dramatic and sad. Fen is shown crying after her teacher hits her hand with a ruler because she got a bad grade. The wide shot shows Fen sitting alone and in pain, making her feel even more isolated. The dark shadows and wide view help us see how difficult and unfair the situation is for Fen. In the picture 4, the wide shot shows both Fen and her father in the same frame. This is important because it helps us see Fen's reaction when her father, whom she thought was a protector, slaps her. The wide shot makes her father look big and imposing, which contrasts sharply with Fen's surprise and hurt. It highlights how Fen feels shocked and betrayed because her father, who she believed was loving and caring, is now being aggressive. The shadows and darkness make the scenes feel more intense and highlight Fen's feelings of sadness and betrayal. The wide shots show the full situation, making Fen's pain and the changes in her relationships more clear. The figure of her father, who Fen has considered as a protector and loves her, becomes a trigger for Fen who never thought that her father would hurt by slapping her.

3. Lack of Privacy

'Privacy' to 'control and privacy' (Watson and Austerberry's 1986). Home as lack of privacy does not involve the power to control one's own boundaries, as there is no exclusive territory or right to prohibit surveillance by others. Instead, the home is a space where others can freely enter and monitor activities without restriction.



Picture 5 Minutes 01:18:47

Lack of privacy in the following part, felt by Fen. Horse riding and collecting equastria posters are Fen's hobbies. From picture 5, capture a red color in film lighting. Red color can be used to convey a more negative and serious feeling and often used to create a more serious, dramatic, and eerie atmosphere and also to create a powerful emotional impact. The color red is often associated with strong emotions such as anger, danger, and tension. Picture 5 shows the tension between Fen and her mother. When Fen's mother got angry, she (her mom) went into Fen's room and destroyed all the equestrian things and posters that she loved. Her mom destroys what is comfortable for Fen, which is important to her.

Conclusion

The movie "American Girl" directed by Feng I Fiona portrays the complex and multifaceted concept of "homelessness" through the experiences of the main character Fen Liang. The film highlights the challenges of adjusting to a new environment, cultural differences, and the struggle to find a sense of belonging to her hometown, Taiwan. The movie shows the ideas of homelessness felt by the main character Fen, covering lack of hearth, heartlessness, and lack of privacy. Three key signifiers of homelessness are caused by her different perspectives of Taiwanese and American values. Fen's feeling of homelessness is caused by being forced to move and having to quickly adapt to a new environment (uprooted). Differences in the values of America and Taiwan that make her feel (disconnected). React by doing againts the rules and habits (forced acceptance). Being different from her community makes her feel disconnected from her social life. Feeling at home is a being to pursue not otomatically given.

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Proses Dekolonisasi Karakter Minke Dalam Novel Bumi Manusia

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Abstract

Bumi Manusia adalah sebuah novel buatan Pramoedya Ananta Toer yang bertemakan era kolonial belanda yang sedang berlangsung di Hindia-Belanda kala itu. Buku ini menceritakan kisah cinta seorang pemuda yang mengalami ketimpangan sosial dikarenakan statusnya sebagai seorang pribumi. Penulis akan menjelaskan secara mendetail bagaimana proses dekolonisasi Minke, juga faktor dan prosesi tokoh utama dalam novel ini melakukan perubahan karakter. Dekolonisasi diri yang Minke alami disini berdasarkan apa yang ia alami dan tokoh yang ia temui. Dalam penelitian ini, penulis menggunakan teori Dekolonisasi dari Frantz Fanon yang menjelaskan tentang tiga fase seseorang mengalami dekolonisasi, yakni; asimilasi, penemuan jati diri, dan perjuangan, yang nantinya akan menghasilkan perubahan sudut pandang, penolakan, dan perlawanan secara tidak langsung oleh Minke. Tulisan ini juga menggambarkan perjuangan seorang Minke dalam mempertahankan hak dan martabatnya serta juga perjuangan terhadap cintanya.

Keywords: Dekolonisasi, Dekolonisasi karakter, Ketimpangan Sosial, Perlawanan.

Introduction

Sejarah Indonesia memang sangat kompleks karena memuat seluruh aspek kehidupan yang dialami oleh bangsa Indonesia dari masa ke masa. Salah satu sejarah Indonesia adalah pada masa kolonialisme. Masa kolonialisme identik dengan penjajahan dan eksploitasi sumber daya manusia maupun sumber daya alam (Aman, 2013). Pada masa itu Indonesia dijajah oleh beberapa bangsa besar Eropa, seperti Portugis, Inggris, dan Belanda yang menyebabkan rakyat Indonesia mengalami penindasan dan penderitaan yang berkepanjangan. Dalam rentang waktu yang lama tersebut diwarnai dengan berbagai peristiwa dan pergolakan baik dari segi sosial, politik, ekonomi, maupun agama sampai bisa sepenuhnya terbebas dari masa kolonialisme.

Kolonialisme adalah penguasaan dalam hampir segala aspek oleh satu kekuasaan kolonial atas wilayah dan masyarakat di dalam kendalinya (Erin Blackmore 2023). Hal ini terjadi ketika suatu negara melakukan pengembangan kekuasaan atas wilayah dan manusia di luar batas negaranya untuk mencari dominasi ekonomi dari sumber daya, tenaga kerja, dan pasar wilayah tersebut (Aman, 2013), dengan menundukkan negara lain, menaklukkan penduduknya, untuk kemudian mengeksploitasinya dan seringkali sambil memaksakan bahasa dan nilai-nilai budayanya sendiri kepada rakyat koloni.

Masyarakat pribumi diharuskan mengikuti dan patuh terhadap sistem kolonial yang dipaksakan oleh Belanda pada era itu. Sehingga pada era kolonialisme sangat sedikit dijumpai nilai

kemanusiaan, melainkan penindasan yang berkelanjutan oleh koloni terhadap pribumi; yang mana penindasan terhadap mereka akan menjadi sebuah bibit terjadinya banyak penolakan dan perlawanan.

Dekolonisasi adalah (I) proses dimana negara koloni menjadi independen dari negara penjajah dengan proses yang kompleks dan berkelanjutan daripada sesuatu yang dicapai secara otomatis pada saat kemerdekaan lebih lanjut, dan (II) proses mengungkap dan membongkar kekuasaan kolonial dalam segala bentuknya (Ashcroft, Griffiths, and Tiffin, 2007). Proses dekolonisasi meninggalkan sejumlah tantangan, salah satu tantangan utama dalam proses dekolonisasi di Indonesia adalah perlawanan terhadap kekuasaan kolonial yang kuat dan pembentukan identitas nasional yang bersatu. Proses perlawanan ini dipicu oleh kesadaran akan Nasionalisme yang tinggi untuk menuntut perbaikan dan upaya pembebasan bagi hidup mayarakat Indonesia (pribumi).

Menurut penulis, dekolonisasi dimulai dari seseorang yang sadar akan hilangnya hak akan budaya, sejarah dan juga kedaulatannya di dalam negaranya serta tidak memiliki kebebasan atas hak haknya di dalam negaranya sendiri. Hal tersebut dapat memicu sebuah proses dekolonisasi dalam diri seseorang orang hingga pada akhirnya akan melakukan resistensi/perlawanan dalam upaya pembebasan tersebut.

Hampir mirip dengan Resistensi, Dekolonisasi adalah sebuah bentuk perlawanan juga, dua hal tersebut lah yang mampu menghancurkan sebuah koloni menjadi independen kedepannya, namun dilakukan dengan cara yang berbeda. Resistensi yang seolah tidak dapat dipisahkan dari tindakan kekerasan dan kerusuhan secara langsung yang mana jelas berbeda dengan dekolonisasi yang cenderung tidak langsung dan harus dilakukan secara konsisten sehingga mampu mencapai kemerdekaan tersebut.

Bumi Manusia merupakan novel pertama buatan Pramoedya Ananta Toer dari tetralogi buru, diantaranya adalah Bumi Manusia (1980), Anak Semua Bangsa (1980), Jejak Langkah (1985) dan yang terakhir Rumah Kaca (1988). Bumi Manusia adalah novel fiksi yang bernuansakan era sejarah zaman kolonial penjajahan belanda di bumi Nusantara, novel tersebut menceritakan kisah cinta yang rumit antara Minke dan Annelies. Minke adalah seorang anak ningrat dan pribumi asli yang bersekolah di Hoogere Burger School (HBS), yang mana pada saat itu sekolah tersebut berisikan orang-orang Eropa. Dalam buku ini diceritakan bahwa Minke adalah sosok yang pintar, pandai menulis, dan juga revolusioner. Tidak hanya itu, buku ini juga menceritakan ketimpangan sosial yang menimpa kaum pribumi pada kala itu, dapat dilihat dari sosok Nyai Ontosoroh yang di zaman tersebut mendapatkan gelar sebagai "Gundik", Minke yang berdarah asli pribumi, serta kejadian yang menimpa mereka di tempat pelacuran babah Ah Tjong yang membawanya sampai pada pengadilan putih.

Literature Review

Melihat dari beberapa sumber kredibel yang tersedia, terdapat hasil penelitian terdahulu yang dirasa relevan secara pembahasan dalam penelitian ini yang juga membahas proses dekolonisasi. Rex Firenz dalam tulisannya yg berjduul "*Reflection on Frantz Fanon's Postcolonial Thought in The Context of Land Hegemony in Indonesia and Church Social Praxis*" memperlihatkan keterkaitan antara hegemoni tanah dan residu kolonial. Menggunakan teori poskolonial Fanon, Firenz menjelaskan bahwa tanah menjadi nilai yang paling fundamental dan konkret untuk menjadi prasyarat dekolonisasi. Dalam temuannya, ia juga menyatakan bahwa hegemoni tanah yang berakar

pada kebijakan kolonialisme pun masih diwarisi di Indonesia hingga saat ini. Melalui gagasan Fanon tentang transformasi struktur sosial, ia mengandaikan partisipasi aktif dari masyarakat dalam melakukan resistensi dan menemukan ruang untuk (dekolonisas) keluar dari opresi tanah yang dilakukan kolonial (Firenz, 2024).

Dalam judul "*Same Fate, Different Choices: Decolonization in Vietnam and Indonesia, 1945–1960*" yang ditulis oleh Pham Van Thuy mengeksplorasi persamaan dan perbedaan dalam proses dekolonisasi Indonesia dan Vietnam dari tahun 1945 hingga awal tahun 1960an, dengan berfokus pada aspek politik dan ekonomi. Pham dalam penelitiannya menyatakan terdapat perbedaan utama dalam proses dekolonisasi, khususnya pada fase terakhir. Indonesia memperoleh kemerdekaan dari Belanda pada akhir tahun 1949, sementara Vietnam mempertahankan perang militer terhadap Perancis sampai 1954. Hal ini mengakibatkan perbedaan pola dekolonisasi ekonomi yang sangat signifikan (Pham, 2017). Selanjutnya, Dizayi dalam penelitiannya yang berjudul "*Locating Identity Crisis in Postcolonial Theory: Fanon and Said*" menjelaskan bahwa pada masa pascakolonial identitas diberikan makna karena bentangan panjang kondisi kolonialisme dari negara-negara yang tertekan— di mana negara-negara baru, komunitas yang dibebaskan, dan individu mencari identitas mereka yang hilang. Dizayi juga menambahkan aspek-aspek krisis identitas, khususnya anggapan Fanon dan Said, muncul sebagai peniruan yg pro kolonial sebagaimana disebut dengan mimikri, gaya dan cara hidup penjajah, rasa keterasingan, dan sikap perlawanan terhadap penjajah (Dizayi, 2019).

Kemudian, penulis juga menemukan penelitian terdahulu yang memiliki pembahasan serupa terkait Dekolonisasi karakter Minke dengan berfokus pada dekolonisasi karya sastra yang di tulis oleh Sulastri dan Thamimi (n.d) dalam judul "*Transformasi Sastra Pada Novel Bumi Manusia Karya Pramoedya Ananta Toer Sebagai Hasil Dari Dekolonisasi Sastra*". Berdasarkan hasil penelitiannya, Sulastri dan Thamimi menyatakan bahwa karakter dalam novel Bumi Manusia juga mengalami transformasi setelah Dekolonisasi sastra. Hal demikian dapat dilihat melalui contoh yang mereka berikan; karakter Minke dalam novel Bumi Manusia awalnya hanya digambarkan sebagai seorang intelektual muda yang bersemangat dan optimis. Namun, setelah mengalami banyak cobaan dan pengalaman pahit, Minke mulai mempertanyakan keyakinannya dan menjadi lebih realistis. Transformasi karakter ini menunjukkan pengaruh dekolonisasi sastra (dan kemudian berimbas pada dekolonisasi karakter) yang memperkenalkan keberagaman dan kompleksitas dalam representasi karakter.

Methodology

Penelitian ini ditulis dengan metode deskriptif dan pendekatan kualitatif menggunakan teori *Post Colonial Studies* dari Frantz Fanon yang berfokus pada Dekolonisasi untuk mendukung analisa peneliti. Teknik pengumpulan data dilakukan dengan metode baca dan teknik catat sebagai lanjutannya, serta mengutip dari berbagai sumber relevan di internet mengenai topik pembahasan. Pengumpulan data diambil melalui klasifikasi atau pengelompokan, yaitu dengan cara dikelompokkannya data-data yang telah penulis ambil dari pembacaan Novel Bumi Manusia karya Pramoedya Ananta Toer. Data yang sudah diklasifikasikan kemudian diinterpretasikan sesuai dengan rumusan masalah. Pada tahap akhir, dilakukan pendeskripsian hasil yang sudah dianalisis kemudian penulis melakukan penyimpulan data di akhir penulisan.

Results and Discussion

Berikut adalah hasil analisa penulis terkait proses Dekolonisasi karakter Minke dalam novel Bumi Manusia. Penulis mencoba mengklasifikasikannya menjadi dua kategori; Minke pra-dekolonisasi dan Minke pasca dekolonisasi, yang selanjutnya akan dipaparkan secara jelas.

Table 1. Dekolonisasi Karakter Minke

Category	Result 1	Result 2	Result 3
Minke Pra Dekolonisasi	Asimilasi Minke, stereotip buruk terhadap "Gundik"	Diskriminasi hubungan Minke akibat status sosial	Ketimpangan Sosial masyarakat pribumi yang direpresentasikan lewat hubungan Minke & Annelies Mellema
Minke Pasca Dekolonisasi	Penemuan Jati diri, perubahaan pola pikir & sudut pandang terhadap Gundik	Upaya Dekolonisasi & perlawanan Minke lewat sebuah surat kabar	Dekolonisasi & Resistansi

Sifat dan Latar Belakang Karakter

Sosok awal karakter Minke ini pada awalnya memperlihatkan bahwa ia adalah sosok yang pintar, pandai menulis, rajin, dan juga kritis. Merupakan seorang siswa di *Hoogere Burger School* (HBS), namun ia adalah Pribumi dan anak seorang Ningrat. Minke sangat tergila-gila dengan ilmu pengetahuan Eropa, ketertarikannya terhadap Eropa amat sangat tinggi bahkan melebihi keingintahuannya terhadap bangsanya sendiri.

Hal tersebut membuat ia menjadi salah satu anak seorang Jawa ningrat yang berilmu pengetahuan Eropa. Sosok Minke yang masih polos, terikat dengan ilmu kolonial dan sempitnya pandangan akan hal-hal yang sebenarnya terjadi di dunia sekitar dikarenakan oleh pendidikan Eropa yang ia jalani. Dikutip dari Jaya dan Kusuma (2012), *Hoogere Burger School* (HBS) di Hindia Belanda disamakan dengan *Hoogere Burger School* (HBS) di Belanda. Minke adalah orang jawa keturunan ningrat bergelar Raden Mas, ia tidak terlalu menyukai adat istiadat Jawa yang terlalu mengikat. Terbukti dari perilakunya saat bertemu dengan seorang gubernur dan ia diharuskan merangkak dan menyembah sujud untuk menghormati gubernur tersebut dan ia bergumam,*"...Betapa memalukannya seorang Raden Mas, seorang siswa HBS harus begini di depan orang yang bahkan mungkin tidak bisa baca tulis, jika teman-teman HBS ku melihatnya, pasti aku habis dijadikan bahan olok-olokan"* dari situ dapat penulis lihat bahwa Minke pada awalnya memiliki sifat yang enggan untuk melanjutkan budaya Jawanya itu dan ingin tertarik untuk mengikuti budaya Eropa.

Dekolonisasi

Definisi dekolonisasi adalah proses dimana koloni menjadi independen dari negara penjajah. Lebih khusus lagi, Fanon mengatakan arti dekolonisasi cukup sederhana; "*decolonisation is the replacing of one 'species of men' with another*" pada kata lain dekolonisasi adalah revolusi (1961, p.27). Faktor-faktor yang membuat dekolonisasi muncul karena rasionalitas pribumi yang menyadari efek buruk kolonialisme bagi negara mereka.

Terjadinya dekolonisasi Minke dimulai dari pertemuannya dengan seorang Nyai yang bernama Ontosoroh. Nyai Ontosoroh adalah seorang perempuan yang menyandang status "gundik" pada kala itu. Pertemuan pertama Minke dengan Nyai Ontosoroh membuat Minke dilema kebingungan terkait bagaimana sikapnya dan terlebih lagi harus seperti apa ia memperlakukannya, dengan adat Eropa atau Pribumi. Tak sempat berpikir panjang Minke tiba-tiba dikagetkan dengan uluran tangan dari Nyai tersebut yang membuatnya kikuk dikarenakan ia merasa malu ternyata Nyai memahami adat Eropa, ditambah lagi ia kebingungan dengan apa ia harus memanggilnya? Nyai? atau Mevrouw? (Halaman 18-19). Selanjutnya, Minke juga dikejutkan oleh Annelies yang melaporkan kepada Nyai Ontosoroh ketika Minke memuji Annelies bahwa ia adalah wanita yang cantik. Yang dikhawatirkan Minke adalah meledaknya kemarahan Nyai Ontosoroh karena pujian yang Minke berikan terhadap Annelies dengan maksud bercanda dianggap tidak sopan jika sampai sampai ke telinga Nyai Ontosoroh, akan tetapi kemarahan yang ditunggu-tunggu tersebut tak juga muncul, melainkan Nyai Ontosoroh mendukung pernyataan Minke sambil membalasnya dengan candaan lain (Halaman 21-22).

Minke yang heran pun bergumam bingung, "bagaimana aku tidak bingung dihadapkan dengan posisi seperti ini, bahkan Nyai ini pun bersikap sangat baik dan ramah bagai orang yang sudah lama kenal denganku" (Halaman 22). Lalu setelah gumaman tersebut, terdapatlah sebuah catatan penting yang menandakan bahwa Minke memiliki sebuah stereotip mengenai gundik seperti yang penulis dapat di halaman 22 yang berbunyi,

> *"…Awas, jangan samakan dia dengan Bunda, dia hanya seorang Nyai yang tidak mengenal perkawinan syah, melahirkan anak-anak tidak syah, sejenis manusia dengan kadar kesusilaan rendah, menjual kehormatan hanya untuk kehidupan senang dan mewah"*

Dari kutipan tersebut, diketahui bahwa stereotip Minke soal gundik pada kala itu adalah sosok orang buruk yang tak mengenal adab dan memiliki tingkat kesusilaan rendah yang menjual dirinya hanya demi kenikmatan dan kemewahan duniawi saja.

Mengenai status gundik dalam novel Bumi Manusia, lahir dari era pasca-penjajahan belanda di tahun 1800-an. Sebelum kata gundik, di pulau jawa juga sudah terdapat istilah lain yang serupa, yakni gendak, yang memiliki arti pacar gelap atau orang yang sudah beristri memiliki simpanan lagi. Penulis menduga, penjajah pada masa itu menginginkan 'istri lokal', namun tidak mengizinkan konsep poligami. Sehingga mereka 'terpaksa' memelihara perempuan lokal menjadi semacam istri (Puji Karyanto,2012). Lebih lanjut, kata Gundik sendiri dalam KBBI memiliki makna ialah istri tidak resmi, selir, atau perempuan peliharaan. Bahkan gundik memiliki makna yang merujuk pada perempuan yang menjadi objek pelampiasan seksual egoisme laki-laki. Oleh karena itu penulis dapat mengetahui apa sebetulnya wawasan yang Minke miliki sebelum terjadinya dekolonisasi dalam diri Minke. Namun, setelah mengenal Nyai Ontosoroh semua stereotip Minke mengenai gundik seakan-akan hilang dan hancur dikarenakan sosok perempuan yang menyandang gelar seorang gundik sama sekali

tidak sesuai dengan wawasan yang ia ketahui, melainkan Nyai Ontosoroh memiliki sikap tutur kata yang santun, kepribadian yang penyayang, cerdas dan juga mandiri itulah yang membuatnya mampu untuk bertahan seorang diri mengelola perusahaan dan juga mengurus anak dari Tuan Mellema seorang diri dan mampu membuat diri Minke melakukan dekolonisasi selanjutnya.

Dekolonisasi Minke dimulai dari penulisan artikel milik Minke yang pertama kali dimuat dalam koran S.N.v/dD berjudul "*Een Buitengewoon Gwewoone Nyai die Ik ken,*" yang berarti "*Seorang Nyai Biasa yang Luar Biasa yang Aku Kenal.*" Melalui tulisan itu, ia mengungkapkan betapa luar biasanya Nyai yang ia temui berbeda dari Nyai biasanya. Kekagumannya terhadap Nyai Ontosoroh didukung melalui ungkapannya pada halaman-halaman awal mengenai seorang Nyai pemilik Boerderij Buitenzorg yang digambarkan sangat besar dan megah, istri dari Tuan Herman Mellema ialah seorang pribumi yang pada kala itu menanggung status sebagai gundik.

Minke melakukan penulisan itu menggunakan nama samaran. Ia Mengubah identitas aslinya sebagai seorang Pribumi menjadi seorang Eropa dengan nama "Max Tollenaar". Pemublikasian tulisan tersebut juga dilakukan menggunakan bahasa Belanda. Dilakukannya hal tersebut agar mendapatkan atensi dan juga perhatian dari publik kalangan Eropanya itu agar yang disampaikan dapat segera tersampaikan kepada para kalangan Eropa. Walaupun penulisan Minke mengenai Nyai Ontosoroh itu mendapatkan banyak perhatian public, yang mana mempengaruhi pamor S.N.v/dD, sepertinya penulisan Minke mengenai penolakan stereotip akan seorang Gundik belum mampu mencapai keberhasilan sepenuhnya, karena apa yang sudah Minke utarakan melalui tulisan-tulisannya itu belum mampu membuat semua golongan masyarakat Pribumi sadar akan kebenaran yang Minke tuliskan.

Dari beberapa paragraf diatas dapat kita ketahui bahwa asal muasal terjadinya penyebab tersebut dipicu oleh pertemuannya dengan Nyai Ontosoroh. Minke menggunakan media massa sebagai alat upaya pembebasannya atas kolonial yang mana nantinya akan berlanjut pada penulisan Minke mengenai protesnya terhadap pengadilan Belanda atas hak nya sebagai seorang Pribumi yang ditindas atas pernikahannya dengan istri nya.

Kisah Cinta Karakter Minke

Minke dan Annelies memiliki hubungan spesial setelah pertemuan pertamanya itu di Wonokromo. Minke seakan-akan tak kunjung henti memikirkan Annelies, begitu pula Annelies ia terasa berbeda menurut Nyai. Annelies yang turut membantu pekerjaannya dalam pengelolaan perusahaan menunjukan sifat yang kehilangan semangat, lemah dan sakit setelah ditinggal oleh Minke. Kemudian, tak lama Minke kembali ke Wonokromo atas panggilan dari Nyai Ontosoroh yang memintanya untuk tinggal disana, dan betul saja kesehatan Annelies membaik sehingga ia dapat membantu mamanya kembali dalam mengelola perusahaan tersebut. Namun tak lama setelah itu Minke harus meninggalkan Wonokromo lagi dikarenakan panggilan dari ayahandanya di kota B. Lama setelah, itu Minke diharuskan kembali ke kotanya untuk melanjutkan pendidikan, Ia dijemput oleh Darsam dan Annelies disana untuk kembali ke Wonokromo. Namun dalam perjalanan tersebut ia di aneh kan oleh sebuah kereta kuda yang mengikutinya, di dalamnya terdapat seseorang dengan ras Cina berbadan gempal dan rambut dikuncir, yang ternyata orang itulah yang mengawasinya di dalam kereta dalam perjalanan kembali ke kota S. Ia amat terkejut disana dan menyuruh Darsam untuk mempercepat kereta kudanya, namun tiba tiba Darsam menepi ke sebuah warung dan kereta yang mengikutinya pun juga hilang melewatinya. Di warung tersebut Darsam memberitahu Minke bahwa Ia tak boleh kembali ke Wonokromo untuk sementara dikarenakan Darsam khawatir akan keselamatannya disana. Darsam menerima pemberitahuan akan

ancaman pembunuhan Minke, oleh sebab itu Ia diharuskan melakukan tindakan pencegahan dan mengantar Minke kembali ke rumahnya, bukan ke Wonokromo. Minke menjalani hidup seperti biasa dan akhirnya datang sebuah surat bahwa kesehatan Annelies kian memburuk dan membuat Minke harus berkunjung kesana. Sesampainya disana Ia bertemu dengan Annelies dan seperti kata dokternya bahwa Annelies sedang kesepian dan jatuh cinta dengan Minke oleh karena itu Ia membutuhkan Minke agar tetap disisinya.

Setelah beberapa saat ia di sana, ketika sedang bersantai di halaman rumah Ia dikejutkan oleh sosok si Gendut yang tiba-tiba terlihat di gerbang pintu masuk Wonokromo, dengan reflek Ia langsung berteriak ke Darsam untuk menyuruhnya mengejar si Gendut tersebut. Seketika Darsam langsung mengejar si Gendut itu, Minke juga mengikuti diiringi oleh Annelies yang berteriak-teriak mengejar Minke untuk berhenti mengikuti Darsam mengejar si Gendut dikarenakan itu terlalu bahaya untuknya. Ia terus berlari sampai ke rumah Plesiran milik Babah Ah-Tjong, sempat hampir terjadi perkelahian antara Darsam dan si Gendut itu, namun si Gendut berhasil kabur. Darsam yang berlarian mengejar si Gendut itu masuk kedalam rumah Plesiran Babah Ah-Tjong lewat pintu belakang, dan betapa kagetnya Ia menemukan Tuan Mellema tergeletak tak bernyawa disana dengan tangan kiri agak tergeletak diatas dada. Tengkuk dan lehernya tenggelam dalam muntahan kekuning-kuningan. Minke, Nyai, dan Annelies yang melihat kejadian itu seketika tak diperbolehkan oleh Darsam untuk memasuki rumah tersebut. Hingga kepolisian tiba barulah prosesi introgasi dilakukan. Tak butuh waktu lama, kabar pun menyebar di koran tentang kematian Tuan pemilik Boerderij Buitenzorg tersebut dan kejadian itu mengharuskan Minke ikut serta ke pengadilan dikarenakan Ia sebagai salah seorang dari 4 saksi yang berada disana.

Banyak surat kabar yang memberitakan bahwa kematian tuan Mellema adalah ulah dari Nyai Ontosoroh yang disengaja supaya Ia mendapatkan Harta dari peninggalannya. Khalayak media massa mulai dari Singapura dan harian Melayu-Tiongkok membuat onar publik sampai terbitlah artikel dari sahabat lamanya yang kini bermusuhan dengannya berisikan tuduhan liar yang mengatakan bahwa Minke adalah seorang benalu yang menumpang hidup dan mencari keuntungan di keluarga tersebut, Ia sosok yang berlagak polos di depan umum dan tak lebih hanya seorang buaya darat. Minke yang tidak terima pun membalas tuduhan tersebut dalam sebuah artikel di dalam koran S.N.v/dD yang mana akan menggemparkan khalayak dikarenakan persoalan ini. Ramainya kasus ini dan banyaknya tekanan dari masyarakat untuk menemukan kebenaran, polisi pada akhirnya harus turun tangan untuk mengusut kasus ini dan diakhiri putusan untuk terjadinya persidangan pada kala itu.

Tiba lah hari persidangan tersebut. Persidangan tidak berjalan sesuai dengan yang Minke harapkan. Pengadilan yang condong memojokan mereka para pribumi, dan tuduhan liar yang ditujukan kepada Nyai Ontosoroh atas tewasnya Tuan Mellema. Nyai Ontosoroh dituduh melakukan pembunuhan suaminya dengan alasan Nyai ingin menguasai segala harta Tuan Mellema, jelas ini sebuah tuduhan yang tidak didasarkan dengan bukti dan alasan yang kuat. Pengadilan bertanya kepada Nyai tentang hubungannya dengan Minke yang ditampilkan di depan pengadilan publik tersebut dengan secara tersirat yang menjijikan dan biadab. Dari sekian banyaknya tanya jawab yang diberikan oleh pengadilan terhadap nyai Ontosoroh tak lain hanyalah pertanyaan yang berfokus kepada persoalan hubungan Minke dan Annelies saja, bahkan mereka menanyakan hal-hal yang seharusnya tidak dipertanyakan di hadapan publik dalam pertanyaan-pertanyaan tersirat, menjijikan dan biadab. Minke mengetahui hal tersebut yang tak lain maksud dan tujuannya adalah hendak membuktikan bahwa ada-tidaknya hubungan kelamin diantara mereka berdua, yang mana itu dianggap sebagai jembatan keikutsertaan dalam tindak pembunuhan tuan Mellema.

Dikarenakan masalah tersebut, Minke sempat dikeluarkan dari H.B.S dikarenakan reputasi Minke yang sudah dikenal orang-orang memiliki hubungan tertentu dengan keluarga Nyai Ontosoro, bahkan hingga terseret sampai kedalam kasus pembunuhan suaminya walau pada akhirnya Minke berhasil lulus dengan menyangdang lulusan terbaik di H.B.S atas bantuan rekannya untuk kembali melanjutkan pendidikan disana.

Setelah perjalanan panjang yang melelahkan, Minke memutuskan untuk menikahi Annelies Mellema setelah merayakan kelulusannya. Perayaan pernikahan itu dilakukan secara besar, sangat besar, bahkan paling besar kala itu di Wonokromo. Minke dan Annelies dinikahkan secara sah dengan adat Islam. Darsam yang bertindak sebagai saksi sekaligus wali menurut hukum islam bagi Annelies. Ibunda Minke datang untuk menghadiri pesta pernikahan anaknya tersebut, begitu pula Nyai yang turut mengeluarkan apapun yang Ia punya dari perusahaannya dalam maksud untuk memeriahkan pesta pernikahan mereka. Enam bulan kemudian datanglah kejadian yang sudah seharusnya terjadi, Annelies dipanggil bersama Nyai untuk menghadiri pengadilan putih. Begitulah yang mesti terjadi akan pasti terjadi, persidangan tersebut memberikan surat dari anak sah Tuan Mellema yaitu Maurits Mellema untuk menyerahkan apa yang sudah ditinggalkan Tuan Mellema kepada ibunya, Pengadilan Putih pun menganggap pernikahan Tuan Mellema dengan Nyai Ontosoroh tidak sah oleh sebab itu hak-hak tersebut pantas diberikan kepada anak-anak dari Tuan Mellema, serta hak atas pengurusan kedua anak dari Nyai Ontosoroh diharuskan untuk diurus oleh Maurits Mellema, juga pernikahan Minke bersama dengan Annelies tidak dianggap sah, walaupun secara Islam sudah sah.

Minke yang kebingungan pun tidak bisa berbuat apa-apa. Nyai Ontosoroh pun sudah mencoba memanggil Advokat yang dirasa hebat namun, tidak sanggup mengatasi masalah macam ini. Minke yang sudah hampir putus asa akhirnya mendapatkan ide dari nyai untuk tetap konsisten melakukan perlawanan dengan kemampuan yang Ia punya yaitu menulis. Minke tidak dapat menulis dalam bahasa Melayu dan oleh sebab itu ia meminta bantuan kepada Kommer, salah satu teman lamanya di S.N.v/dD. Kali Ini fokusnya diganti agar menjadi lebih luas, tidak hanya pada kalangan Eropa, Pribumi juga. Hal ini agar Pribumi sadar akan apa yang sedang dialaminya; penindasan, perampasan, dan ketidak adilan yang menimpanya sebagai sesama pribumi. Minke menulis artikel tentang *Pelanggaran Hukum Islam oleh Hukum Putih* dalam tulisan Belanda dan Bahasa Melayu yang muncul di S.N.v/dD dalam koran Melayu-Belanda. Kemudian, tidak lama dari terbitnya tulisan itu, Kommer, sebagai sahabat Minke, datang. Ia menyampaikan bahwa ia telah menyebar 15 orang di kampung untuk membacakan tulisannya pada para penduduk. Artikel itu memicu kemarahan para Ulama dan Umat Muslim, lalu pada keesokan harinya banyak para ulama' Islam datang ke pengadilan Eropa di Surabaya. Tulisan Minke tersebut telah membangkitkan semangat Ulama Islam dalam membela hak umat islam serta membantu Minke melawan hukum kolonial, mereka memprotes keputusan pengadilan Eropa dan pelaksanaannya oleh pengadilan Surabaya. Namun aksi itu sia-sia, para ulama itu diusir oleh polisi.

Minke dengan gencar tetap menulis sebagai bentuk perlawanannya dan penolakannya terhadap hukum Eropa tersebut, sampai akhirnya tibalah hari pembacaan putusan sidang. Pada akhirnya, Minke dan Nyai kalah oleh dalam pengadilan tersebut, mereka telah berusaha semaksimal mungkin; melawan dengan berbagai macam sumberdaya yang ada walaupun hasil dari putusan tersebut tetap merugikan mereka berdua. Minke yang kehilangan Istrinya dan Nyai yang kehilangan harta dan anak anaknya. Pernikahan Minke yang dianggap sah dalam adat islam tidak diindahkan dan tetap dianggap tidak sah oleh hukum Eropa. Minke dengan konsisten melakukan Dekolonisasi lewat tulisan tulisannya dalam memperjuangkan haknya sebagai seorang pribumi dan juga sebagai seorang suami.

Minke pun dengan giat melakukan penulisan artikel yang berisikan fakta kenyataan yang menimpa pribumi kala itu, dan juga mencoba menyadarkan masyarakat pribumi bahwa segala macam stereotip yang datangnya dari kolonial adalah sesuatu yang salah dan merugikan bangsanya sendiri, hal demikian terbukti dalam dua kasus yang menimpa Minke diatas. Minke yang sadar akan hal itu tak henti-hentinya melakukan penulisan artikel sebagai alat Dekolonisasi dalam upaya menyadarkan masyarakat Pribumi lewat tulisannya, yang mana membuahkan sebuah aksi demonstrasi perlawanan atas penghinaan hukum Islam oleh hukum Putih.

Dekolonisasi Sebagai Bentuk Awal Terjadinya Resistensi

Frantz Fanon dalam teorinya menjelaskan tentang tiga fase seseorang mengalami dekolonisasi, yakni; asimilasi, penemuan jati diri, dan perjuangan, yang nantinya akan menghasilkan perubahan sudut pandang, penolakan, dan perlawanan secara tidak langsung. Penulis menemukan sebuah masalah yang patut untuk dianalisis, yakni resistensi yang terjadi karena sebuah upaya dekolonisasi yang dilakukan oleh Minke secara konsisten lewat tulisannya. Buku Bumi Manusia memperlihakan bahwa Minke mengalami Dekolonisasi diri terhadap lingkungannya atas beberapa peristiwa yang membuat perubahan karakter.

Pertama (I) adalah asimilasi, Minke yang sebagai orang Jawa kehilangan kebudayaannya, bahkan Minke berusaha untuk menghilangkan ke-Jawaannya yang sudah menjadi warisan budaya dari latar belakang keluarganya. Minke yang sejak kecil sudah menempuh pendidikan di sekolah Eropa dan juga siswa H.B.S yang pintar di kelasnya, ia banyak bergaul dan belajar menggunakan bahasa Eropa, mempelajari pendidikan Eropa, Ilmu budaya, serta tata cara hidup seperti orang Eropa. Lalu pada tahap selanjutnya (II) Minke mengalami Penemuan jati diri. Penemuan jati diri ini dilatarbelakangi oleh kejadian-kejadian yang menyadarkannya atas apa yang sesungguhnya terjadi menimpa pribumi atas kekuasaan kolonial. Minke yang disadarkan oleh perilaku Nyai Ontosoroh itu menjadi yakin dan sadar bahwa stereotipnya mengenai gundik yang ia tahu tak berlaku pada Nyai Ontosoroh, yang mengartikan bahwa stereotip yang diberikan pada kala itu pada koloni kepada masyarakat pribumi adalah hal yang salah, dan dapat disanggah dari kehadiran Nyai Ontosoroh. Selain kejadian itu, Minke juga menjadi orang yang mengalami ketidakadilan dan juga diskriminasi atas pernikahannya dengan

Annelies, menjadi tersingkirkan oleh suatu tatanan hukum Eropa dan budaya tersebut membuat Minke sadar akan hilangnya hak dan keadilan yang didapat oleh kaum pribumi. Sehingga munculah fase terakhir dalam perubahan karakter tersebut yaitu Perjuangan (III). Dalam tahap ini karakter Minke menunjukan perjuangannya atas hak seorang Pribumi yang mengalami ketidakadilan dimulai dari tulisannya tentang seorang Gundik yang bernama Ontosoroh yang terbit di harian koran surabaya yang berjudul "*Een Buitengewoon Gwewoone Nyai die Ik ken*", yang berarti "*Seorang Nyai Biasa yang Luar Biasa yang Aku Kenal*".

Perjuangan Minke juga terlihat ketika surat dari pengadilan putih datang dengan gugatan dari Tuan Ir. Maurits Mellema. Dalam kejadian tersebut Minke yang berposisi sebagai suami dari Annelies juga harus turut membantu Nyai Ontosoroh akan hak dan kerja kerasnya selama ini yang ingin direnggut dari dirinya, juga istri kesayangannya yang diharuskan untuk dibawa oleh pengadilan ke Belanda dikarenakan dianggap masih dibawah umur. Minke dan Nyai Ontosoroh tidak terima akan perlakuan Pengadilan Putih terhadap mereka, sehingga Nyai memberikan masukan tentang apa yang harus Minke lakukan untuk melakukan perjuangan perlawanan atas hak mereka kala itu. Minke yang kala itu sudah menjadi pembantu

tetap redaksi koran S.N.v/dD mendapatkan akses dan bantuan dari Tuan Marteen Nijman untuk menyebarluaskan tulisannya yang berjudul *Pelanggaran Hukum Islam oleh Hukum Putih* dalam dalam tulisan Belanda dan Bahasa Melayu yang muncul di S.N.v/dD dalam koran Melayu-Belanda. Kemudian, tidak lama dari terbitnya tulisan itu, Kommer, sebagai sahabat Minke, datang. Ia menyampaikan bahwa ia telah menyebar 15 orang di kampung untuk membacakan tulisannya pada para penduduk. Artikel itu memicu kemarahan para Ulama dan Umat Muslim, lalu pada keesokan harinya banyak para ulama' Islam datang ke pengadilan Eropa di Surabaya. Tulisan Minke tersebut telah membangkitkan semangat Ulama Islam dalam membela hak umat islam serta membantu Minke melawan hukum kolonial, mereka memprotes keputusan pengadilan Eropa dan pelaksanaannya oleh pengadilan Surabaya. Namun aksi itu sia-sia, para ulama itu diusir oleh polisi.

Minke giat melakukan penulisan untuk melakukan perlawanan, dapat dilihat sebuah upaya dekolonisasi yang Minke lakukan disini membuahkan hasil perlawanan/resistensi yang dilakukan oleh para pemuka agama islam yang melakukan demonstrasi ke pengadilan Eropa untuk menuntut hak-hak pribumi sebagai seorang "Islam" yang sadar akan kejadian yang menimpa Minke yang mana ia seorang muslim. Minke berhak untuk memiliki hak atas kepemilikan Annelies Mellema dikarenakan dalam hukum islam ia sah menjadi suami dari wanita tersebut, yang mana hukum Eropa tidak menganggap pernikahan ini sah dan menganggap Annelies dibawah umur dan pernikahannya dengan Minke dianggap tidak sah. Jelas kedua hal ini menimbulkan Kontra dari pihak umat muslim, dan para petinggi dan ulama muslim jelas marah atas apa yang menimpa umatnya sehingga melakukan demonstrasi ke pengadilan tersebut. Walaupun pada akhirnya demonstrasi tersebut gagal karena dibubarkan oleh aparat keamanan pada kala itu, ini membuktikan bahwa bentuk awal terjadinya resistensi dapat dipicu oleh sebuah tindakan dekolonisasi seperti apa yang Minke lakukan di dalam novel ini.

Menurut penulis, dekolonisasi dan resistansi adalah kedua hal yang datangnya dari satu pemikiran yang sama, yaitu rasa Nasionalisme yang tinggi. Hal demikianlah yang membuat terjadinya sebuah pergerakan dalam diri dan juga rasa penolakan terhadap sesuatu yang dipaksakan, sehingga terjadinya bentuk perlawanan. Namun, terdapat pula perbedaan dari kedua hal tersebut; Dekolonisasi adalah sebuah bentuk perlawanan yang dilakukan secara tidak langsung untuk melepaskan sebuah sistem yang mengikat secara perlahan dan konsisten hingga dapat melepaskan sistem yang mengikat tersebut hingga menjadi independen. Sementara, Resistansi adalah sebuah bentuk perlawanan yang dilakukan secara langsung dan terstruktur dalam tujuan yang sama yaitu melepaskan sebuah sistem yang mengikat dengan cara kekerasan dan fatal sehingga pergerakan ini memerlukan sumber daya yang banyak dan perintah yang terstruktur agar semua komponen perlawanan ini bisa terselesaikan dengan baik, juga harus dilakukan secara konsisten agar perlawanan tersebut dapat berhasil.

Dalam hal tersebut, penulis juga berpendapat bahwa Dekolonisasi tidak akan berhasil apabila tidak adanya sebuah bentuk resistensi perlawanan yang terjadi untuk mendukung upaya yang diusahakan. Hal demikian ditunjukan melalui kutipan artikel yang berjudul "*Anticolonial Movements, Africa*" untuk memperkuat pendapat penulis,

> *"Nonsettler colonies like the Gold Coast (Ghana) and Nigeria used constitutional methods, sometimes marked by occasions of militancy and violence, to achieve decolonization." (Line 413-415)*

"The decolonization period also witnessed armed resistance, which occurred in such settler colonies as Kenya, Algeria, Zimbabwe, and Mozambique." (Line 587-589)

Dalam kutipan tersebut dijelaskan bahwa Ghana dan Nigeria menggunakan metode konstitusional dalam upaya melakukan dekolonisasi, walaupun terkadang terjadi kekerasan. Kemudian, dalam kutipan kedua dapat dilihat adanya resistansi bersenjata dalam koloni penjajah seperti Kenya, Aljazair, Zimbabwe, dan Mozambik. Hal demikian mencerminkan perlawanan fisik yang secara langsung terhadap kolonialisme, yang mana menekankan penggunaan kekerasan sebagai bagian dari upaya untuk mencapai kemerdekaan. Hal tersebut juga menjelaskan bahwa Dekolonisasi dan Resistansi bertujuan untuk mengakhiri dominasi Kolonial mau dari segi apapun itu bentuknya, entah dari politik, ekonomi dan sosial. Dijelaskan juga bahwa Dekolonisasi cenderung lebih terfokus pada perubahan struktural dan politik secara luas, sedangkan resistansi dapat melibatkan berbagai taktik, seperti perlawanan bersenjata, protes, boikot, dan pemogokan.

Conclusion

Dekolonisasi Minke dalam novel "Bumi Manusia" merupakan sebuah perjalanan yang melewati banyak proses pada awalnya. Pertemuannya dengan Nyai Ontosoroh dan Annelies Mellema di Wonokromo menjadi titik awal perubahan karakter Minke. Sosoknya yang dulu terpengaruh oleh budaya dan perspektif kolonial dan menginginkan kehidupan dengan gaya Eropa seketika berubah dan seakan sirna. Minke juga mulai menyadari ketidakadilan dan ketidakbenaran dalam pandangan kolonial terhadap bangsanya sendiri, ia menyadari bahwa walaupun ia seorang siswa HBS, ia akan tetap dipandang sebelah mata dikarenakan ke pribumiannya. Lebih lanjut, Minke juga menolak stereotip yang diberlakukan oleh penjajah terhadap Nyai Ontosoroh (seorang gundik), mengangkat martabatnya melalui tulisan di koran, dan mereformasi pikirannya tentang hubungan antara bangsanya dengan budaya Eropa yang pernah ia pelajari dahulu. Ia melakukan perlawanan melalui tulisan yang ia terbitkan secara konsisten dalam membela hak Nyai serta dirinya sendiri.

Perlawanan Minke terhadap penindasan kolonial juga tercermin dalam tindakan langsungnya, baik dalam pertarungan fisik maupun melalui tulisan-tulisannya yang menggugat ketidakadilan masyarakat kolonial di dalam koran S.N.v/d D. Ia memperjuangkan hubungannya yang dianggap tidak sah oleh pengadilan putih. Meskipun Minke dan Nyai Ontosoroh kalah dalam sidang pengadilan, perjuangan mereka merepresentasikan semangat perlawanan dan keberanian dalam menghadapi penindasan kolonial. Dengan demikian, dekolonisasi Minke tidak hanya berarti pembebasan dari belenggu budaya dan pandangan kolonial, tetapi juga merupakan upaya untuk memperjuangkan kemerdekaan, martabat, dan keadilan bagi bangsanya dalam membela hak-hak pribumi yang tertindas. Selanjutnya dalam kesimpulan ini, dapat ditemukan oleh penulis bahwa Dekolonisasi adalah sebuah prasyarat untuk terjadinya sebuah resistansi, akan tetapi Resistansi tidak harus terjadi walaupun dekolonisasi telah dilakukan.

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