PROCEEDINGS

THE 11TH LITERARY STUDIES CONFERENCE
In Collaboration with the Critical Island Studies Consortium

GEOPOLITICS AND LITERATURE:
REIMAGINING THE PAST, PRESENT, AND FUTURE

October 3-4, 2023

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Welcome Note from the University President

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 Literary Studies Conference 11 (LSC 11), which takes up a very timely and stimulating theme: "Geopolitics and Literature: Reimagining the Past, Present and Future." Indeed our world has recently seen a major shift in geopolitics with the rise of Russia, China, and India, and the persistent effort of the US and other Western powers to play a major role in global politics. This new situation, which is full of tension, has reverberated across the world, including our region.

The theme of the Conference might remind us of the saying: "Every time elephants have a fight against each other, it is the grass that actually suffers the most." Yes, this saying reveals a degree of truth, both literally and allegorically. When great powers of the world are at war, it is the ordinary people who bear the brunt. It is mostly ordinary soldiers who die, not generals and high-ranking politicians, who die first in every war. The war in Ukraine has made the lives of so many ordinary people around the world more difficult, the rising price of grains, oil and fertilizers.

Having said this, however, there are always spaces of ambiguities and freedom that are opened, even a space of resistance and creativity, in those conflicting situations. Ordinary people can fight back amidst all the tensions and even wars. They can negotiate their lives in different ways to make meaning on a daily basis. Even under the most adverse situations, like imprisonment and exile, there is a freedom of the mind that is still real for writers and thinkers.

And literature flourishes under the duress of difficult situations like colonialism and the period after, postcolonialism, and the shift of geopolitics. We know the great works of Chinua Achebe, Edward Said, Fanon, Pramoedya Ananta Toer and others, who wrote during the shifting period of colonialism and postcolonialism, a period of deep geopolitical change as well. When great empires are on the brink of collapse, the depth and meaning of this moment cannot be exhausted by political science or history. Literature and language play a distinctive role. We gain a better grasp of the whole range of the human drama involved in the political transition in Afghanistan in the 1980s due to the work of Khaled Hosseini in his bestselling novel *The Kite Runner.* The transformation of global geopolitics has served as a historical background for that change of regime in Afghanistan, including the fall of the monarchy resulted from the Soviet invasion, which led to the chaotic situation in that country, forcing people to flee to Pakistan and many to the US, and the eventual rise of the Taliban. Highlighting other important human aspects in this drama, Hosseini described the unlikely friendship between Amir and Hassan. Amir is the son of a wealthy family that belongs to the Pashtun ethnic group, the largest ethnic group in the country, while Hasan is the son of Amir's father's helper who belongs to the minority Hazara ethnic group. We can call it "friendship under the shadows of great 'empires' and 'powers'". As Hosseini tells it, this is a story of a heart-wrenching redemption that went beyond the borders of empires and political powers.

Language and literature can always tell different stories that are otherwise downplayed or neglected by other forms of human discourses and thoughts. During conflicts and wars and the shifting of global geopolitical power relations, the world of literature cherishes the many more meaningful encounters between diverse and unlikely people. During the conflict between Muslim populations in North Africa and Christian Europe, for example, we found a figure of Leo Africanus, or al-Hassan al-Wazzan (c. 1494 – c. 1554l). He was a Muslim diplomat, traveller, and merchant who was born in Granada, Andalucia, Spain, and lived in Morocco, and yet travelled widely in North Africa. He was captured by the Christian pirates on his way from Egypt back to Morocco. Due to his gifted intelligence, he was brought to live under the patronage of Pope Leo X, baptized a Catholic with none other than the Pope himself as his sponsor. He was known in Europe as Giovanni Leone (John Leo) and enjoyed favour in scholarly Roman society, learned Latin and Italian, and taught Arabic. He managed to write great works, *The Description of Africa* (1550) and *A Geographical History of Africa* (1600). And he eventually returned to North Africa, where he is believed to have reconverted to Islam. His renewed Islamic identity, we might surmise, would have been colored by his many years of living experience and encounters with European culture and Christianity.

Again, the life and works of Hassan al-Wazzan are particularly appealing to us because he navigated between two worlds, in a delicate geopolitical situation marked by political enmities, religio-cultural misunderstanding and prejudice, between the Muslim world and Christian Europe. In the words of Amin Maalouf, a writer and intellectual with cosmopolitan bent, who was mesmerized by this figure and actually wrote a novel about him (entitled "Leo Africanus"):

> I, Hasan the son of Muhammad the weigh-master, I, Jean-Leon de Medici, circumcised at the hand of a barber and baptized at the hand of a pope, I am now called the African, but I am not from Africa, nor from Europe, nor from Arabia. I am also called the Granadan, the Fassi, the Zayyati, but I come from no country, from no city, no tribe. I am the son of the road, my country is the caravan, my life the most unexpected of voyages." (Maalouf, *Leo Africanus*)

These words might strengthen our convictions that the space of freedom, creativity, and meaningful encounter are still possible in our world today, marked by shifting geopolitics. The capacity of literature and language for expression, enlightenment and meaning-making is not demolished by conflicts and tensions. And the vocation of writers and intellectuals, with language and literature at their disposal, become even more crucial for our troubled humanity.

With this conviction, I wish you all a very stimulating and thought-provoking conference. On behalf of the whole academic community of Sanata Dharma University, 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. In a special way, I applaud the wider collaboration that marks this year's LSC, as to include Ateneo de Manila University, Gadjah Mada University and Critical Island Studies Consortium (CIS). In our complex and conflicting world, this spirit of wider collaboration has to be cherished.

God bless us all in our endeavor.
Ad Maiorem Dei Gloriam.

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

Greetings from the Chairs

The Honorable Plenary Speakers,
Respected Parallel Presenters,
Distinguished Guests,
Valued Participants,
and Esteemed Committee Members of the
11th LSC 2023.

The Honorable Plenary Speakers, Respected Parallel Presenters, Distinguished Guests, Valued Participants, and Esteemed Committee Members of the 11th LSC 2023.

We are profoundly honored to extend a warm welcome to each participant at the 11th Literary Studies Conference (LSC 11). This occasion marks a significant milestone as we reconvene both virtually and in person, following a period of three years in a virtual format due to the pandemic.

The Literary Studies Conference is an annual scholarly gathering organized by the English Letters Department and the Graduate Program of English Language Studies, Universitas Sanata Dharma. This year's LSC holds a distinctive significance, as we are forging collaboration with the Consortium of Critical Island Studies (CIS) and Universitas Gadjah Mada, as a part of "Thinking Islandic" conference.

LSC 11 seeks to critically examine the interplay between literature and geopolitics, encapsulated in its thematic focus, "Literature and Geopolitics: Reimagining the Past, Present, and Future". This theme highlights how global issues and challenges are reshaping global geopolitics and calls for exploration of their impacts on language, literature, and culture.

We believe that this conference will serve as a fertile ground for participants to disseminate their insights, viewpoints, and scholarly point of view, thereby fostering a deeper understanding of the geopolitical shifts and their ramifications within the realm of literary studies. Furthermore, we anticipate that LSC 11 will accelerate potential scholarly collaborations, forge friendships, and facilitate the acquisition of enriching experiences for all attendees.

We would like to extend our heartfelt gratitude to our keynote speakers: Ian Buchanan from Wollongong University (Australia) and Dalan M. Perangin-angin from Universitas Sanata Dharma (Indonesia), along with the invited CIS speakers, the parallel session presenters, and all participants for sharing their expertise and knowledge during this conference. Their remarkable academic journey through the fields of literature, language, culture, and translation offers the quest to explore new possibilities, cultivate innovative practices, and overcome the predicament afflicting contemporary society.

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

the committee members, whose unwavering dedication and magnanimous contributions have been instrumental in bringing this conference to fruition.

On behalf of the LSC conference committee, we extend our heartfelt appreciation to each one of you for joining the conference. We hope that you love attending the conference as much as we loved organizing it together. We also want to extend our gratitude for your invaluable and endless support, contributions, and most importantly, your active participation, which has been pivotal to the success of this conference.

We hope that you will have a both enriching and meaningful experience throughout the duration of the conference.

Yogyakarta, 3 October 2023
Diksita Galuh Nirwinastu and **Catharina Brameswari**
Conference Committee, Co-Chairs

Table of Contents

The Analysis of Asian American Representation by MCU Through Shang Chi and The Legend of The Ten Rings (2021)

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Abstract

Besana et al. (2019) stated that film representations of Asian Americans can significantly influence development by shaping how individuals view themselves and other groups view Asian Americans. As it has been in real life, Asian Americans are being discriminated against and underappreciated, whether it is just in normal day life such as the workplace, environment, and many more. In the movie Shang-Chi and the Legend of The Ten Rings, *Asian American is represented by an Asian person as a superhero who plays a leading role in the film. Researchers are interested in discussing the representation that the Marvel Cinematic Universe wants to deliver by making Asian Americans the main characters in superhero films. This study attempts to analyze the Asian Americans towards Hollywood film industries. Hypothetically this study makes the presence of Shang-Chi supports the Asian American people in the US to be less discriminated against. The character of Shang Chi, as portrayed in the Marvel Cinematic Universe, was played by actor Simu Liu who is a Canadian actor of Chinese descent. In contrast to the stereotypes in the original material, the film intended to present a realistic and respectful picture of Asian characters and culture. In addition to providing the action and adventure that the MCU is known for, it was hoped that the movie would examine Shang Chi's identity as an Asian American and his connection to his history.*

Keywords*: Asian American, Shang-Chi, Ideology, Marvel Cinematic Universe, Film Studies*

Introduction

Asian American in general is a term to describe an Asian person whose ancestors migrated from their original homeland into America. The first migration of Asian people into America began in the 1800s, according to Shirley Jennifer Lim (2008) Asian immigration to the United States was not intended to be permanent, and it was not intended for there to be settlement colonies, under the auspices of the American racial dictatorship of the nineteenth century.

Furthermore, Asian Americans just like any other ethnicity and racial minority in America have been subjected to various stereotypes. According to Yen (2000), there have been two broad categories which have been loosely labelled as Asian American. Those are the "model minority" and

"yellow peril" stereotypes. The model minority stereotypes are described in certain minority groups, particularly Asian Americans, who have achieved a higher level of success and socioeconomic status in American society, compared to other minority groups. This stereotype portrays Asian Americans as hard-working, obedient, high-achieving, and law-abiding citizens. It implies that they overcame discrimination and other obstacles to succeed on their own. Although this stereotype may appear to be favourable on the surface, it can also be detrimental since it oversimplifies the variety of experiences that Asian Americans have and minimizes any difficulties or discrimination they may encounter.

Different from yellow peril, it is more traditional that dates back to the late 19th and early 20th centuries. It was used to portray apprehension about East Asians as a threat to Western civilisation, especially the Chinese and the Japanese. This anxiety was frequently rooted in racist and xenophobic ideologies that portrayed Asians as an evil force that needed to be contained or eliminated. Both of these terms highlight the complex and sometimes problematic ways in which Asian and Asian American communities have been portrayed and perceived in Western societies. It's important to recognize and challenge stereotypes and biases associated with these terms and to promote a more nuanced understanding of the diverse experiences and contributions of Asian and Asian American individuals.

Asian American is also defined as a race as we explained before, but in this sense, many do not fully understand the Asian American term, usually when referring to the Asian American race, it leans towards one race, namely the Chinese race, which is inaccurate. Asian Americans also consist of many races including Indian, Chinese, Taiwanese, Indonesian, Filipino, etc. The misconception that Asian Americans consist of only one race, namely Chinese, has an impact on other Asian Americans who are a minority group living in America.

Furthermore, this paper will discuss Asian Americans in the Marvel Cinematic Universe (MCU) movie entitled Shang Chi the Legends of the Ten Rings. The film has been praised as a representational pioneer for the Asian American community since it features an Asian lead and dives into a rich cultural context while exploring themes of family, loyalty, and belonging. In this paper, the researchers will analyze the representation of Asian Americans in "Shang Chi The Legend Of the Ten Rings (2021) Film".

In "Shang Chi and the Legend of the Ten Rings." Shang Chi is portrayed as a young man living in San Francisco. He tries to lead a normal life away from his father's criminal legacy and the Ten Rings organization. However, when he is drawn back into that world, he must confront his past and the destiny that awaits him. The actor, Simu Liu portrays Shang Chi in the film, bringing depth and charisma to the character, Shang Chi's journey in the film is both a personal one, as he grapples with his upbringing, the legacy and a heroic one. Simu Liu is a Canadian actor, writer, and stuntman who gained widespread recognition for his role as the titular character in the Marvel Cinematic Universe film, he was born in Harbin, China and immigrated to Canada with his family at the age of five.

According to Hogerle (2019) on Asian American in film industries, an annual Asian American film festival hosted in San Francisco since 1982, provides an especially interesting case study, connecting processes of remembering and forgetting to experiences of migration and diaspora. With the existence of films that present who are of Asian American blood, it becomes much needed in the media. For Asian American seeing characters on TV who resemble them and relate to their

experiences may be motivating and reassuring. Not only that, these films showcase the diverse experiences and stories within the Asian American community (especially in China). They highlight the nuances of different cultures, generations, and backgrounds and help to broaden the understanding.

In summary, Asian American movies are essential for promoting diversity, encouraging cultural interaction, and giving marginalized voices a voice. They enrich the world of cinema with a variety of stories and viewpoints while helping to create a more inclusive and compassionate society. Ryback (2022) stated that China is one of the key economic superpowers in the world. For the second year in a row, it is the leader in the global film industry market with $ 7.4 billion in box office revenue. This proves that not only from their country but even actors with Asian blood can play roles in the Hollywood film industry and make quality and worthy films. On the other hand, China has a long history of scepticism toward Western principles. China's appeal to potential partners is limited by barriers to market entry, such as the death of streaming services, and storyline restrictions brought on by the strict regulation of several themes, including violence, drug use, homosexuality, and sexual abuse.

For a better understanding of the topic discussed, this paper uses representation theory by Stuart Hall as the writer feels it is the most suitable to the related topic. Furthermore, there have been recent studies that discuss Asian American media representations. One of the papers is entitled Mockery, Deviants, Aliens, and Asians in Marvel Films: A Media Analysis of Asian Representation by David Ka Lo Shek which discusses Asian representation in media specifically in Marvel films.

Another researcher who has a similar topic, Bawelle (2022) hypothesized that there is uncertainty about whether MCU wants to present Asian Americans for tokenism purposes or genuinely wants to provide a place for Asian Americans to be regarded as superheroes. Bawelle also stated that the MCU's production of Asian superheroes is something necessary to face the anti-Asian movement during the post-pandemic years.

Furthermore, Nguyen (2022) in her thesis explains that the identity of Asian Americans is broad and come with a variety of story to be told, but there are still limitations to expanding the perspectives of Asian American identity to industries, this problem was the cause of the different recurring tropes and stereotypes. She also said that to explore the limitations and advancement it's necessary to look closely at the context of the representation of Asian Americans through film and Asian American history. However, Nguyen in her thesis is more to talk about the portrayal of the overall Asian American experiences and the construction of the identity of Asian Americans.

Methodology

The research was conducted by watching the film Shang Chi and The Legend of The Ten Rings in its entirety whilst analyzing the scenes and dialogues to analyze the film by using representation. Hall stated that "the term representation is to describe the complex ways in which the mass media not only present images but how they are actually engaged in re-presenting images that have multiple meanings, especially when it comes to meanings about race and ethnicity". (Campbell, 2017). Stuart Hall's Representation theory in this paper is used to better understand what the film offers by representing Asian Americans as well as the stereotypes and how it relate to the real-life

conditions of the Asian Americans in the USA. It is also used to support the argument presented in this research.

In addition, this research used a qualitative descriptive methodology that included data in the form of scenes and dialogues. This research analyzes the representation of Asian Americans in the Marvel Cinematic Universe Shang-Chi and the Legend of the Ten Rings by Destin Daniel Cretton. The researchers examined the material fully by watching the film in its entirety which is the main source of the data, as the data contained are the characters' scenes and dialogues. Afterwards, the writers read additional material to correlate what the writers understand with some of the sources and combine the data gathered into descriptive analysis. The film "Shang-Chi and the Legends of the Ten Rings (2021)" is used as the main data source and supporting data sources such as journals and articles as the secondary sources to support the research.

Results and Discussion

Discussing the results and implications of Asian American issues is an important topic. After watching the film and observing every scene in the film, researchers decided to pick some of the scenes of the film and analyze the meaning of the scene. There are some scenes that researchers consider representing Asian American stereotypes. The representation of Asian Americans in media and popular culture has been a topic of discussion for many years. While progress has been made, there's still a lack of accurate and diverse representation. Stereotypes and typecasting persist, limiting the range of roles available to Asian American actors and reinforcing narrow perceptions of their identities. however, the success of the film "Shang-Chi and the Legends Of the Ten Rings" demonstrates a growing demand for more authentic and diverse representation.

The use of Mandarin and the incorporation of Chinese culture are particularly noteworthy. The films avoid many of the common stereotypes associated with Asian characters in Hollywood, portraying complex and relatable individuals. This cultural authenticity is a triumph for the film and a significant step towards diversity in the superhero genre. Discussing Asian American identity and experiences involves recognizing their diversity, challenging stereotypes, addressing discrimination, acknowledging disparities, and celebrating their contributions. Asian Americans continue to shape and enrich American society while advocating for greater representation and social equity.

Scene and Data in the Film

"Shang - Chi and the Legend of the Ten Rings" received significant attention and praise for its efforts to break away from traditional Asian stereotypes in Hollywood. However, it's essential to note that no film is entirely free of stereotypes or tropes, and individuals' perceptions of stereotypes can vary. Here are some aspects to consider regarding stereotypes in the film:
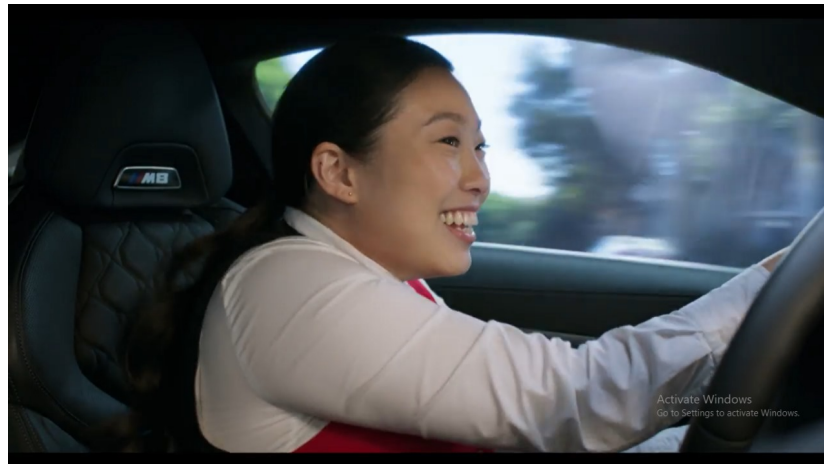
Image 1.1

In this scene it is evident that the film shows the stereotype of Asian Americans as bad drivers on the road. When Katy becomes a Vale employee and sees a nice car, she decides to try the car and misbehave on the streets. Its a typical Asian when driving a vehicle on the road. Driving skills and behaviours are not determined by one race or ethnicity but are influenced by various factors, including individual experience, training, education, and the local driving culture environment.

Image 1.2

In this scene Katy and her mother spoke Chinese in her home. It can be seen in the scene that Katy is a descendant of a Chinese family, and when gathering with her family Katy will speak Chinese like in her hometown. When Asian people meet their family members, especially in more traditional or culturally rooted families, they often use their mother tongue or native language for several reasons like, respect for elders, preserving family values, comfort and familiarity, etc. It's important to note that these practices can vary among different Asian cultures and families. While some may place a strong emphasis on using the mother tongue, others may be more flexible and comfortable using other languages.

Image 1.3

In this scene Katy and Shaun are working as a valet, in this scene we can see that the stereotype "model minority" is represented, as mentioned above "model minority" is a term to describe minority groups, particularly Asian Americans, have achieved a higher level of success and socioeconomic status in American society group that achieve a successful in economic through their professionality. It depicts Katy and Shaun as hard-working Asian American.

Image 1.4

In this scene Shaun, Katy and Wong sing *Hotel California* by Eagles in a karaoke room. Karaoke is a popular form of entertainment in many Asian countries and among Asian communities around the world. Karaoke has become a cultural tradition in many Asian countries, with karaoke bars and lounges readily available. It's often considered a way to celebrate special occasions or simply unwind after a long day. It's often done with friends, family, or co-workers to make it a bonding experience. Important to remember that karaoke is often linked with Asian culture, and people from many different cultural backgrounds can participate in it. Karaoke is a universal form of entertainment that unites people through the joy of music and singing and its appeal cuts beyond cultural borders.

Image 1.5

In this scene when Wenwu of the Ten Rings arrived to release the Dweller in Darkness, he used his rings to push his son Shang Chi into the lake. While in the lake, Shang Chi met the Great Protector, who brought him back to the surface and allowed him to confront his father. In ancient Chinese culture, dragons were associated with the power of sacred deities as well as emperors believed to be children of heaven. Great Protector was often told to have the power to control wind and water, to rule the sky, and to flow water in rivers, lakes and waterfalls. By Chinese people themselves, dragons have symbolized power, virtue, wisdom, strength and good fortune for thousands of years until today.

While "Shang - Chi" made significant strides in presenting Asian characters in a positive and authentic light, it's essential to remember that stereotypes can still persist in subtle ways. Different viewers may have varying interpretations and perspective on how the film handles certain themes and elements. Overall, "Shang - Chi and the Legend Of the Ten Rings" has been praised for its efforts to present a more diverse and nuanced portrayal of Asian and Asian American characters in Hollywood films

Conclusion

Overall, Asian American movies are essential for promoting diversity, encouraging cultural interaction, and giving marginalized voices a voice. They enrich the world of cinema with a variety of stories and viewpoints while helping to create a more inclusive and compassionate society. Roundly, "Shang - Chi and The Legend Of the Ten Rings" provides an interesting representation of Asian Americans, this film effectively depicts Asian stereotypes by showing a related scene to characters who are Asian American. Although the film is about a superhero who wants to save his father and fail his mission, it can be noticed that the main character and supporting characters are of Asian descent, from the setting, mythological creatures, beliefs, and cultures are even shown and there may be subtle instances that reinforce stereotypes of Asian Americans. This research highlights the importance of Asian American representation in the Hollywood film industry. The film "Shang - Chi The Legends Of the Ten Rings" is one example of the success of the film world without comparing certain races and ethnicities, so that the audience can recognize and appreciate the differences that exist in every human being. In this film, you can still take different research topics, such as ecocriticism showing the mythological creatures in Ta Lo with Chinese belief. We hope there will be further opportunities to develop our research regarding the use of this topic.

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Woman's Fight Portrayal through Negotiation Between The Character in "*Para Penjual Rumah Ustazah Nung*"

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Abstract

In patriarchal cultures, women are expected to submit to male authority. Women frequently lack the freedom to voice their opinions and make decisions. Without exception, this phenomenon can also happen in the scope of private space such as family. Ustazah Nung's refusal to sell the home she owns in Ben Sohib's short story, "Para Penjual Rumah Ustazah Nung," serves as a portrayal of a woman's bravery in standing against men's authority. On the other hand, Ustazah Nung's failure to convince herself to keep her home away from men's demands is an allegory of a woman being silenced. It highlights women's hardships and dilemmas in voicing their rights. Furthermore, this story highlights the oppressive aspects toward women through marriage culture such as inheritance and property rights for a woman. The fairness in the distribution of property rights has been one of the issues, including domestic violence, affairs, and divorce. In order to understand how the portrayal of injustice has been rooted in the culture, particularly for women, this short story will be further analyzed from the perspective of feminist ethics of care theory by Carol Gilligan through the problem and issues of gender discrimination in the negotiation between characters in the short story.

Keywords: *negotiation, inheritance, ethics of care, gender discrimination, feminism*

Introduction

Limited freedom to express opinions puts women in the experience of subordination. This happens because of the patriarchal hierarchy that emerges in society. In the short story "*Para Penjual Rumah Ustazah Nung*", the male characters, are put in the position of the decision-makers on any occasion. In this short story, each character offers an overview of the patriarchal hierarchy that has been running from the past to the present. Abdulah, the youngest son in the family portrayed as the culprit of patriarchy for not letting his mother, Ustazah Nung have an option. Ustazah Nung as a mother and the family's eldest woman depicts fewer opportunities for women to have opinions. As the name goes with the term "Ustazah", the story consists of a background culture of the Islamic religion.

Islam religion is known for its thick patriarchal system. The majority of Indonesia's population adheres to Islam, forming a collective awareness and consciousness through cultural, law, and legal aspects that men are placed as people who have more advantages than women. In this short story, inheritance is one of the highlighted issues that cornered women to have their own rights. The faded

sense of justice for women is illustrated through the short story that is humorously written by Ben Sohib.

According to Putri et al. (2020), the journal discusses one of Islam's inheritance laws, namely "manasakhat." As-sayyid Asy-Syarif defines munasakhat as "transferring part of the heir to the person who inherited it due to his death before the distribution of inheritance was carried out" (Rizani, 2018). The wife receives 1/8 of the deceased husband's property in exchange for the specific amount of joint inheritance. Under Islamic law, daughters typically inherit half of the share of the son. The small amount of inheritance must be discussed to question its equality, especially for the women's side. The short story has the same topic considering Ustazah Nung as a widow who raised her children on her own. This sense of justice was not reflected in the determination of the case.

John R. Bowen and Arskal Salim (2019) also address inheritance law in the adat system. According to them, adat systems frequently provided only sons the right to hold land, though women had certain inheritance rights in general. In some communities, inheritance and rank were passed down through women, though not always under their control. Benda-Beckmann (1979), Ilahiane (2004), Peters (1978), and Mundy (1988) view this through how women gain access to property, such as the standard property system, patron-client relationships, property distribution rules, and kinship system. The truth is a complete contradiction of equal rights, with Ustazah Nung being the victim of oppression throughout the short story. Ustazah Nung has to let go of the house she owns and distribute it to her children.

According to Annelies Moor's (1995) study of Palestinian women, inheriting property can be a sign of a woman's social status, indicating that she comes from a wealthy, high-status family, or it can indicate that she is in a weak situation and must claim property to survive - but even then, she is likely to lose the property to her more powerful brothers or cousins. Again, men wield more authority than women. Women's existence is simply temporary and does not count as a major issue as an individual human being.

The journals above mainly take a look at the Islamic law and legal side. Although the short story "Para Penjual Rumah Ustazah Nung" does not explicitly mention the inheritance law in Islam, it highlights the portrayal of women having a different amount of space to speak compared to men. To find the new gap, this journal will analyze how literature works such as how a short story can portray a new perspective on the oppression of a woman through the aspects of feminist care ethics. As a woman is not given the right to express an opinion, a gap in gender equality appears as a result.

Methodology

This study investigates the women's oppression in society that appears in the short story through a close reading using a feminist lens by Carol Gillian. The issues of patriarchy and property inheritance also oppressed women in social cultures appear in "Para Penjual Rumah Ustazah Nung" by Ben Sohib. The short story and Journal Articles are the Data. Qualitative research is done and provides data collection such as discussion through the problem portrayed in the short story such as the characters' patriarch description from the written acts to the dialog, women's negotiating space, and women's ethics of care that has been coined by Carol Gilligan.

According to Carol Gilligan (1982) in her book, "In a Different Voice, Psychological Theory",

there are three stages to reaching maturity of morality.

1. Preconventional morality
   This stage is when a woman seeks the true self or "who they are". Usually, this phase allows women to choose their own self-interest.
2. Conventional morality
   The conventional morality is the stage when a woman has the dilemma of being the irresponsible self and has the urge to care more about others. This phase allows women to find a solution where no one is hurt, leading to self-sacrifice.
3. Postconventional morality
   The final stage is when a woman is responsible for the consequences of her own choices. During this stage, after considering the consequences of whether someone will get hurt or not, women tend to care and put others first rather than caring for themselves.

Results and Discussion

Patriarch Character

The kinship system in the short story reveals how the family system works. In the short story, the person who holds the role of the patriarch is Abdulah. Abdulah or Dulah for short, is the youngest son of the family. Although Ustazah Nung is the mother and the eldest of the family, her opinion is less valued and less heard among her youngest son, Dulah. Ustazah Nung is a mother who grows four kids independently after her deceased husband. According to Marcoes (1992), ustazah is a woman who has mastered Islamic religious science and activities and is the wife of a "kiai" or "ustad", the male version of ustazah. Ustazah Nung encountered a weak position because Dulah kept repeating demands to sell the house. When talking about "Ustazah", the person that has the title is well known as a woman to holds the accountability of spreading the religious education in a place.

> *"Ketiga kakaknya, dua perempuan dan satu laki-laki, dibuat tak berkutik dan hanya bisa pasrah saat sang ibu akhirnya menuruti keinginannya: menjual rumah pusaka."*

> *"His three older siblings, two girls, and one boy, were left speechless and could only surrender when their mother finally complied with his (Dulah) wishes: to sell the heirloom house."*

In this short story, the dialogue shows that Ustazah Nung surrenders to keep the property she owns. Ustazah Nung was cornered by Dulah's persuasions and kept forcing things that were not with his permission. Feeling hopeless, Ustazah Nung gave up and decided to keep selling the property belonging to her late husband and divide the inheritance rights for her children. Besides the demands, Ustazah Nung might feel guilty as she feels that a mother should nurture and provide necessities to their children. To this day, inheritance law remains discussed among other people. How much is the measurement for people to distribute their inheritance property to reach justice? Why do woman gets a little amount of inheritance compared to the other man? In a healthy environment, especially in a private space such as a family where there will be various kinds of problems appears, what kind of agreement do they reach?

The description of the patriarchal system also appears in Dulah and Hilda's marriage. The

typical husband is the breadwinner of the family, while the wife stays at home and does work in the kitchen most of the time.

- *"… Abdulah berhasil mengelola warung itu dengan baik."*
  "…, Abdulah succeeded in managing his stall."
- *"…Saat Abdulah ke dapur hendak mengambil segelas air pada satu sore di hari Minggu, Hilda yang sedang mencuci wajan bertanya, …."*
  "…Abdulah went to the kitchen to get a glass of water. Hilda, who was washing a wok, asked …."
- *"Hantaman punggung wajan di mulutnya itu begitu keras, dua gigi depannya langsung rompal."*
  "The back of the wok hit Abdulah's mouth with such force that it broke his two front teeth".

Here, the author describes the stereotype of a woman who must work in the kitchen. Woman has to serve man the necessities such as preparing food and house chores.

The Negotiating space

Ustazah Nung, Abdulah, and the other relatives' negotiation

The effective communication of negotiation is to reach a deal with each party and consider the fairness they get. Here, all three siblings except Dulah give support to their mother to not sell the house. Male dominance in making decisions appears in the passage of the short story.

"Kau tak memikirkan Umi?" tanya salah seorang kakak perempuanya.
"Umi bitsa membeli rumah kecil di kampung dekat-dekat tsini. Buat apa rumah tsebesar ini jika penghuninya cuma Umi dan Dulah? Lagipula, kalau nanti menikah Dulah kan juga ingin punya rumah tsendiri, punya mobil, punya utsaha, tseperti kalian semua!"
…
"Tapi Umi belum tentu betah di rumah baru," sergah kakak perempuan yang lainnya.
…
"Kami semua memikirkan hidupmu, dan kau bebas mengawini setan mana pun yang kau suka, tapi jelas kami tak setuju dengan usulmu menjual rumah ini, kita juga harus memikirkan kehidupan Umi!" kata kakak perempuannya yang pertama.

English Translation:

"Don't you ever think about Umi?" asked one of his sisters.
"Mother can buy a thmall houth in the nearby village. Why do we need a houth thith big when only Umi and Dulah live in it? Moreover, after getting married, Dulah altho wanth to get hith own houth, hith own car, hith own buthineth, juth like you all!"
…
"But Umi might not be comfortable in a new house," snapped his other sister.
…
"We all think about your life, and you are free to marry any bitch you desire," his oldest sister said. "But we absolutely do not agree with your proposal to sell this house. We also need to

think about Umi's life!," said the first daughter.

Here, the characterization of Dulah is portrayed clearly in the dialog of the short story. A grownup man, 38 years old having a childlike personality illustrates how childish Dulah is. Dulah also gaslighted her mother to feel pity for himself. Notice that the characters who voice the disagreement are the daughters, the decision is single-handed and neglected by a man. The scenario draws a conclusion for silencing the woman's side as if her opinion does not matter. Ustazah Nung was not able to control the pressure she got after several debates with Dulah, even with the support of the three elder children. Here, women experience subordination by men.

Ustazah Nung and broker negotiation

The land brokers, Bang Sanip and his friend consistently negotiate and ask Ustazah Nung to sell the house. Once again, the character who insists on letting go of the property is a man. During this time, Ustazah Nung can still maintain her unwillingness to sell the house.

- *"Ini kesempatan emas, harganya bagus. Ustazah bisa membeli rumah baru, naik haji lagi atau umroh. Sisa uang Ustazah bisa disimpan di bank syariah, tujuh turunan tidak bakal habis," bujuk Bang Sanip pada suatu sore. Sudah tiga kali dia bersama dua temannya datang menemui Ustazah Nung dalam setahun ini.*

  "This is a golden opportunity; the price is attractive," Bank Sanip had urged Ustazah many times. "You could buy a new house, go on a hajj, a pilgrimage. The rest of the money could be deposited in a shariah, an Islamic bank, and would last for more than seven generations." Bank Sanip and two of his brokers were now on their third visit to Ustazah's house.

- *"Aku masih betah di sini," jawab Ustazah Nung.*

  "I still like to live here," answered Ustazah Nung.

- *Bang Sanip dan kedua rekannya meninggalkan Ustazah Nung setelah menenggak habis air putih yang disuguhkan, tapi tenggorokannya masih terasa kering. Air liurnya nyaris habis setelah hampir satu jam dia merayu Ustazah Nung dengan berbagai jurus agar mau melepas rumahnya. Tapi perempuan berkerudung itu seperti tidak mengenal kalimat lain kecuali, "Aku masih betah di sini".*

  Bang Sanip and the brokers left Ustazah Nung's house. They had finished drinking the water she served them, but their mouths were still dry. They had spent almost an hour trying to persuade Ustazah Nung to sell her house, but the veiled woman didn't seem to know anything else to say than, "I still like to live here."

Women's ethics of care

As the conflict of the short story mainly focuses on Ustazah Nung's conflict internalization dilemma in selling her house, Gilligan's theory (1982) argued that women approached ethical

problems differently from men. This can be traced from the short story when Ustazah Nung faces pre-conventional morality, the beginning phase of moral development. It is highlighted after she refuses to sell the house because of the memories and how she feels living in the house she lived with her past husband.

- "Aku masih betah di sini," jawab Ustazah Nung.
  "I still like to live here," answered Ustazah Nung.
- Tapi perempuan berkerudung itu seperti tidak mengenal kalimat lain kecuali, "Aku masih betah di sini".
  but the veiled woman didn't seem to know anything else to say than, "I still like to live here.

This first stage put Ustazah Nung's self-interest and her own needs first. The next part of the story develops into a conventional morality stage as she feels bad when her son's needs are not fulfilled. She does not appear in the debates and negotiations between the children get tense. Ustazah Nung reaches the nearby point where she needs to do a job as a mother who takes care of their children. The stage peaked at postconventional morality where Ustazah Nung as the woman realizes that she needs to take responsibility for caring for her own child which leads her to sacrifice and give up her opinion.

- "Akan kujual rumah ini, dan kubagikan uangnya sesuai hak waris masing-masing!" akhirnya Ustazah Nung ambil keputusan. Perempuan tua itu berbicara tegas dan lantang, dengan suara bergetar."

  "I will sell this house and divide the proceeds according to your rightful share of inheritance." The old woman's voice cracked with emotion.

Conclusion

Limited freedom that has been constructed in society for expressing opinions puts women in the experience of subordination. Communication also holds the accountability to understand a person no matter what their background culture, environment, or gender to avoid misunderstanding. Building a healthy relationship, empathy, interdependence of people, and care enhances a harmonious environment to keep the society functioning. From the short story, the fact that Ustazah Nung has failure to convince herself to keep her home away from men's demands is an allegory of a woman being silenced. The pattern of woman being cornered from each opinion creates a barrier of limited freedom to express opinions. Further research and discussion are recommended and should be conducted. Especially related with the inheritance law between man, woman, child, parents, or even relatives that distributed to reach a fair share. Woman are still in a battle of fighting for their freedom of expression.

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The Second Home: Transnational Mobility in *Finding 'Ohana* (2021)

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Abstract

The mobility of transnational families not only signifies spatial change but also cultural transformation. This study examines the representation of transnational mobility in the film Finding 'Ohana (2021), directed by Jade Weng, which follows the journey of four teenagers in Hawaii. Existing research on the film has predominantly focused on linguistic aspects, highlighting the need for a comprehensive study in this area. This research aims to demonstrate how the film portrays the acceptance of a second home by Pili and Ioane, siblings raised in New York, as they decide to visit Hawaii. Upon encountering Casper and Hana, Pili and Ioane embark on a joint expedition in Hawaii's sacred cave, inspired by a long-concealed journal that reveals secrets about the cave's mysterious treasures. Despite finding gold and other artifacts, they return home empty-handed, having gained a deeper understanding of Hawaiian beliefs and traditions. The analysis refers to Jay's transnational literature to examine the dialogues and cinematography that underscore the film's emphasis on the significance of mobility. This research finds that the siblings' migration from New York to Hawaii has transformed their perception of their homeland, rekindling a sense of belonging that had faded over time. Furthermore, it becomes evident that transnational mobility influences one's understanding of their native culture, as exemplified through Pili and Ioane's exploration of Hawaii during their cave adventure. Consequently, the siblings undergo a shift in their initial stance, ultimately choosing to remain with their mother and Papa.

Keywords: Transnational mobility; Film; Finding 'Ohana; Home

Introduction

Finding 'Ohana, released in 2021 and directed by Jude Weng, assumes the role of a significant cultural artifact, meriting attention for its narrative exploration. Acknowledged as the Best Hawaii film of 2022, the film embarks on a poignant odyssey undertaken by the Pili and Ioane siblings, encapsulating their quest to construct a second home. This thematic expedition unfolds amidst the backdrop of their Hawaiian hometown, a setting that accentuates their profound sense of displacement, given their prior allegiance to New York as their authentic domicile. This relocation initiates a profound reconnection with their ancestral roots and an earnest reassessment of their family's cultural patrimony. In the shadow of their father's untimely demise, Pili grapples with the stark limitations characterizing her recollections and knowledge pertaining to her paternal lineage.

The seemingly inconspicuous shift from the bustling streets of New York to the serene

landscapes of Hawaii serves as a pivotal juncture in *Finding 'Ohana,* evoking a profound cultural disorientation not only for the protagonists, Pili and Ioane but also for their grandfather, Kimo. The film's narrative not only chronicles the reverberations of this transnational mobility on the siblings' determination to establish roots in Hawaii but also nuances their evolving perceptions of the island as a surrogate homeland. These nuanced thematic explorations within the film prompt a scholarly inquiry into its underlying themes and narratives. Paradoxically, despite its recent debut and distinctiveness, *Finding 'Ohana* has thus far garnered limited academic scrutiny, particularly from the purview of literary analysis. The extant discourse predominantly comprises critical appraisals disseminated through online periodicals and newspapers. For instance, in a review by Turner (2021), the film's portrayal of a tangible sense of grief is underscored, encompassing not only the loss of a beloved family member but also the intricate nuances of a fractured connection to one's ancestral heritage and familial legacy.

In addition to these themes, the film delves into the cultural identity conveyed through the relationship between Leilani and Kimo, exploring the nuances of the daughter-father dynamic. Contrary to their mother's initial plans, Pili and Ioane's dissatisfaction with remaining in Hawaii emerges as a significant plot point. As Minow (2021) observes, *Finding 'Ohana* not only examines the intricate dynamics within nuclear and extended families but also contemplates questions of identity and tradition within larger familial contexts. Moreover, Minow suggests that the film's four teenage protagonists symbolize a moral compass, emphasizing what is morally right rather than what is merely feasible. The review also elucidates various cinematic techniques employed to enrich the film's thematic depth.

While extant studies and articles on *Finding 'Ohana* have primarily centered on its contribution to Hawaiian cinema and linguistic aspects, they have yet to comprehensively address the themes of transnational mobility and unhomeliness embodied by Pili and Ioane. Consequently, this research endeavors to bridge this gap by drawing upon Jay's concept of transnational mobility and Bhabha's notion of unhomeliness on both a conceptual and literary level. The Transnational Mobility Theory will illuminate the film's exploration of diaspora and displacement through the characters' adventures, while the concept of unhomeliness will provide a nuanced understanding of transnational mobility within the context of *Finding 'Ohana.* The central inquiry guiding this research is, "How did transnational mobility influence the decisions made by Pili and Ioane?"

Methodology

For a conceptual article, this is substituted by the headings related to the topics discussed. For a research paper, this part presents the methodology of the research that covers its approach, data collection, and data analysis. The author has to elaborate clearly how particular approach suits the data. The description of data collection and analysis should be thoroughly explained here.

This study operates within the expansive purview of postcolonial and film studies, a multidisciplinary domain that engages with the intersection of cinema and postcolonial narratives. The discussion will offer an examination of selected scenes from the film, juxtaposing their thematic underpinnings with real-world instances of transnational mobility. These scenes will be analyzed not merely for their narrative content but also for the manner in which they are skillfully constructed and presented to the viewer. The analytical framework employed herein draws upon the theoretical insights of Jay regarding transnational mobility and Bhabha's *The Location of Culture.* These

references are instrumental in contextualizing the film's exploration of issues inherent to transnational families and the complex choices that individuals must grapple with as they endeavor to define and forge a sense of home. Jay's perspective on transnational mobility serves as a foundational pillar, elucidating salient points as manifested through the cinematic narrative. In this scholarly endeavor, the film becomes a lens through which we can scrutinize the intricate dynamics of transnational experiences, thus contributing to a broader understanding of the multifaceted issues confronting individuals navigating the terrain of global mobility.

Results and Discussion

The analysis is off to subsections, presenting the transnational mobility represented through Pili and Ioane and its impact towards their decision to stay in Hawaii. The dialogues and the scenes analyzed in the study, supported by references and related research as a secondary source, has shown that mobility has significantly affected the creation of the second home in Hawaii by the two siblings.

Transnational Mobility

Finding 'Ohana (2021) intricately weaves a narrative that revolves around Leilani, a mother of two, as she embarks on a journey to Hawaii to tend to her ailing father. Her intended temporary relocation from New York to Hawaii evolves into a prolonged stay, catalyzing her exploration of her homeland's hidden truths. Simultaneously, the film unfolds with her two children embarking on a treasure hunt within a sacred cave, reshaping their perceptions of the island. This transformation marks *Finding 'Ohana* as a work situated within the realm of transnational cinema. Transnational literature, in reference to Jay, is defined as a "literature that is specifically engaged with a range of issues—colonialism, decolonization, displacement, exile, migration, diasporic experience, globalization, and the explosion of electronic technologies." (2021: 72). Given its transnational underpinnings, the film becomes a vehicle for the gradual evolution of Pili and Ioane's comprehension of their mother's ancestral home. This transformation is palpable as they traverse the island's landscapes alongside two local teenagers in their quest for hidden treasure.

Hawaii serves as the ancestral homeland of Leilani, their mother, thereby ostensibly evoking a sense of solace upon her return, particularly in the aftermath of her husband's demise. Conversely, Pili and Ioane's initial response to their visit to Hawaii highlights their unfamiliarity with the land, its people, and even their own grandfather. Later in the film, their inclination towards staying in Hawaii becomes increasingly evident when their mother proposes the idea of permanently residing on the island, eschewing a return to New York.

Figure 1. Pili and Ioane's bicker while
they walk to greet their grandfather (2021)

Pili and Ioane emerge as protagonists navigating the realms of transnational mobility, bridging the chasm between two distinctive spaces. As delineated by Bhabha, "These 'in between' spaces provide the terrain for elaborating strategies of selfhood – singular or communal – that initiate new signs of identity, and innovative sites of collaboration, and contestation, in the act of defining the idea of society itself." (1994: 2). The shift from the urban sprawl of New York to the idyllic landscapes of Hawaii inaugurates fresh chapters in the lives of Leilani and her two children as they acclimatize to their new surroundings. Leilani's return to Hawaii after an absence of several years is marked by her attempts to rekindle her relationship with her father, Kimo, and instill the significance of 'ohana'— the Hawaiian concept of family. Concurrently, the two siblings embark on a treasure hunt, guided by an ancient sailors' journal. This transition from New York to Hawaii underscores the disparities in spatial contexts, eventually culminating in a nuanced reevaluation of their perceptions. As portrayed in the depicted scene, the two siblings exhibit expressions of irritation, grappling with the unfamiliarity of Hawaii's stark contrast to the urban milieu of New York. Pili's geocaching plan falters, and to compound matters, the absence of Wi-Fi near their residence becomes a source of frustration. The film explicitly underscores the drawbacks of life in Hawaii, encapsulated in Pili's dialogue. This extended analysis elucidates the multifaceted layers of *Finding 'Ohana*, positioning it within the realm of transnational cinema while concurrently shedding light on the evolving dynamics of identity, place, and familial relationships within the narrative.

The cinematic narrative not only unveils its plot but also artfully showcases the captivating natural beauty of Hawaii. A striking contrast emerges when juxtaposing the film's depiction of Hawaii's serene landscapes with the bustling urbanity of New York portrayed in its opening scenes. Drawing on Jay's perspective (2021), transnational literature often converges not so much on plot but rather on subject matter, frequently possessing a broad geographical scope that serves to illuminate connections between seemingly disparate locales. In this context, the Hawaiian land and its historical depth emerge as pivotal elements that captivate the attention of the film's protagonists, Pili and Ioane. The dichotomous portrayal of New York and Hawaii aligns seamlessly with Jay's notion of a "paradoxical space," a liminal terrain that unveils and signifies the interstitial boundary zones between two distinct realms

The mobility depicted in the narrative encompasses not merely transnational physical movement but also an exploration of the concept of 'home' and its inherent disquietude. As noted by

Turner (2021), Leilani's voyage to Hawaii serves as a poignant reminder of her long-cherished home, specifically her initial abode shared with her husband, a departure from the bustling urbanity of New York—a metropolis that may have compromised her inner tranquility, which she subsequently seeks in the serene landscapes of Hawaii. Another underlying motive for her Hawaiian sojourn pertains to her father's ailing health, which ultimately unveils the imminent sale of his property due to five years of unpaid taxes. Leilani, shaped by her extensive residence in New York, exhibits a nuanced response to this predicament and proposes a relocation of her father, Kimo, to New York, advocating for his occupancy of her apartment as an alternative to staying in Hawaii.

> Leilani   : "Look, Dad. I know you don't want to hear this, but, maybe you would be better
>   off in New York. You can get around easier. Then, you also-"
> Kimo   : "This is my *kuleana* (responsibility)! This is our *ohana*'s land."
> (Weng, 2021: 00:16:56)

A discernible undercurrent in the film sheds light on the contrasting attachments of Kimo and Leilani to Hawaii, which appear to be informed by the duration of their respective residencies on the island. Kimo's profound connection to Hawaii can be attributed to his extended tenure as a resident, spanning a considerable portion of his life. In stark contrast, Leilani's prolonged absence from the island, consequent to her extended sojourn in New York, has gradually engendered a sense of detachment. Initially, she endeavors to superimpose her urban sensibilities onto her father's perception of home. However, as the narrative unfolds, Leilani undergoes a transformative realization—a recognition that her prolonged stay in Hawaii could serve as a redemptive gesture for the years of estrangement from her roots. This revelation prompts her to contemplate the prospect of a more permanent residency on the island. An attempt to articulate this newfound perspective to Ioane engenders a conflictual exchange between mother and son. This thematic exploration underscores the profound interplay of attachment and detachment, highlighting how the passage of time and differing experiences in disparate locales shape the characters' evolving relationships with their homeland, Hawaii.

> Leilani   : "That land has been in our family for generations. It's our home."
> Ioane   : "Pili and I grew up in New York. It's our home."
> Leilani   : "Papa built that house with own two hands. He had a heart attack and we weren't
>   there."
> Ioane   : You were hardly there for us and we live with you."
> (Weng, 2021: 00:31:32)

Leilani finds herself in a challenging predicament, assuming the pivotal role of serving as the sole link between her father and her children. She grapples with the intricate task of comprehending her father's unwavering resolve to remain in Hawaii. In stark contrast, her children remain resolute in their perception that Hawaii is not their rightful domicile, insisting on returning to New York. Within the confines of the quarrel scene, it becomes evident that Leilani's decision to embrace a permanent residency in Hawaii stems, in part, from a profound sense of guilt. This guilt is rooted in her protracted absence, leaving her father, Kimo, alone for a substantial duration. It is a gesture aimed at rectifying a situation that Kimo himself does not perceive as problematic or warranting concern.

Figure 2 & 3. Deep conversation between father and daughter
about their miscommunication the previous years

The aforementioned scene encapsulates the enduring detachment that has estranged Leilani from her father, Kimo, owing to their years of physical separation. Kimo initially rebuffs the assistance proffered by Leilani, which she extends as an overture to rejuvenate their bond, grounded in the Hawaiian concept of 'ohana' or family. However, in a subsequent scene, Kimo undergoes a transformation, realizing the inordinate demands he has placed on Leilani. He begins to acknowledge her sincere efforts to rebuild their rapport and strengthen their relationship. Kimo discerns the earnestness underpinning her actions and words, leading to a pivotal reconciliation between the two characters. This reconciliation resonates with Indriyanto's scholarly inquiry into Hawaiian culture, revealing how "Hawaiian literature uncovers the normalized quiet of unseen power" (2023: 198). It underscores the profound bond engendered by 'ohana,' which serves as a unifying force within families.

The film deftly navigates the complex dynamics of adult interactions through direct communication while simultaneously mirroring these issues in the actions and experiences of the children. Drawing from Balanzategui's perspective, Pili and Ioane can be categorized as "the uncanny child," emblematic of a transitional phase marked by wavering entrenched historical narratives. This liminal state problematizes "entrenched historical narratives seemed to waver, harnessing this liminality to problematize the child's imbrication in progressive temporal modes with specific cultural functions (2018: 219). Given their protracted residence in New York compared to Hawaii, Pili and Ioane afford lesser emphasis to Hawaiian culture, as it does not constitute a daily experiential

reality for them. This highlights their evolving perception of cultural identity, one shaped by the duration and context of their stay in distinct locales.

Pili's background and interest in geocaching has led her brave option of looking for a treasure despite the red signs and disapproval from both her grandfather and brother. Her journey of exploring the cave is accompanied by Capser, a local teenager around her age that is scared yet curious of how the journey will unfold. Not long after that, Ioane and Hana came to search for them. Hana, is a local teenager that seems to have been living in Hawaii for many years and understands the culture and tradition by heart. The moment she realizes that the cave they have explored is a sacred place, she immediately drops the jewelry without hesitation and suggests the others do the same. In contrast, Ioane does not understand the context that is presented and insists on keeping all the golds as they have been in a life-or-death situation to find them. According to Deleuze and Guattari in Balanzategui, deterritorialized seems to be the suitable term for Pili and Ioane's condition. In its original context, the term is used to describe how the process of cultural exchange results in the clear and specific grounding of meanings and identities. The shift in stance and increase in understanding is a result of a deterritorialized experience Pili and Ioane went through. (2018, 226).

Figure 4. Pili, Ioane, and Leilani's meeting
with their late-father (2021)

As the film nears its denouement, a pivotal and poignant moment unfolds: Leilani, along with her two children, is granted a unique opportunity to reunite with her late husband and their father. This extraordinary occurrence transpires through the symbolic and revered "blue march." In the cultural context of the island, individuals who embody a sense of patriotism and heroism are accorded profound respect and admiration. It is within this framework that Pili and Ioane's father is afforded the privilege of this ethereal encounter. The film culminates in a heartwarming tableau, wherein Pili and Ioane, now deeply ingrained in Hawaiian culture, manifest the traditions they have assimilated during their transformative journey. This scene serves as a harbinger of their nascent beginnings, symbolizing a collective decision among the family members to eschew a return to New York in favor of establishing a renewed life in Hawaii. With their hearts full of enthusiasm, Pili and Ioane embrace this opportunity to delve even deeper into Hawaiian culture, wholeheartedly adapting to the second home they have forged in the wake of their treasure hunt expedition. In this manner, the film eloquently portrays the enduring power of culture and familial bonds in shaping individuals' identities and their sense of belonging. According to Indriyanto, "As spaces are always open to discussion due to its shifting and permeable nature, the importance of concepts such as hybrid

identity, border crossing, re/de territorialization cannot be understated." (2023; 198). The different
and shifted place from New York to Hawaii has also created a shift of perceived understanding the
two siblings have towards the island. By the end, it is concluded that they have created a new
'identity' as one of the locals while learning the culture.

Conclusion

The formation of this second home is inherently intertwined with the profound impact of
transnational mobility experienced by the two siblings, Pili and Ioane. Their immersion in a new
cultural milieu, marked by rich traditions and customs, impelled a transformative shift in their
understanding of the concept of 'ohana.' By actively participating in and embracing the daily practices
of Hawaiian life, they transcended the role of passive observers and emerged as active participants.
This experiential journey, punctuated by their assimilation of Hawaiian traditions and values, served
as a catalyst for a paradigmatic shift in their familial and cultural perceptions. Consequently, their
redefinition of 'ohana' within their family unit reflects the dynamic and transformative nature of
cultural encounters facilitated by transnational mobility. It underscores how the experience of
residing in a foreign land can indelibly reshape one's sense of identity and belonging within a familial
and cultural context.

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The Relationship Between Gender and A Person's Emotions as Represented by Emotional Characters in the Pixar Animation Film *Inside Out*

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Abstract

This article discusses how Pixar animation Inside Out represents the way emotion and gender are intertwined in a few characters (e.g., Riley, Mom, and Dad). This subject is considered important because the animation seems to critically address a common myth about being a girl and being emotional, that is to say girls and women are often associated with unstable emotion in comparison to boys and men. Film criticism was conducted by addressing the issue of gender representation. The assumption that film is a textual medium that portrays women and men differently is adopted in conducting the film criticism. This article proposes the film represents emotion as existing in persons regardless of gender. The unstable emotion of a teenage girl as depicted by Riley is representationally narrated as driven by an uneasy situation she has to experience, and that has nothing to do with her being a girl. This article offers an interpretive proposition on the way gender and emotion are portrayed by popular animation.

Keywords: gender; emotion; Inside Out; characters

Introduction

Gender stereotypes such as femininity and masculinity have always existed. These issues cannot be dismissed because of an individual's gender. Furthermore, the existence and occurrence of this issue in global society inspires writers to address it in their literary works. Since a long time, various literary works have highlighted the question of gender, and notable characters on the subject have emerged as a result. There have been various literary works that feature discussion of feminism or masculinity in written form, such as novels or books, as well as audio-visual form, such as series or films, up to the present day. Many films, either directly or indirectly, address the issue of gender stereotypes and demonstrate how women are portrayed in film. It normalizes the women stereotypes, such as the idea that women must be at home or that women are unequal to men. Because of that, the film is being used as a platform for women's movements, demonstrating their difficulty in dealing with the stereotypes given to them.

According to the Geena Davis Institute (2012) on Gender in Media, female characters in television and film are severely unrepresented, with far less speaking roles than male characters. This underrepresentation encourages the belief that women's voices are less significant and reduces their visibility in the media landscape. The sex discrimination of women is another common familiar

depicted in the media. Based on American Psychological Association (APA) research, female characters in films and television are frequently depicted as sexual objects, with their physical attractiveness taking preference over their brains or accomplishments. This objectification maintains the belief that a woman's worth is primarily determined by her attractiveness, maintaining negative beauty standards and reducing women's worth to simple objects of desire.

Furthermore, for decades, Disney has been a dominant force in the entertainment business, releasing countless appreciated animated pictures that have grown into cultural touchstones. However, the portrayal of gender stereotypes in Disney films has been a source of discussion and analysis. Through these portrayals, Disney has contributed to reshaping societal perceptions and encouraging more inclusive narratives, such as on Mulan (1998) that breaks the stereotypes with strong female characters, or on Brave (2012) by focusing on the personal growth and strength of female characters. In line with that, the film Inside Out is one of the Disney films that can be assumed to present the issue of gender representation in its topic. As written by Schiele, et al. (2020) that this film raises the topic of gender representation.

Other ways in which the film challenges gender stereotypes are worth highlighting. Riley's portrayal, for example, displays a range of emotions which shows that the children's characters are depicted as having unstable emotions, defying the stereotype that girls are meant to be mostly joyous or happy. Furthermore, Riley's imaginary companion, Bing Bong, defies gender stereotypes by being a male figure who is creative, caring, and emotionally expressive. Although Bing Bong's character is not a human character, it can be concluded that the character is a man, judging from the symbols given in the film. One significant indicator is Bing Bong's voice, which possesses a distinctly male quality and is brought to life by the actor named Richard Kind. This vocal representation aligns with traditional gender associations in storytelling, where a deep and masculine voice often signifies a male character. Therefore, even though Bing Bong is an imaginary, non-human character, the use of a male voice and the casting of a male actor contribute to the perception of Bing Bong as a male character within the context of the film.

Moreover, in the context of Riley's parents' emotional characters in the movie, "Inside Out," it's worth noting that these characters are portrayed with gender-specific attributes. Riley's father's emotional character is depicted as exhibiting traditionally masculine traits, while her mother's emotional character embodies more stereotypically feminine characteristics. This can be concluded that the emotional character of adults can be said to be stable because it tends to one gender according to the gender of the owner of the emotion. While this portrayal may suggest a connection between gender and emotions, it's crucial to clarify that a person's emotions are independent of their gender identity. The representation of these characters reflects societal stereotypes rather than any inherent link between gender and the range of emotions individuals experience. It serves as a reminder of the need to avoid generalizations and assumptions about how gender influences one's emotional landscape, as these two aspects of a person's identity are distinctly separate.

Thus, it's crucial to note that various opinions of gender representation in Inside Out are all subjective and debatable. Rather than directly tackling gender stereotypes, the film's main focus is on exploring emotions and mental well-being. The way the emotion characters depicted and collaborate, on the other hand, can be analyzed from a gender perspective. This subject holds significant importance as it delves into the realm of animation, a medium that appears to play a crucial role in challenging a prevalent misconception surrounding gender and emotionality.

Specifically, it addresses the enduring myth that links being a girl or a woman with heightened emotional instability in contrast to their male counterparts. This stereotype has persistently cast girls and women as emotionally unpredictable, while boys and men are expected to be more emotionally stable. In essence, the subject under consideration is vital because it tackles this stereotype head-on, utilizing the medium of animation to shed light on the complexities of human emotion and challenge these deeply ingrained societal perceptions.

As to how gender issues can be interpreted in this film, the purpose of this research is to examine the relationship between gender and a person's emotions which are represented by emotional characters in the Pixar Animation Film Inside Out. Using the representation of gender and sexuality as written in the book Jill Nelmes (2012), the data will be analyzed and explored further by looking at how the characters are depicted in the film's scenes. Representation of how their emotions behave in films is the main focus in this research.

Moreover, there have been several writings on this discussion within this film that have been researched by previous researchers. Thereafter, the writers discovered a study entitled "Female, Feminine, Feminist Identification in Sense and Sensibility And Crouching Tiger Hidden Dragon" by Aquarini Priyatna Prabasmoro. This study represents women who are victims of the societal system but manage to overcome these limits and develop certain strengths in order to live their lives as they wish. The conclusion of this study is that both films can be categorized as feminist cinema as they picture women characters not as submissive recipients of the condition imposed on them, but as characters actively mold their existence. In spite of that, this study is relevant to the writers' research since it analyzes how the characters are represented in gender perspective according to the writers' interpretation. There are, however, gaps between that study and the writers' recent research. Previous research focused on feminist identification, while this research focuses on the stereotype of gender representation.

The following research, entitled "*Representasi Identitas Tomboy dalam Film Inside Out*" written by Sinta Paramita and Aileen Zeneta Chaniago, delves into a comprehensive examination of the portrayal of tomboy identity within the film, "Inside Out." This research employs the methodology of semiotics to meticulously dissect the film's intricate layers and unveil the latent meanings that lie beneath its surface. In the pursuit of understanding the cinematic representation of tomboy identity, this study strategically focuses on the character of Riley, the main character in "Inside Out." By analyzing Riley's emotional journey and the intricate web of feelings she experiences throughout the story, the research reveals a profound connection between her character and the concept of tomboy identity. Through this lens, the study uncovers valuable insights that shed light on the profound significance of this representation within the broader context of "Inside Out." However, what distinguishes this research from the writers' research is its commitment to a more expansive exploration. In stark contrast to studies solely centered on depicting the tomboy identity within a single character, the writers' research takes a broader and more inclusive approach. It extends its purview beyond the confines of the main character, reaching into the heart of the film itself to unearth the intricate relationship between gender and an individual's emotional experiences. In doing so, this groundbreaking study casts its analytical net not only over Riley but also over the myriad facets and characters that populate the rich tapestry of "Inside Out." Through this comprehensive lens, the research paints a more complete and nuanced picture of how gender and emotions intertwine within the cinematic realm, ultimately contributing to a deeper understanding of the film's thematic underpinnings.

In addition, there is also another research titled "Semiotic Analysis of the Portrayal of Women in the Animated Disney Film Raya and The Last Dragon," conducted by Salsabila Kamila Wardah and Rina Sari Kusuma (2021). The researchers utilize semiotic analysis to examine the film's explicit and implicit meanings as well as its mythical elements. The primary focus of this study is to analyze specific scenes in the movie that contain symbols reflecting the representation of women. These symbols will then be linked to their denotations, connotations, and the underlying myths associated with female stereotypes. Ultimately, the research aims to uncover and discuss the portrayal of women, particularly in the character of Raya, as depicted in the film. Accordingly, this study shares similarities with the writers' research as both delve into the theme of feminism portrayed in the film. Nonetheless, the significant difference between this research and the writers' research is that this research focuses on the semiotic analysis, whereas this research focuses on how each scene examines the idea of women representation that can be interpreted from the main characters.

Methodology

This research used a qualitative methodology that included descriptive data in the form of scenes from the film Inside Out (2015). Using visual analysis, this research analyzes the correlation between gender and a person's emotions as represented by emotional characters in the Pixar Animation Film Inside Out through scenes shown in the film. The writers examined the material fully by watching the film which is the main source of the data, as the data contained are the characters and scenes. Afterwards, the writers read additional material in an attempt to correlate what the writers understand with some of the sources and combining those data into two data, the film entitled Inside Out (2015) as main data sources and additional data sources such as journals and articles as the secondary sources to support the research.

Results and Discussion

Based on data collected by the writers, the writers discovered how gender is represented through the emotions of several characters in the film "Inside Out." There are 8 data points taken from scenes in the film "Inside Out" that examine how the characters' emotions behave, and this is interpreted as a representation of gender in emotional characters. The data, which will be delivered through pictures of each scene, will be the main topic of the discussion.

Figure 1. Scene 1 (timestamp 09:35)

In this scene, we witness a crucial moment in Riley's inner world, where her four emotional characters are in a fierce battle for control. Joy, one of Riley's emotional characters, mediates and separates the others. This intense struggle between emotions reflects the complexities of Riley's emotions as she holds conflicting emotions. At its core, this scene is a powerful portrayal of the complex and often contradictory nature of human emotions. This proves that Riley's emotions are not easy to classify or carefully control. Instead, they exist in a state of constant change, reflecting the emotional unquietness many people experience in their own lives. In addition, this context challenges historical stereotypes that women are more sensitive and empathetic. By portraying Riley's inner emotional disquiet, the film clears out these biases and reveals that emotional complexity is a universal human experience. This sends a clear message: such complexity is not defined by gender; rather, it is a common aspect of our humanity that surpasses the stereotypes and expectations of society. In doing so, the film emphasizes the importance of acknowledging and validating the feelings and struggles of all individuals, regardless of gender.

Figure. 2 Scene 2 (timestamp 12:26)

In this particular scene, we witness a fascinating moment in Riley's emotional world. Here, Sadness accidentally messes with a part of Riley's cherished and happy memories. What is interesting is how the other emotional characters react to this interaction, as they don't seem to accept that Sadness is part of the mix. This scene is a powerful expression of the idea that feelings of sadness can rise suddenly and spontaneously at any time. What makes this performance particularly stimulating is the underlying social context. The fact that other emotional characters disagree with Riley's sadness can be seen as a commentary on society's norms and expectations. Often, society views women as more fragile or "weaker" emotionally because they are seen as more willing to openly express their sadness. In this scene, by not accepting Sadness, the other characters may symbolize the social pressure on women to hide or suppress their feelings of heartbreak. Therefore, this scene not only highlights the universality of the experience of sadness, but also reminds us to reflect on how societal expectations can sometimes unfairly categorize certain emotions. equality, especially in the context of gender stereotypes. It encourages viewers to challenge these stereotypes and to see the importance of acknowledging and embracing all emotions as a natural part of the human experience, regardless of gender.

Figure 3. Scene 3 (tImestamp 29:52)

This scene vividly illustrates the distinct problem-solving approaches of Riley's father and mother, shedding light on their emotional characters. Riley's father appears to tackle issues with an undercurrent of anger, using this emotion as a catalyst for his problem-solving. Conversely, Riley's mother's emotional characters seem to advocate a more measured and cautious approach, implying that anger can lead to chaos. This scene appears to critique societal stereotypes surrounding gender and problem-solving methods, suggesting that such assumptions are unwarranted. This lens can be connected to a feminist perspective, highlighting the significance of challenging traditional gender roles and expectations. Indeed, it underscores the essential point that an individual's emotional responses should not be dictated by their gender, as emotions are a deeply personal and individual facet of human experience. In doing so, it emphasizes the need to break free from the constraints of gender-based norms and promote a more inclusive and equitable society.

Figure 4. Scene 4 (tImestamp 46:32)

In this scene, we witness a powerful moment where Riley lets out her frustration towards her mother for her inability to play hockey proficiently, and during this emotional outburst, it is Anger, one of Riley's inner emotions, who takes the reins. Anger, often unfairly stigmatized, emerges as a central figure in the narrative. This portrayal underscores the significance of acknowledging anger as a necessary and legitimate human emotion. Moreover, it challenges societal norms that tend to stigmatize the expression of anger, particularly when it emanates from girls or women. From a feminist perspective, Riley's unapologetic expression of anger in this scene serves as a poignant reminder that women should never feel ashamed of their anger; rather, they have the absolute right to express it without fear of judgment, as it is a valid and vital aspect of their emotional experience.

This scene encourages the idea that women should be unafraid to embrace their anger, challenging the historically imposed restrictions on female emotional expression and emphasizing their agency in reclaiming this fundamental aspect of their humanity.

Figure 5. Scene 5 (tImestamp 49:11)

In this scene, Bing Bong's poignant display of sadness takes center stage, and it becomes a pivotal moment in the story. Sadness, the emotional character, steps in with empathy, attempting to provide comfort by attentively listening to Bing Bong's emotional turmoil. Intriguingly, Joy, usually the advocate of happiness, intervenes, seemingly disapproving of Sadness's approach. However, as Bing Bong opens up and shares his profound feelings of sadness with Sadness, a remarkable transformation occurs. His emotional burden begins to lift, leaving Joy astonished at how Sadness managed to uplift Bing Bong. This scene challenges conventional stereotypes associating men with emotional toughness. It presents a portrayal of the male gender that defies traditional norms by highlighting their capacity to express and experience a wide spectrum of emotions, including sadness. This portrayal aligns with feminist ideals by emphasizing that men, like anyone else, should not be confined to societal expectations. By showcasing this emotional vulnerability in a male character, the scene encourages a more nuanced understanding of masculinity, breaking down rigid gender roles. It sends a powerful message that individuals of all genders are fully capable of experiencing a rich tapestry of emotions, free from the constraints of traditional gender norms and encouraging a more inclusive and equitable view of emotional expression.

Figure 6. Scene 6 (tImestamp 1:09:25)

This scene portrays one of Riley's core memories, serving as a crucial moment that reveals an

unexpected twist in the narrative of her joyous experiences. Within this scene, Joy embarks on a profound realization that challenges the conventional notion that sadness inevitably leads to a downward spiral. Instead, it illustrates how Riley's moments of fun and happiness can find their origins in moments of sadness. This scene might be interpreted as a metaphor for embracing every emotion, particularly highlighting the significance of acknowledging and valuing emotions often associated with femininity. In the context of feminism, it becomes a compelling plea to recognize the importance of qualities like empathy, compassion, and vulnerability, traditionally linked to women, and to dispel the misconception that these emotions are inherently weak or inconsequential. Ultimately, the scene powerfully underscores that sadness, far from being a detriment, is an integral and natural facet of the human experience.

Figure 7. Scene 7 (tImestamp 1:21:34)

In this scene, Riley courageously confronts the emotions she has long kept hidden from her parents, despite realizing that their deepest desire has always been to witness her happiness. This moment underscores the profound significance of agency and empowerment for women, emphasizing that women should be unreservedly free to articulate their emotions and thoughts, even when they diverge from societal norms or clash with the desires of others. Moreover, it underscores the vital message that Riley's feelings and sentiments are inherently her own, and she should never stifle them to conform to conventional expectations or social standards. This narrative aligns harmoniously with the core tenets of feminism, promoting the celebration of individuality and championing the inherent right of every person to make choices that authentically reflect their unique selves.

In this particular scene, the writers observe Riley's memory orbs displaying a blend of colors. This signifies that Riley's five emotional characters have come to understand that her emotions and life experiences aren't always exclusively happy or the opposite. This scene can symbolize a broader message from a feminist perspective, highlighting that women, like everyone else, encompass a wide spectrum of emotions and experiences that extend beyond conventional stereotypes and societal expectations. Women often face unjust categorization into specific roles or emotions, like the constant expectation to exude pleasantness, nurturing qualities, and selflessness, which can be seen as a form of gendered oppression. Conversely, this scene could be seen as a feminist challenge to these limiting stereotypes. It underscores the importance of embracing and acknowledging the intricate nature of human emotions and experiences by showcasing the diverse colors within the memory orbs. This can be interpreted as a feminist effort to break away from rigid gender expectations, granting women the freedom to express a complete range of emotions, thoughts, and desires without being confined by patriarchal norms that have historically constrained women's autonomy and self-expression.

Conclusion

"Inside Out" is a cinematic masterpiece that provides a multifaceted and thought-provoking depiction of emotions that transcend the boundaries of gender. This animated gem effectively challenges and subverts traditional gender stereotypes by portraying emotional experiences as universal and not confined by societal norms associated with specific genders. While it introduces progressive concepts by presenting emotions as multifaceted and applicable to individuals of all genders, it is essential to acknowledge that there may be subtle instances within the film that inadvertently reinforce certain gender-related stereotypes. This research underscores the profound significance of media representation in shaping societal perceptions of emotions and gender roles. "Inside Out" serves as a shining example of how media can be a positive force in portraying diverse emotional experiences, thereby enabling viewers to recognize and appreciate the intricate tapestry of human emotions without being constrained by conventional gender norms. The film presents a compelling argument that everyone, regardless of their gender identity, has the inherent right to experience and express emotions freely, without the limitations imposed by societal expectations.

It is important to note, however, that while "Inside Out" offers progressive elements from a feminist standpoint, it is not without its imperfections. Different viewers may interpret its themes and messages in various ways, which underscores the complexity of media representation. Nevertheless, analyzing media through a feminist lens is an essential exercise in raising awareness of the persistent gender-related issues prevalent in our society. It also prompts necessary discussions about the broader topics of representation, inclusivity, and diversity within popular culture. In conclusion, "Inside Out" stands as a testament to the power of storytelling and visual media to challenge and reshape our perceptions of emotions and gender. It encourages us to rethink our preconceived notions about how emotions are experienced and expressed, emphasizing that they are an integral part of the human experience, unbounded by gender. While not flawless, the film's progressive elements and its ability to spark discussions on gender-related issues make it a significant contribution to the ongoing conversation about representation and inclusivity in the realm of popular culture.

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The One in the Other: Exploring the Identity of the 'Decolonized Other' in the Postcolonial Novels

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Abstract

Postcolonialism records the marginalization, exploitation and trivialization of the dominant cultural hegemony on the colonized communities causing the colonized to lose their homes, to be alienated from their own culture, to die from famine and war, and to be confused of and lost their identity. Even after the British Empire, one of the biggest colonial powers in history granted freedom to their former colonies, the effects of colonialism still linger on the decolonized where such issues are encountered by the characters in Earl Lovelace's The Dragon Can't Dance, Tsitsi Dangarembga's Nervous Conditions, and Tayeb Salih's Season of Migration to the North. The decolonization has indeed freed them from the chains of colonialism but the scars remain causing them to bring the battle within – their battle of defining and redefining their identity in a decolonized era. The process has led them to encounter the Other, not exactly the usual Other termed in colonialism but the Other that evolved from their own ego and fantasy – the One in the Other. Although many of the characters lost to their personal battles, there are survivors who have eventually acknowledged their own flaws amidst their search for identity and have finally understood the decolonized Other in them.

Keywords: *Postcolonialism; hegemony; Identity; decolonized Other; the One in the Other*

Introduction

The stories of British Empire's founding and sustaining of power are written side by side with countless invasions of cruelty and bloodshed, forcing people in different parts of the world to suffer the deplorable side of the colonial occupation. These stories written by postcolonial writers aim to expose this reality and change how the relations between the society of the colonizer and the colonized must be viewed (Young, 1990). These writers believe that colonial power, such as what the British possessed and the way it appropriated power has brought division between the West and the rest of the world. Hence, the very purpose of their writings is to intervene and effect a change in the colonial and colonized power structures and influence both groups' way of thinking and behaving.

Postcolonial writings or postcolonialism's core arises from the history of colonialism that recorded the marginalization, exploitation, and trivialization of the dominant cultural hegemony on the colonized communities (Loomba in Ambesange (2021). Therefore, this depicts and emphasizes the oppressive domination and powerful forces in the modern world which delineates its subjects – ethnicities, race, gender, and class. It also exposes a notion of superiority, in this case, the British Empire's construction of binaries that operate between them, and its colonies enforcing its power

through a kind of deconstruction. Fanon (1961) believes that the creation of these binaries is to compel the colonized to think they are inferior than the West, a kind of mind-altering strategy forcing them to look down on their own, devalue their culture, and redefine themselves. In line, he strongly suggests that these colonized people need first to reclaim their stolen and devalued past so that they can have their voice back and establish their identity.

Even with the decolonization, an action of changing from colonial to independent status of the regions, the tragic burden of colonialism still remains. The decolonized regions and their people are all the same, treated with discrimination. Most of them are still exploited and treated unfairly fueling these people to call for a revolution, again and again, making postcolonialism a progressing and a continuing process of "resistance and reconstruction"(Ashcroft, et. al, 2006).

The decolonized develop confusion on how to identify themselves after the decolonization in which Loomba (2007) believes, that a colonized nation and postcolonial writing have connections to better comprehend that the very nation itself, the subject of colonization is a ground and basis of debate, a place for competing political interests and differing ideology and imaginings. Through these postcolonial writings that the developed postcolonial identity of the decolonized people is much depicted, given voice and even celebrated, without cutting its connection from the mother country's cultural core. This postcolonial identity as written by the postcolonial writers is the result of the many studies and analysis on the social and personal encounters of the colonized with the superior power's imperial subjugation. Therefore, postcolonialism does not simply attempt to tell the events after the decolonization, but points a critical perspective on its ongoing, problematic legacy. Postcolonialism has offered a powerful re-imagining of the nation and the reclaiming of identity of the colonized people (Shohat, 1992).

This concept of identity in postcolonialism is argued as a construct – revealing the emphasized idea of 'constitutive outsides,' the Other, not that connects the norms, values, and most definitely the superior identity of the West - the critical perception of colonial West on those outside the West only reveals the idea of 'constructedness' of identity. It is crucial, but the stressing of constitutive outsides, the Other, and the dichotomous structure of self and otherness is something that maintains the colonial powers. For Said (1978), postcolonial studies are able to expose the processes of this dichotomy. This reveals the colonial notions of identity that are intricately expressed on binary oppositions that favor the West's impression on humanity.

On the issue of identity, postcolonialism revealed the painful experience of the colonized and their undying desire to recover a lost precolonial identity, the impossibility of recovering such, and their task in constructing a new one (Childs et. al, 2006). It is crucial to recover a lost identity or construct a new one because even in postcolonial period, colonial influence has not fully diminished. According to Smith (2004), the colonized are compelled to define their identity and what it is to be human as there is an existing understanding of what it has meant to be conceived as not fully human. Therefore, postcolonialism challenges identity while it also tries to re-establish it.

Even with Bhabha's (1997) challenge on the existing hierarchies, he all the same balances his attention on the colonized and the desire of the colonizer leading him to stress the interdependence of the colonizer/colonized and the construction of their subjectivity. In his *Third Space of Enunciation* (1994), Bhabha writes that identity particularly a cultural identity, always emerges in oppositions and mixed-space, claiming that 'hierarchical purity of cultures' is unsustainable meaning, its

identification is never an affirmation of a pre-given identity. The crucial demand for identification compels a differentiation from the Other. In the process of producing that image of identity, a person is transformed in assuming that image for which he cannot fully go back from his former identity nor cannot fully grasp the present one.

In connection, those who were colonized by the British Empire have particularly gone through different lingering effects of colonialism, which trivialized their essence, questioned their existence, and confused their identity. In the novels of Trinidadian Earl Lovelace's *The Dragon Can't Dance (1979),* Zimbabwean Tsitsi Dangarembga's *Nervous Conditions (1988)*, and Sudanese Tayeb Salih's *Season of Migration to the North (1966)*, the decolonized perspectives are explored in different ways emphasizing the influences of these to the characters. This exploration on the effects of colonialism on the colonized psyche, and their encounter with and their breaking free from the concept of the Other, opens a resolution that postcolonialism is a crucial concurrent project which may bridge these people, to establish an identity in the changing realities of decolonization.

Methodology

This is a qualitative study that utilizes content analysis drawing upon the arguments of Fanon (1968) in his book, *The Wretched Earth* which stipulates the effects of colonization and the ensuing violence that comes with decolonization. This has also utilized Bhabha's (1994) perspective on postcolonialism in which he emphasized the struggle of the colonized to fully grasp their identity which force them to face the Other, believed to be born out of the constructed thought of the colonizer. According to him, this encounter is problematic since the desire of the Other is never a finished product, the colonized will only see this as an ever process of an access to an image of totality. Thus, the concepts of Fanon (1968) and Bhabha (1994) on postcolonialism are crucial in this study in exploring and delineating the decolonized Trinidadian, Zimbabwean, and Sudanese characters in the selected postcolonial novels.

Results and Discussion

The Case of the (De)colonized and their Confusing Forced Identity

In *The Location of Culture*, Bhabha (1994) stresses that the aspects of postcolonialism are very complex in which many studies, bear witness to the imbalanced forces, and biased choices of cultural representation, as basis in a fight for political and social supremacy, within the modern world. He emphasizes attention to those who have suffered the sentence of history from subjugation, domination, diaspora, and displacement – the most enduring stories bearing lessons that made men learn how to live and understand life. For him by looking into these, one can have a glimpse and affective experience of the social marginality lived through by the subjects of colonialism.

People in the Caribbean specifically in Trinidad, in Africa such as countries like Zimbabwe, and Sudan as portrayed respectively by the characters in Earl Lovelace's *The Dragon Can't Dance*, Tsitsi Dangarembga's *Nervous Conditions*, and Tayeb Salih's *Season of Migration to the North* have all experienced not just the painful but the lingering painful effects of colonialism in the postcolonial society. Firstly, the radical change in Trinidad's culture. Like other colonial regions in the Caribbean, Trinidad also suffers the remnants of colonialism. With the British decolonization, slavery was

abolished, and because landowners rely much on their slaves, the plantation system in the Caribbean also collapsed. The former slaves that are scattered all over the region assumed different wage works available. Decolonization has not visibly helped to develop peace and unity among different tribes and conflicts are extended between Asian and African populations. Despite the possibility of peace through ethnic mixing or creolization and intermarriages, there had been bad blood between Africans and Indians making it highly impossible for ethnic mixing; that is why, ethnic prejudices remained. The character of Pariag in Lovelace's novel has portrayed this conflict. Even though he has lived in the town for quite sometime, people just see him an outsider, an outcast who is envied for his big ambitions and laughed at for his little success.

As depicted in the novel, many changes have already occurred in Trinidad, partly developing a cultural life enhanced by the striking diversity of the population where carnival, calypso, and steel band, are at the heart of this Creole cultural complexity. This diversity sets the setting of Port of Spain in Trinidad mirroring their culture of resistance from the tyranny of slavery brought by colonialism. The performances during the carnival symbolize the expression of resistance and the need for transformation of their social conditions. The depiction of the carnival becomes the center of *The Dragon Can't Dance* and those who have anxiously waited for the event every year and those who have made preparations to experience and recreate themselves in the carnival mirror the Trinidadians' struggle for individuality and recognition. For the people of Trinidad, *Carnival...it is that springs this hill alive,* (p.11).

What was lost and what was aimed for recognition, lies in what many writers have claimed about the West Indies. Even before the decolonization in the Caribbean region, historian James Anthony Froude writes in 1885 when he visited the region that, "*there are no nations, no community, no history, no heroes and no people in the Caribbean.*" Trinidadian Nobel Laureate, V.S. Naispaul has also once said that Caribbean people do not only seem to lack identity, they can not create one either because the region lacks history (Rahim and Lalla, 2010). Since history is founded through collective accomplishments, there is neither such creation nor achievement in the West Indies. He claims that Caribbean people are mere mimics and do not have claims to authenticity. With this, Caribbean people's desire for identity continuously haunts them. Walcott (1974) describes this as Caribbean people's "hysterical obsession with authenticity" and "rage for identity." The movement among local writers are deeply rooted from the idea to discard their brand of slaves, nigger and coolie (Lovelace, 2003). They try to create a foundational myth to repair the colonial scar and heal the pain (Hall, 1997). Therefore, the characters' performances in the novel: Aldrick's dragon dance, Fisheye's steel band and Philo's calypso represent their response and resistance to this perturbing social reality.

Secondly, Zimbabwe like Trinidad that was colonized by Britain in the novel, *Nervous Conditions* also suffers the lingering effects of colonialism. Racial, class, and gender discrimination are extensive where women characters suffer not one, but double oppression. As much as the author, Dangarembga explored the universal themes of colonialism, she specifically emphasized the role of women in a society oppressed by both the colonizers, and their patriarchal culture. The Shona culture depicted in the novel looks at women as second class citizens as expressed by a character named Maiguru - "*this business of womanhood is a heavy burden.*" Women have sacrifices to make preventing them privileges enjoyed by men such as education. The protagonist, Tambu's father, Jeremiah expressed this in this passage:

"*Can you cook books and feed them to your husband? Stay at home with your mother.*

Learn to cook and clean. Grow vegetables."

Thirdly, Tayeb Salih depicts Sudan in his novel, *Season of Migration to the North*, as idyllic in the outside, but disordered and rotten from the inside. This is rooted from the chaotic history of the country. British took over in drawing the borders around the territories disregarding the ethnicities that inhabit the regions. These borders that isolated many different tribes become the reason for different tribal wars in which Britain creating the chaos, disinclined to become involved leading to a hapless Sudan at the present.

Since Sudan gained independence, people start to employ different types of government and place different leaders who one by one fail to appease the discontentment of the people, leading again to different uprisings and greater chaos making it forever divided. Yoshida (2012) looks into the reason behind Sudan's chaotic system and notes that the conflict before the British colonization is only caused to fight for resources such as cattle and crops - considered as South Sudan's known wealth. But, the violence during decolonization and in postcolonial periods is driven by the issue of identity and claims of power by ethnicity - result of the imbalance of power in the South Sudan that is once again driven by ethnic wars that favors other groups and encourages loyalty to the opposing tribes. This chaos is a metaphor of the life of Mustafa Sa'eed, the central character in the novel who fails to understand the reason behind all of man's struggles.

Nandy (1983) likewise believes that, not only the colonizers have suppressed the colonized communities economically; they have also struck and influenced the colonized psyche. As a result, even in the decolonized period, the west's cultural ideology or hegemony (the colonial mind) still remains. It has created an impact that West is everywhere even outside West - in political system and on people's mind.

The narrator for instance in Tayeb Salih's novel witnesses the rotten core of the country not only because they are once colonized but more of the mentality that they are forever inferior to their colonizer. He sees the corruption and knows what causes this but does nothing about it because he only sees that any contradiction is just futile. The narrator's passive character represents Sudanese's progressive mind and ideology and yet, so weak in action. The unfinished hospital in his place, Wad Hamid is the unrealized potential of Sudan to advance and heal people's wound left by the colonizers because the people in the agency, who are supposed to modernize and uplift the living in the society, are as rotten as the hegemonic minds of the colonizers.

As referenced from the introduction written by Sartre in Frantz Fanon's book (1961), *The Wretched Earth*, that *"the status of native is the nervous condition introduced and maintained by the settler among the colonized people with their consent,"* likewise mirrors the narrator's perspective in Salih's novel. The characters have nonetheless warranted the conditions that they deal with not because they wholeheartedly welcome it but because their hands are tied between the lingering power of the colonizer and the continuing mental slavery.

As one of the first theorists on decolonization, Frantz Fanon (1961) arguably imposes that it is the colonialism that causes trauma and the source of destruction for colonized people teaching them to look down on their own, their very culture and even themselves. It is through this that the colonial people are devalued that is why they have to find their voice back and establish their identity by reclaiming their own past stolen and destroyed by the colonizers. The extremity of this colonial

alienation of person – this end of the idea of the individual – points to colonialism as a social antagonistic agent. As man experiences this, culture becomes a disquieting practice of survival and the supplementary principle between art and politics, the past and present, the public and the private – as his resplendent being is a moment of pleasure, his enlightenment is a liberation.

True enough that characters in *The Dragon Can't Dance* desperately try to rediscover and re-establish their own identity in their community. As they failed to find attachments and connection to their community, culture seems to become an antagonistic element that undermines their sense of identity. Aldrick, the novel's protagonist tries to find the meaning of his existence and identity in Calvary Hill through his annual participation on carnival. For him, the creation of his dragon costume for Carnival is symbolic of his life and his people's history as expressed in this passage:

> *"Aldrick worked slowly, deliberately; and every thread he sewed, every scale he put on the body of the dragon, was a thought, a gesture, an adventure, a name that celebrated some part of his journey to and his surviving upon this hill, (p.36)."*

It is during his performances as the dragon that Aldrick can feel tall and proud as if "*a warrior going to battle*." When he is on his dragon costume, Aldrick enters a new mental state that warrants him a duty to advocate an incessant rebellion, "*No, this ain't no joke…This is the guts of the people their blood*." But when one day he finally felt disenchanted with the tradition of the Carnival performances, Aldrick questions his own identity. Part of which is his existence and identity without the dragon he asks, who was he? Without the dragon, without culture or history to relate to, Aldrick feels he is at loss in terms of his identity just like the other characters who felt that their performance in the Carnival as timeless warriors of generation is no longer relevant and is infested by modern changes such as tourism. Fanon (1968) argues that performing one's way out of this liminal space and transforming identity into an aggregated or consummated form is a complex process that requires time and patience. The character of Fisheye prefers his performance in his steel band music in the Carnival as his agent of cultural resistance. He regards this music and anyone involved in it as sacred and condemns any move to commercialize it. He withdraws from the groups of steel band to protest the progressive changes after the bands have gradually become more focused on music and started to despise chaos and fighting, associated to his brand of music and instead chooses to join the hooligans, and stage a riot. His action causes him to be deprived from future opportunities to perform his way towards a more transformed identity, thus, causing him to choose a violent direction. Philo on the other hand, has composed and used his Calypso to mirror the stillness and changes in the Hill going along the tides of time and making him the only one from the three performers, others are Aldrick and Fisheye, to have fully get attuned to the changes in which his calm and patient behavior leads him to survive the antagonistic side of culture.

With the issue on identity, postcolonialism has indeed revealed the painful journey and travails of the colonized and their desire to recover their lost pre-colonial identity, the impossibility of recovering such and their task in constructing a new one (Childs, et. al, 2006). Indeed, it is crucial to recover the lost identity or construct a new one because the influence of colonialism still endures even in postcolonial period trivializing what it is to be human, fearing the thought that if one does not have his identity, then he is half-human waiting to fade in limbo.

The case of Tambu in *Nervous Conditions* describes the tribulations that only women can imagine. This is depicted in one of many instances in the novel when Tambu, the protagonist sold

maize to white couple in which money is for her education. They did not buy her product instead; they hand her money out of pity, not admiration of the child's hard work. This gesture is a representation on how the colonizers have made their colonized nations dependent and reliant on their aids rather than encourage and teach them how to make it out on their own.

Moreover, the message of Tambu's grandmother, "*endure and obey, for there is no other way*" sticks to her. For one, Tambu lives in an era where she has to face the harsh reality of her condition which is "*the poverty of blackness on one side and the weight of womanhood on the other.*" Second, the message has advanced her against society's expectation. The answer now lies on Tambu's choices. When Tambu chooses to advance through education rather than confining herself to household responsibilities, she is attempting to defy the patriarchal tradition instilled by the Shona culture.

The acceptance and resistance of the characters on these changes in culture in the novels develop depersonalizing effect of colonialism that result for these subjects to face their battle from within and in their community to define their identity. The narrator in the *Season of Migration to the North* has always thought of Sudan as his home more than Europe that has given him his education. He tries to justify this claim in the passage that follows:

"Over there is like here, neither better nor worse. But I am from here, just as the date palm standing in the courtyard of our house has grown in our house and not in anyone else's. The fact that they came to our land, I know not why, does that mean we should poison our present and future? (p.41)."

His statement tries to emphasize his resentment towards British colonists who live like parasites in other lands but the narrator fails to justify the choices he made when he chose to be educated the Western way believing that Sudan must focus in the future and forget about the colonial period where many people have lost their identity. He wants modernity but laments on the partiality of modern advancement in Sudan that only favors the rich. He empowers women in his mind but fails to make a stand on it after Hosna (Mustafa's wife) is married to another man against her will. Even though the narrator has conquered Western knowledge and used this to make a place for himself in the world, his fight within him is just starting and blurring his expected identity.

As these characters are the ones who have suffered the sentence of history, they become slaves of this disconcerting search of self-worth and identity. This idea points to Fanon's study that reiterates that the struggle against colonial oppression not only changes the direction of Western history, but challenges its historicist idea of time as a progressive, ordered whole. Fanon (1968) emphasizes that colonial depersonalization does not only alienate the Enlightenment idea of Man, but also challenges the transparency of social reality, as a pre-given image of human knowledge.

The Case of the Decolonized' Psyche and Identity

Though many decolonized people have overcome the lingering effects of colonialism and others may have not fully experienced the colonial occupation first hand, the matter of transition to the postcolonial period has effects on their psyche. The many inhibitions of the decolonized to express themselves and to realize their potentials are the effects of the enduring remnants of colonial power. These inhibitions develop the estrangement of these people from their own culture realizing their fragmented existence in a community that is also grappling to reclaim its identity and its culture.

Decolonization did not realize the promise of independence of the Caribbean from the colonial powers but only created extreme gap on living and caste system. The place called Calvary Hill in Port of Spain, Trinidad mirrors the poverty- stricken and opportunity-deprived people who desperately endeavor to create their own values and celebrate the limited power of their created world. This setting of *The Dragon Can't Dance* symbolizes the cross these people have to endure. The essence of this cross can be associated to the *Dream of the Rood*, an Old English poem that chronicles the lamentation of a tree being made into a rood or a cross, an instrument to torture but as it tells the story of an extraordinary man, who was crossed and thrown stones at, his perspective about the concept of a cross as an instrument for torture changes (Cavill, et. al, 2007). It is carrying the man who will save the humanity from sins. Though Lovelace's novel does not connect to the savior's sacrifice, it does connect to the symbolic death and resurrection of the main character as he tasted the cross created by his own alienation from history and culture and his redemption from the very cross he cannot escape.

The protagonist, Aldrick's own confusing self-knowledge is first manifested when he is introduced as a passive character that always looks at the Hill from his equally uninteresting window. From his small room is a sight of an impoverished neighborhood of dreams and desires – the place where he can at least fantasize a woman and prepare his dragon costume. He knows he desires the seventeen year old Sylvia, the most sought after woman in Calvary Hill but resists her charm stating, the woman has power to "*capture him in passion but to enslave him in caring, to bring into his world those ideas of love and home and children that he (has) spent his whole life avoiding* (p.31)." Sylvia even pays him visits hinting and revealing her interest as well as her sexual desire on him. But, although Aldrick's thoughts are full of her fantasies he flatly refuses her invitation. He fantasizes Sylvia but makes love with Inez – a random woman he met. Although Aldrick is portrayed as an uninteresting and a passive man, he acknowledges his own needs such as his desire for flesh but deeper than that such as sense of attachment and responsibility are something he avoids. Aldrick's almost awkward responses on Sylvia's confrontation on him and his reason for resisting Sylvia's sexual advances is relative to his fear to dwell on emotions that would compel him to take responsibility especially on matters of love and family. This circumstance represents the isolation from life he created to himself.

Aldrick also displays his witless and irresponsible character whenever he plays neutral to avoid conflict. His ignorance on Pariag's, an Indian who is treated an outcast and is often excluded from the affairs in the town pleas from him and a call for acculturation among people just show how he has tried to neglect understanding the depth of life in the Hill. He sees himself as unimportant man who is not recognized although what he really shows is that he does not want to be recognized that is why he does not exert effort to recognize others as well.

The only thing that shows difference on Aldrick's personality is every time he joins the annual carnival. Every time Aldrick wears his costume and dances in the carnival as he impersonates a dragon – wild and fearless, he seems to enter a new mental state erasing traces of his passive, uninteresting, and deadening personality. From an average man, he feels like being a dragon makes him a newborn creature that has immense importance, fierce and feared, "*he liked it when they (people of Calvary) saw him coming and gathering up their children and ran*." For him, when he is the dragon, everyone notices him. He feels that this carnival symbolizes his life and his fierce dragon is the history of his people – a belief he grew up with or eventually a belief he created. As he acknowledges the carnival as the town's life, he like most people in The Hill thinks that the carnival frees them from poverty and despair that this dance is a graceful way to remind them of a suffering

so bearable,

> *"Dance! If you catching hell, dance, and the government don't care, dance! Your woman take your money and run away with another man, dance! Dance! Dance! Dance! It is dancing that you ward off evil, (p.14)."*

The carnival is life and the dragon bears his history – a belief that sounds powerful and deep. Aldrick's passion for this carnival may be the only passion he centers himself at and the crushing of this might also be the destruction of his own being. Fresh from his so-called historic dance and his impersonation of the dragon, all his pride and confidence are all torn when Sylvia refuses to dance with him in the carnival, *"No mister! I have my man*!" She refers Guy, a man old enough to be her father as her new lover. They dance passionately all night long as the defeated Aldrick watches from a dark corner.

Sylvia's rejection of his invitation awakens Aldrick's realization to give importance and start to mind his feelings, "*I have to learn to feel,*" he says but, at the same time this causes him a conflicting sensation - to ache for a presence that he once rejected. Little by little, Aldrick starts to feel the strangeness of his existence. He starts to feel estranged from the only thing that gives him life and spirit every year that is to be the dragon in the carnival. He grows so quiet and shows little interest over his dragon persona. When another year comes to perform in a carnival, Aldrick did not work on his costume anymore though he is plagued of dreams about dragons every night.

He abandons the dragon, the fierce and feared warrior and he begins to associate himself to young men who no longer participate in the carnival. They become idle and gather in corner watching the town being overrun by modern businesses and tourism. They are the young men who have vanquished their true renegade spirit as timeless masked warriors of generation at least that is how they tried to portray themselves in the annual carnival but, this specific meaning of carnival is long gone from them.

Aldrick's association with these good for nothing hooligans ensured his place in prison. Their show is not staged and Aldrick's dragon dance in front of the police is not choreographed. It was caused by something that stimulates him to rebel. For six years, the dragon has not danced and even after his prison sentence, his return to Calvary Hill is welcomed like a hero yet, he does not feel he is a real thing for a hero seeing people have moved on and have already acquainted with Calvary's caste system. He learns that Sylvia is to marry Guy and he welcomes it realizing that she may have chosen Guy, a man who can give all her material needs over the impotence of the dragon. He realizes that the dragon only gives him a fantasy of power and disillusioning himself from it is to perceive the realities he needs to understand. Aldrick aims for recognition and longs for identity, something he finds difficulty to attain in a community that was disconnected from its cultural roots for hundred years – no history, no culture.

Perhaps, impersonating the dragon's rage to represent his people's resistance from the remnants of the system created by the colonial power is after all not the answer to face and survive the radical change in Trinidad's culture. The death of the dragon is the resurrection of Aldrick who has realized the depth of his own alienation from the society. His chance of redemption is given to him after his release from prison – not all violence can free one from mental bondage and not the violence represented by his dragon can he make peace with himself and understand his own identity.

Nervous Conditions' author Tsistsi Dangarembga presents a different portrayal of colonial power's lingering effect on the characters. The colonial power's surviving influence on Zimbabwe is symbolic of a person's unconscious that is like a bubbling cauldron that erupts when it can no longer suppress the chaotic emotions, the fears, passions, and irrational thoughts. The unique presentation of this is depicted mainly on the female characters, Nyasha and Ma'Shingayi. The narrator and protagonist, Tambu witnesses this and has even believed to have bested herself this so-called nervous condition. The struggle of women's rights for expression and the search for their unique identity is profoundly explored through the narrator's understanding of the nature of the world she lives in.

Tambu as a narrator becomes a strict examiner of her own life as she becomes her own object of scrutiny – the one who is caught in the turbulent times of change and the still prevalence of tradition. As a very perceptive girl, she sees that her only way out from extreme poverty is through education but besides the lingering effect of colonialism, she has yet to break free from the chains of Shona culture's partiality against women. She becomes the eyes to the struggles of the people not only those in her family circle but of the people of Zimbabwe especially women like her.

Her vision of success through education is sure reachable for an intelligent girl like her, but as she slowly digests the real meaning of education to her life, she starts to question its essence and the price to endure by a decolonized Shona as a whole. Day by day, as her knowledge about the world grows, complication arises when Tambu sees the changes caused by education. As she is empowered by education, people around her also changed – her mother's nervous condition and her cousin, Nyasha's mental condition. The narrator Tambu sees this as the outcome when African culture and colonial power collide. It cannot simply coexist on people because it takes strong mind and psyche to understand the burden of change and tradition. She contemplates on one of Nyasha's statement expressed as, *"It's bad enough when a country gets colonized, but when the people do as well! That's the end really, that's the end, (p.150)."* Since Nyasha is skeptical on the beauty of English education in Shona culture, she falls victim on this collision as if it infiltrated her entire being and blurred her own identity.

The case of Nyasha is like Freud's concept of the "unconscious like a bubbling cauldron (Bressler, 1999)." Nyasha, Babamukuru's daughter and Tambu's cousin grew up and was educated in England. Though she is a Shona-born girl like Tambu, she cannot speak Shona and is unfamiliar of the culture. Her ways are English. Her ideals are English which is why when she returns to Zimbabwe, her never-ending struggle to properly position herself is ever elusive. When she can no longer bear what to perceive of herself, her mental breakdown manifests this process like the accidental slips of the tongue no one can have the control of.

Nyasha has already foreshadowed what might become of her when she keeps on reminding Tambu the negative effect of Western knowledge that she acquired. The rules imposed by Babamukuru on her children and the Western ways his children learned in England are conflicting and clashing. Babamukuru's ever conflicting ideals affected Nyasha's perception of herself and her identity. On instances that she is outspoken of her thoughts, she berates the Shona's way of controlling and marginalizing women as expressed below:

"You can't go on all the time being whatever's necessary. You've got to have some conviction, and I'm convinced I don't want to be anyone's underdog. It's not right for anyone to be that. But once

you get used to it, well, it just seems natural and you just carry on. And that's the end of you. You're trapped. They control every thing you do, (p.119)."

The passage is spoken in reference to her anger towards patriarchal practices and at the same time, she is also critical of English ways when she sarcastically noted that: *We treated them like minor deities. With the self-satisfied dignity that came naturally to white people in those days, they accepted this improving disguise."* The two statements of Nyasha only show that she has found herself adrift from the two things that composed her being.

The case of Ma'Shingayi, Tambu's mother is developed from the negative thoughts she created after seeing the change in Tambu for being schooled by Western ways and her condition worsens as this idea of education on women contradicts the Shona's patriarchal practice. She cites Nyasha's condition as something that would also infect Tambu, "*The problem is the Englishness.*" Seeing this condition in Babamukuru's children develops her anxiety that this might also be Tambu's destination because she is firm to believe that this Englishness has also caused the death of her son, Nhamo. Tambu as the witness of all this has her own rethinking and redefining to do of the ideal she once upheld about education as a mark of success and identity.

The case of Sudan is a combination of internal tribal conflicts and the self-serving interference of the colonial British on these internal wars. The issue on politics, culture, and religion are the important components that the colonial power has failed to settle when they decided on the country's emancipation. The broken promises of the supposed emancipation left a wound that affected the colonized and would affect the generations of Sudanese to come. Salih's characters in *Season of Migration to the North* reflects the dichotomy of life and ideals in the changing society of Sudan where one is compelled to question and face the consequence of his nature. Like Aldrick in *The Dragon Can't Dance* and Tambu in *Nervous Conditions*, the unnamed narrator and protagonist in the novel starts to question his own identity as he witnesses the decaying ideals of his town and the self-destructive character he sees identical to his. The opportunity of Western-style education given to Afro-Arabs is one privilege from British emancipation and the hope for modernization but such privilege has also confined the decolonized to realize the promise of this opportunity. Such tragedy has befallen to the character of Mustafa Sa'eed, the narrator's object of scrutiny in the novel. What has become of Mustafa mirrors the very same travails of many Afro-Arabs in the postcolonial Sudan.

Even though Mustafa is portrayed as a man drawn to the idyllic life in Wad Hamid, he has lived a chaotic and twisted life in England on his younger years. He is gifted with intelligence and has used this asset to study in England and later became an academic but this career was only ruined after his obscene relationships leading to murdering his first wife, an English named Jean Morris and the suicide of his three lovers, Anna, Sheila, and Isabella. Mustafa's obscene and indecent relationships as an adult are shown to be the result of his troubling psychosexual development when he was growing up as a kid. The unusual attraction he had on his surrogate mother Mrs. Robinson as a child and his apathy toward his own mother portends his later troubled relationships with English women.

In addition, Mustafa the academic realizes the still enormous gap of Arabic African culture from English culture even when the likes of him has been educated the Western way. The enigmatic features of Africa have puzzled the Westerner's curiosity and like his relationships with English women, attraction does not really mean understanding. He is attracted to these women in different ways and these women to his mysterious personality but none of them have really understood him

with the exception of Jean Morris who became his wife. She is the only one who is able to connect with him as a man rather than as an enigmatic Afro-Arab in England but their relationship is chaotic and full of violence leading to Mustafa's murdering of her. Their short-lived and tragic relationship of violence and passion that caused his imprisonment mirrors Mustafa's own violence and passion - his nature and identity. Note here that when Mustafa thrust the dagger to Jean's heart while they are consummating, she gladly accepts it and begs Mustafa to come with her. Mustafa is aware of his violence but is seemed to be overpowered by it because after killing Jean he hoped to be sentenced to death at his trial subsequent to failing to muster his courage to committing suicide. What has driven Mustafa to kill Jean and cause the suicide of his three lovers is described by his lawyer and professor, Maxwell Foster-Keen in this passage,

> *"These girls were killed not by Mustafa Sa'eed but by the germ of a deadly disease that assailed them a thousand years ago, (p.29)."*

Mustafa's action is the result of the alienation caused by the clashing cultures between the West and East – the effect of colonialism has deteriorated his romantic relationships. He further states that the hope for enlightenment in coming to England has failed him since the same barbaric Sudan he found in England and that this causes his violence. This argument has helped him get away from the death sentence but this claim is extremely refuted in the novel. In the passage when he said, *'I am no Othello. I am a lie* (p.29) he references the character of Othello as stereotyped like him. Mustafa's lovers have angered him by reducing him to an Oriental the same way his lawyers are doing to lighten his sentence. This oriental stereotype is what he rejects that is why he wishes to die and to bring that lie along with him to his grave. His death which the narrator believed to be suicide is his mental agony that he tries to settle for a long time. For him, there is no escape from his nature. Even though he tries to reverse it by living a different and quiet life, he is unable to attain happiness and peace in the village.

The narrator who has at first wondered his fixation on Mustafa's mysterious past realizes that through the series of information he learned about him and the man's antiheroic journey in life allows him to see realities in different perspectives. The contrasting personality of Mustafa from him and his discovery of Mustafa's past draws him closer to understand his own nature and identity.

The three novels prove true that colonialism has lingering effects on the characters' psyche and identity. Though characters of Aldrick (*The Dragon Can't Dance*), Tambu and Nyasha (*Nervous Conditions*), the narrator and Mustafa (*Season of Migration to the North*) are all caught on colonial power's fantasized fanfare, Aldrick, Tambu and the narrator are able to re-examine their own existence and realize that the Western colonizers may assign identity on them but they are only the ones who can define their individuality since they are given the rare chance to do so and to understand its subtleties.

The Case of the One in the Other

In the process of facing and overcoming those lingering effects of colonialism, the decolonized is forced to engage in a war within him and part of this is his encounter of the Other – his ego that struggles to define his being and his fantasy that shows his desire for an identity. This concept of the Other in the postcolonial period is a bit different from how the Other is usually defined in the colonial

occupation. From a definition that usually pertains to a group as a whole, the Other becomes a concern in a more personal level. Hence, the encounter of the Other is defined as an encounter of the One in the Other – the decolonized' encounter of the Other. This development of the concept of Other is delineated as follows.

As a colonialism term, the Other refers to members of the subjugated "out-group" whose identity is viewed as lacking and who at some point, can be subject of prejudice, bigotry, and oppression by the dominant "in-group" (Staszak, 2008). The concept of otherness (character of the Other) is developed from the constructed idea of the dominant in-group as the negation of identity to put a stigma on the Other and emphasize the hierarchical difference of the in-group from the out-group. This hierarchical division of groups in the three novels can be expressed as: the Trinidadians in *The Dragon Can't Dance*, Zimbabweans or Rhodesians in *Nervous Conditions*, and Sudanese in *Season of Migration to the North* all these against the dominant (in-group) Great Britain. The hegemony of Colonial British is the superior power that constructed a stigma against these colonized countries to impose their own values and ideology.

Staszak's (2008) argument that otherness and identity are based on binary logic reveals that the creation of such term warrants the classification of individuals into two hierarchical groups: Us and Them. This only means that the "Them" or the out-group is only logical as a group as a result from its opposition to the in-group and its lacking of identity. The in-group constructs stereotypes and stigma to set itself apart, thus to emphasize that it has identity; meaning, the "*Other only exists relative to the Self – inseparable sides of the same coin*." It is a fact that all these three novels are set in postcolonial era where the colonized countries are already emancipated from British colonial power but the questions that still linger are: can an emancipated colony really and totally be free from the power that devalued, discriminated, and enslaved them for many years; a power that created stigma and fear; a power that crumbled the country's political system and imposed their own culture and values; a power that stereotyped and made them the Other? The answers lie on how the characters have faced, denied, escaped, and have run away from the realities of confusion and displacement caused by these constructed ideologies.

Moreover, only the in-group has the power to enforce the value of its individuality and peculiarity (its identity) and to trivialize the distinctiveness of the out-group (their otherness) while keeping their power in check. This power if pictured is like, "the Other of Man is Woman, and the Other of the White Man is the Black Man," and reversal of this hierarchy is deemed unacceptable (Beauvoir, 1952; Fanon, 1968). Thus, the construction of the idea of otherness is relative to a status quo maintained by the dominant group. Women in *Nervous Conditions* are described to have suffered the double oppression because *"these days, it is worse, with the poverty of blackness on one side and the weight of womanhood on the other."* The Zimbabweans cannot fully be free from the colonized mentality since the superstructure that controls the country still values those that were imposed by the colonial British. On the other hand, there is Shona, a patriarchal culture that devalues and trivializes women. With these two positions faced by women, they are curtailed to act and are silently enforced that they are black and they are women.

Mustafa Sa'eed's tragic life in *Season of Migration to the North* is linked to his knowledge of the Other. Not exactly that the Other in him has defined and forced him to engage in a promiscuous life and commit murder but, it is his realization of himself as the Other leads him to deny his roots and deliberately ignores the British' misconception of Africa. Even though he plays pretend not to be

affected by the colonial power's stereotyping of the African Arabs, this has actually affected his own psyche to seek for an inevitable. Even though he is extremely intelligent, he is susceptible to the cruel nature of life. Mustafa like the tragic hero Othello whom he often compares himself to fails to best the tides of his own frailties.

Bhabha (1994) agrees that as the colonized (out-group) tries to grasp this sense of identity, a sense of Otherness is constructed or the encounter of the Other takes place, binary, two-part but argued that such identities work as a kind of egotistic reflection of the "One in the Other." This means that the othering does not necessarily come from two opposing separate physical entities but could possibly happen to a single individual bearing two opposing characteristics such as the case of the people in a decolonized country. This explains the narrator's (in *Season of Migration to the North*) realization of his fixation to Mustafa, *"I feel hatred and seek revenge; my adversary is within and I need must confront him…"* This signifies that after the narrator has encountered Mustafa and learned of his dark past, he is able to encounter the Other within him, his own flaws and powerlessness much similar to the person he despises and at the same time the very person he identifies with.

According to Bhabha (1994), grasping the desire of the Other becomes problematic because the object of the Other's desire is never perfect, is never a finished product. Because it is only born from the constructed thought of a dominant group whose purpose is to impose their values, it is "only ever the process of an access to an image of totality"- a psychoanalytic process of identification. For the image of the desired dominant as a point of identification only leads to uncertainty because this kind of depiction is always spatially split meaning it makes present appears to be something that is absent like time that goes again and again – cycle, a repetition. This connects to *The Dragon Can't Dance* protagonist, Aldrick's desperation to be recognized and to re-establish the lost identity by seeing the dragon he impersonates as his image of identification. He wants to be a dragon because a dragon is fierce and feared because of its immense power. This desire of the dragon is logical for a character like Aldrick who feels lost and hopeless in a poverty-stricken town of Calvary Hill where most people carry their cross to survive because a dragon symbolizes strength but it is also an embodiment of chaos which is why he who desires this dragon is bound for uncertainty. This desire gives him the delusion of grandeur. The split characteristic of the dragon is attested when he acts like one even without a costume and rampages through the town causing mass disturbance and exposing a renegade behavior befitting a dragon. Aldrick longs for an identity and chose the dragon for the process of transformation and rediscovery of his lost self but his way for transformation is ineffective because it is a chaotic and disorganized rebellion. This futile act which is devoid of tangible outcome bound him to be trapped between the lost past and blurry future. After six years in prison, Aldrick finally realizes this encounter with his Other that he is the dragon all along and his misapprehensions are all part of the dragon's impotence – his very impotence which he finally acknowledges.

The disillusionment of Tambu in Nervous Conditions from her reverence for Babamukuru happens when she has finally realized the inconsistency and contradicting personalities of this man whose success she desires the most. Babamukuru, the dominant man in Shona and educated in England, is supposed to be Tambu's subject of identification but, this standard is only constructed and is never perfect. Being the Other, Tambu wants to be more than the Other – more than a woman and more than just a black who dreams of success. Her education has truly given her a place in the world but her encounter with what she desires offers her vagueness and starts to question whether what she does is truly what she desired in life. Her growing condemnation of Babamukuru's treatment to his daughter Nyasha and his wife Maiguru manifests her "nervous condition," *"deep in*

the less accessible areas of my mind… I was ashamed of what to me was a pervasive and enervating vagueness. The delusion of grandeur when she was chosen by Babamukuru to study is crushed after her realization of a painful truth that, "*My mother had been right: I was unnatural; I would not listen to my own parents, but I would listen to Babamukuru even when he told me to laugh at my parent. There was something unnatural about me (p.167).*" All throughout the novel, the narrator Tambu explores her own conflicting perceptions the way she also sees the conflicting personalities of people around her. In the end, though she still finds it difficult to raise her voice above the pervasive effects of colonialism and the struggle of patriarchal culture in the decolonized Zimbabwe, there is a promise for her to reconcile with the vagueness of her identity caused by the Other's encounter with her object of desire, "*something in my mind began to assert itself, to question things and refused to be brainwashed, bringing me to this time when I can set down this story (p.204)."*

How Bhabha explains the depth of the term the Other is relative to Lacan's concept of the Other in psychology as both the ego and the fantasy – something a person desires because it is something lacking from the person (the objet a (a = (a)utre in French) or object-cause of desire) (Lacan, 1981). From the colonial term to psychological, the Other as a constructed concept is an evidence of the colonial's lingering effect that immersed in the decolonized' being – a sensible one who continuously best the challenges in his search for identity in the changing world.

Conclusion

The constructed forced identity of the colonized that resulted to their diminution and discrimination mirrors the time they were stripped off with rights and value. Even during the decolonization and in the postcolonial period, the wounds of colonialism caused by the British Empire to Trinidad, Zimbabwe and Sudan persisted, and even challenged the decolonized to a more personal level causing many to be displaced, and alienated from their own land. The cases of the characters in the three novels that battle the person within them have resulted to their encountering of the *One in the Other* – their very ego and fantasy, both influential and critical to their self knowledge to recover their personal value upon which they can finally retrace their past self, acknowledge their flaws, and finally remodel their identity. Like the many progressing discourses in postcolonialism that seek understanding of the period and the travails of the affected regions in the world, people's views to the world in a wider perspective is also developing such as the way the characters in the novels have widened their perspectives causing them to understand the decolonized Other in them.

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The Diaspora Condition of Asian Immigrants in a Poem Written by Wang Ping: Things We Carry on the Sea

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Absract

This research paper aims to identify the geopolitical conflict in Wang Ping's poem "Things We Carry on the Sea", while looking through the literature point of view and using the concept of Diaspora. Wang Ping is a Chinese-American poet and writer who creates most of her work inspired by the Asian-American history and her experience being Asian and living in the US. Asian-American history begins in the mid-19th century where Asians started to migrate to America, and the Asian-American history mostly points out the struggles of Asians facing the discrimination that the Americans give to them just when they migrated to the US. Wang Ping's poem "Things We Carry on the Sea", explains so much feeling and knowledge about the migrating process of Asians to the US, and the devastation on how they come to the US in hope of building a better life. Rather than accepting and appreciating, the Americans acted cruel and injustice towards the Asians. The reason why the writer chose this topic and data is because the conflict between Asian and American is still very relevant until now, especially when it comes to stereotyping one another.

Keywords: Asian-American; Diaspora; Poem; Geopolitics; Wang Ping

Introduction

Asian American history is the story of people from Asian countries coming to the United States. It began in the mid-1800s, when Chinese workers arrived to build railroads and work in different jobs. They faced a lot of unfair treatment and a law in 1882 that banned more Chinese people from coming. In the early 1900s, more Asians like Japanese, Filipinos, Koreans, and South Asians, came to the U.S. This made Asian communities grow, even though they still faced discrimination. During World War II, Japanese Americans were put in prison camps, which was very unfair. After World War II, laws changed, and more Asians were allowed to come to the U.S. There were also Asian Americans who fought for their rights, like Yuri Kochiyama and Grace Lee Boggs. In recent times, Asian Americans have done great things in science, technology, arts, and politics. People like Senator Tammy Duckworth and filmmaker Ang Lee have shown that Asian Americans can achieve a lot. However, Asian Americans still face challenges like discrimination and not being represented enough in society.

Asian American history tells the story of people who came to America for a better life, faced hard times, and made important contributions. Understanding this history helps us see the struggles and successes of Asian Americans in their journey toward a fairer and more inclusive society. Asian

American literature refers to the stories and writings created by people of Asian descent in the United States. These writings tell the history and experiences of Asian Americans living in the U.S. in a variety of ways. The history of Asian American literature goes back to the 1800s, when Chinese immigrants first arrived in the U.S. One of the earliest examples is the autobiography of Yung Wing, who was one of the first Chinese students to attend an American university. His book talks about his life in both China and the U.S. However, Asian American literature took off in the 1900s. Writers like Maxine Hong Kingston and Amy Tan wrote novels that explored the experiences of Chinese-American women and families. For example, Kingston's book "The Woman Warrior" talks about the challenges faced by Chinese-American women, while Tan's "The Joy Luck Club" looks at the struggles of Chinese-American families. More recently, authors like Viet Thanh Nguyen, Celeste Ng, and Ocean Vuong have gained recognition for their work. They write about a variety of topics, such as immigration, identity, family, and the search for belonging. Their writings help us understand the diverse experiences of Asian Americans in the U.S. Asian American literature is an important part of American culture, as it helps us learn about the unique stories and perspectives of Asian Americans and contributes to a more inclusive view of American history and society.

Wang Ping is a 66 years old poet that was born in Shanghai, China. She immigrated to The United States of America in 1985, right after she earned her BA in English from Beijing University. She also happened to earn her MA in English from Long Island University, along with her Ph.D. in comparative literature from New York University. She is the author of over 12 books of poetry, prose, and translation, One of her poems from her 2020 collection My Name is Immigrant is used as this paper's data, which is Things We Carry on the Sea (2018). As a poet and fiction writer, her work often speaks to the interweaving of two cultures—Chinese and American—and what occurs at the sometimes stark and violent intersection of two different sets of languages, traditions, and histories.

Ping's poem. Things We Carry on the Sea was inspired by her Chinese ancestors who immigrated from China to The US. This poem mainly explains how Asian people, specifically Chinese, immigrated to the US in the 1850s with hopes of escaping the economic chaos in China, and better lives after the Chinese civil war between 1927–1949, but ended up being mistreated and stereotyped by the Americans. Ping wrote this poem with so much passion and compassion towards it, that she expressed the hardship and sufferings that her ancestors had to face. Unfortunately, Chinese people are still mistreated and stereotyped by Americans until now.

This paper aims to analyze the Poem of Wang Ping's Things We Carry on the Sea and to discuss the complete backstory of how can Ping correlates with Asian-American History through the eyes of Diaspora Literature. The concept of Diaspora Literature in general means works that are written by authors who are living outside of their native lands, and this concept is very much similar to Wang Ping and her journey as a writer. This paper studied the diaspora literature based on a journal written by Sherien Sabbah and Paramitha Ayuningtyas, The issues of diaspora and displacement in Elif Shafak's The Island of Missing Trees (2022). Diaspora literature is a genre of writing that explores the experiences of people who have been displaced from their homeland. The word "diaspora" comes from the Greek word "diasporas," which means "scattering." Diasporas can be formed by a variety of factors, including war, famine, economic hardship, and political oppression.

Common themes in diaspora literature include the loss of one's homeland, the challenges of adapting to a new culture, and the search for a new sense of identity. Writers of diaspora literature often explore the complex emotions that come with displacement, such as grief, anger, and longing.

They may also explore how diasporic communities maintain their cultural heritage and traditions.

Diaspora literature can be a powerful tool for understanding human experiences of displacement and migration. It can help us empathize with the challenges faced by diasporic communities and appreciate the richness and diversity of cultures.

Asian-american history is a very well known topic for reaserchers and journalist, not only is it a historical topic, it also has conflicts is still happening now and might still occur in the future. Kent A. Ono wrote a book about Asian-American history called *A Companion to Asian American History* that is published in 2005. Kent wrote the book with purpose of teaching the readers about Asian American history. Gary Y. Okihiro also wrote a book about Asian American history, *The Columbia Guide to Asian American history,* published by Columbia University Press in 2005. Although, this paper also discusses about Asian American History, but this paper focuses more on the the literature point of view, and this paper uses the diaspora literature.

Methodology

This research is conducted by a deep reading through Wang Ping's poem, *Things We Carry on the sea,* a deep research on Asian-American History, and a thorough research on the term of diaspora. This paper has analyzed Ping's poem line-by-line, process the meaning and describe each line into words. This paper studied Asian-American History through a book written by Gary Y. Okihiro, *The Columbia Guide to Asian American History* (1997), and studied the diaspora term by doing a thorough research on a journal written by Sherien Sabbah and Paramitha Ayuningtyas, *The issues of diaspora and displacement in Elif Shafak's The Island of Missing Trees* (2022).

Few steps are taken to analyze the data and make this paper. First, this paper analyzed the topic of the paper, which is Asian-American history. Second, this paper searched for the main data that is related to Asian-American history, and specifically found a poem by a Chinese poet, Wang Ping. Third, this paper corelated the poem with Asian-American history. Fourth, this paper searched for the most suitable theory to use as a baseline of the paper, and the one that corelated the most is Diaspora Literature.

Results and Discussion

In the poem, *Things We Carry on the Sea*, it is visible that the whole poem tells us about the journey on how Chinese people immigrated to the US, but in a very poetic and compassionate way. Each line of the poem possesses visual imagery, and by that, it gives readers more feeling and room for imagination.

> *"We carry tears in our eyes: good-bye father, good-bye mother*
> *We carry soil in small bags: may home never fade in our hearts*
> *We carry names, stories, memories of our villages, fields, boats"* (Wang Ping.,2018)

These lines expresses the feeling of leaving and moving to a new place, and each line expresses different types of sadness. The first line focuses on the sadness of farewell, the second line focuses on the sadness of taking the first step of leaving while feeling melancholy, and the third focuses on the

sadness of having memories and having to move on with them.
The one of the reasons why Chinese people had to immigrate to the US, was because of the war that occurred in between 1927–1949. In Ping's poem, there are a few lines that gives a glimpse of the war.

> *"We carry scars from proxy wars of greed*
> *We carry carnage of mining, droughts, floods, genocides*
> *We carry dust of our families and neighbors incinerated in mushroom cloud*
> *We carry our islands sinking under the sea" (Wang Ping.,2018)*

This paper also uses diaspora literature as the baseline of the paper, and the main reason on why this paper uses diaspora literature is because Wang Ping is a Chinese person herself who immigrated to the US. Diaspora literature is a genre of writing that explores the experiences of people who have been displaced from their homeland. Common themes in diaspora literature include the loss of one's homeland, the challenges of adapting to a new culture, and the search for a new sense of identity.

In America, the Asians who just immigrated are instantly mistreated. Even though the Asians have diplomas or any type of educational certificates, they don't mean anything and everyone with the Asian race are looked down upon and immediately stereotyped. The Americans ordered all of them to work on the same job, which is as builders, most of them work on building railroads. In the poem, Ping also metioned similar situations.

> *"We carry diplomas: medicine, engineer, nurse, education, math, poetry, even if they mean nothing to the other shore*
>
> *We carry railroads, plantations, laundromats, bodegas, taco trucks, farms, factories, nursing homes, hospitals, schools, temples...built on our ancestors' backs"* (Wang Ping.,2018)

These two lines express many emotions, sadness, anger, but mostly frustration. Asians immigrated to the US, leaving their warm country, in hopes of rebuilding a new and better life. Most of them are earning their diplomas to have a better life and job, but as they arrived in the US, they are nothing more than just builders, maids, and laundry attendats.
Based on Ping's poem, despite not getting any benefits in the US with their diplomas and immmedietly mistreated, the Asians don't give up. They're still hopeful and strong, they nourish their traditions while still working in a country where they weren't born in.

> "*We carry old homes along the spine, new dreams in our chests*
> *We carry yesterday, today and tomorrow*
> *We're orphans of the wars forced upon us*
> *We're refugees of the sea rising from industrial wastes*
> *And we carry our mother tongues*
> 爱(*ai*), حب (*hubb*), ליבע (*libe), amor, love*
> 平安 *(ping'an)*, سلام (*salaam), shalom, paz, peace*
> 希望 *(xi'wang)*, أمل (*'amal), hofenung, esperanza, hope, hope, hope*
> *As we drift...in our rubber boats...from shore...to shore...to shore..."* (Wang Ping.,2018)

With what Ping has written in the last few lines, we all get the point on no matter how many pressure Americans give to Asians back then, they can never take away the most important foundation of their journeys, which is hope.

Conclusion

This paper aims to explain the conditions of Asian immigrant by looking through the diaspora literarture, with a poem by Wang Ping, *Things We Carry on the Sea* (2018). This paper aims to analyze the Poem of Wang Ping's Things We Carry on the Sea, and to discuss the complete backstory of how can Ping's coralate with the Asian-American History through the eyes of Diaspora Literature. Diaspora literature can be a powerful tool for understanding human experiences of displacement and migration. It can help us empathize with the challenges faced by diasporic communities and appreciate the richness and diversity of cultures. In the poem, Things We Carry on the Sea, it is visible that the whole poem tells us about the journey on how Chinese people immigrated to the US, but in a very poetic and compassionate way. Each line of the poem possesses visual imagery, and by that, it gives readers more feeling and room for imagination.

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Unveiling the Social Context Behind Dystopian Short Stories: A Comparative Analysis of *"We Ate the Children Last"* and *"The Lottery"*

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Abstract

As dystopian literature appeared in the 19th Century as critics of the government, its development began to influence authors from every other country at the current time. In fact, the influence was so strong that every country at that time was involved and managed to trespass the years ahead, such as America and Canada in 1948 and 2004. Thus, this paper aims to examine and compare similarities between the two dystopian short stories – We Ate the Children Last and The Lottery, to reveal why such works were written in such a way. For the theoretical framework and method, comparative literature to analyze, examine, and compare the related data. The analysis will show how social context and dystopian literary works can influence and inspire each other.

Keywords: Dystopian literature; comparative literature; European countries.

Introduction

In reflecting, expressing, or even influencing thoughts, whether to praise, critique, or tell a story, people often refer to media, such as social media, songs, dancing, etc. Aside from that, there is one that is most used of all time, which is literature. Eagleton and Mitravinda have affirmed it. According to Eagleton, literature is one of the forms of looking through the world and its relation to its condition (Eagleton 1976). In other words, through literature, people can manifest their or other minds and lives into words and paragraphs, eventually combining them. Moreover, according to Mitravinda, literature enriches and is able to change our perspectives and responses flexibly depending on the situation or writers (Mitravinda 2020), meaning that literature does influence people. With that nature, this paper will look at one of the literature types: dystopian literature.

In literature's nature of reflecting a story, dystopian literature represents that through its definition. Dystopian literature, by definition, is literature that represents a society that is unequal and oppressed due to its government along with its environment. Novita Dewi also approves it by stating that it is the literature of a society that lives with a terrible future. By means of a terrible future is that people are forced to submit to tyrants and live with limited power in economics, politics, and technology (Dewi 2020). Through these definitions, dystopian literature certainly represents literature's nature of reflecting the possibility of creating or having an unequal society in the future

through its depiction of a high power or government that holds control and oppress its citizen and the causes.

In terms of expressing and influencing one thought to others, dystopian literature can represent that through its function toward real life – not only a mere of possibilities. According to Phillip Stoner, in the 19th Century, dystopian literature was used as a "vessel" of political commentary (Stoner 2017). In his paper, he reaffirmed that dystopian literature, specifically Yevgeny Zamyatim's novel, *We*, directly represents the restricting freedom, unifying country, and obsession toward technological things of the Russian governments during Lenin and Stalin's eras. As a result, the positive effect is that the other world and period manage to know about the cruelty of one particular government and begin to write literary works with the same genre. At the same time, the negative one is that the author becomes this higher institute's target. Thus, this dystopian literature fulfills its nature as a tool to express and influence others from other countries and times to write about the inequality portrayed by the government they have experienced.

The authors who are inspired by dystopian literature and wrote the same things to create a commentary on the government system and political issues are American writer Shirley Jackson and Canadian writer Yann Martel. Shirley Jackson is an American author who is able to depict the horror of a government through her famous work, *The Lottery.* The short story was so famous that it even provoked people in 1948 to discuss its meaning and relation to real society ('Shirley Jackson | American Author | Britannica' [n.d.]). Yann Martel is also doing the same. He is a Canadian author who wrote a dystopian short story, *We Ate the Children Las*t ('Yann Martel | Canadian Author | Britannica' [n.d.]). His work manages to show how the government could act recklessly and cruelly to its citizens.

As these dystopian authors from different places and periods produce their works, the questions arise,
1. Using dystopian literature features, what is the common denominator or the similarities between these works?
2. What are the social contexts behind these two works?

To answer these questions, this paper needs to have a suitable theoretical framework. Since the questions related to the two literary works are under the same genre yet have different geographical locations and social contexts, the most suitable one is features of dystopian literature as the determiner of what to compare and comparative literature as the comparing tool.

Theoretical Framework

In this chapter, the theoretical framework will be elaborated to give insights into what theories will be used and how to utilize them.

A. The Features of Dystopian Literature

In dystopian literature according to Jen Vans Gheluwe, there are six features of dystopian literature. They are totalitarian climate, religion and science, culture and language, history and memory, sexuality, and women, and lastly, hope.

First is the totalitarian climate. In a totalitarian climate, Gheluwe mentions that control is the main priority of the ruling classes, and they are fixated on using other components, such as the economy, military, technology, and others, as weapons of violence (Gheluwe 2015). Aside from that, the climactic trial that follows the protagonist's defeat in traditional stories emphasizes the tension between the reader's reality and the dystopian society (Gheluwe 2015). Moreover, the submissive mentality of the characters, who voluntarily trade their independence for protection, supports the community's authoritarian nature (Gheluwe 2015). Thus, these elements highlight how control, complicity, and the negative effects of conformity are recurring features in dystopian literature.

The second one is religion and science. Within dystopian literature, Gheluwe states that society is portrayed as a submissive group that keeps being submissive because some ideologies manipulate and restrain them. He also mentioned that this tendency of these societies to be submissive is happening and hard to resist because of the exposure to those ideologies, such as science, religion, and others, and the massive surveillance from larger institutions, such as schools, media, and government (Gheluwe 2015). In other words, societies within dystopian literature are like prisoners. They cannot express anything freely, meaning they need to focus on the prison's law only, and they cannot move freely or live in the cell. Overall, the main instruments in dystopian societies are manipulation, belief control, and surveillance.

The third is culture and language. In terms of culture, the institutions in dystopian societies create a new culture of manipulation by giving worthless information and stupid entertainment, which seek to degrade the populace and superficially shape their thought. Aside from that, the freedom to select ideas is frequently restricted. Totalitarian governments also target language since, according to the Sapir-Whorf hypothesis, language shapes social reality and cognition (Kay and Kempton 1984). Gheluwe also approves this by mentioning that language possesses rebellious forces, meaning that language can be one of the weapons to start a rebellion or Coup d'etat against the dictatorship (Gheluwe 2015). Thus, within dystopian literature, the culture and language are filled with nonsense and strictly looked upon.

The fourth is history and memory. In this section, Gheluwe focuses more on the society in which the dystopian protagonist or society gains access to hidden stories and historical knowledge as they reclaim their voice (Gheluwe 2015). This process is hard to obtain and can only be obtained at that moment. It is because history within this kind of society is heavily repressed or erased by the government to retain authority. Yet, if it is successful, then the only focus of the protagonists or society is to escape the temporal stagnation of the present. It is logical to happen as being retained in dystopian culture creates an illusion and skepticism in mind. The protagonist or society begins to find it difficult to move forward and keep on remembering the fear and nostalgia. Yet, if they can tackle this and use their memories to speak and write about the new future, it will result in a proactive conversation with society and a movement of communal resistance.

The fifth is sexuality and women. Within dystopian literature, sexuality is depicted differently. Some stories depict it as liberating, while others view it as repressive. While in terms of being repressed, the orientation of the subject is mostly toward women. For instance, in the Handmaiden movie, the female main characters are associated with sexual objects, have the inability to resist, and are pawns to manipulate (Shin 2019).

And lastly, the sixth is hope. The same with other aspects, this aspect also occurs differently

depending on the content of the particular dystopian stories. Contemporary novels tend to be more optimistic or militant when the protagonist escapes control, whereas traditional dystopias frequently tilt toward pessimism (Gheluwe 2015). A dystopian text might be classified as utopian or anti-utopian in ways beyond the protagonist's actions. These pieces investigate environments and other places of hope, such as unsupervised spaces or systemic defects that allow for emancipation.

Methodology

Within this paper, content analysis and qualitative methods will be applied. The qualitative method will be used to collect the data, while the content analysis will do the analysis section.

As it was mentioned above, this paper will use a qualitative method for data collection. According to Hignett, using the qualitative method allows the paper to use additional data to comprehend the story or paper (Hignett 2019). 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 short stories Shirley Jackson and Yann Martel created. The first one is *The Lottery,* released on June 26th, 1948, and published in The New Yorker. The second one is *We Ate the Children, Last* released on July 17th, 2004, and published in the Guardian. Both of the data are taken from the official website.

The first one, *The Lottery,* is an American terrifying, dystopian short story about a seemingly peaceful tiny village that engaged in a deadly annual ritual known as "the lottery." In the beginning, the story is described as a bright day, and the townspeople, from parents to children, gather in the town square for the lottery drawing. Not only the weather and scene but also the relationship between these people, which is as joyous and usual as the villagers congregate, with children playing and people casually chatting. The vibes are positive, and people seem to live a happy life in that village. The story progresses to Mr. Summers, the civic leader, who begins the lottery drawing by bringing a black box filled with small papers. Within that box, the names of all the residents are placed, and each family representative needs to draw a piece of paper one by one. As soon as the lottery draws near, the vibe changes considerably to more tense. One of the families, the Hutchinson family, picks the slip with a black spot inside, indicating that someone from their family has been chosen. It turns out to be Mrs. Tessie Hutchinson, the wife. Without remorse, the villagers start picking up rocks and are ready to throw them at Mrs. Hutchinson. Mrs. Hutchinson knows that she will be stoned to death, starts to beg, and disputes the fairness of the lottery. Yet, in the end, the townspeople turn against her, and the stoning begins (Jackson 1948).

The second story, *We Ate the Children Last,* is a Canadian dystopian article published in the Guardian about a society that attempts to fix the social problem of poverty and hunger by transplanting a pig's digestive system to a human. Ultimately deciding on picking the digestive system of a pot-bellied pig species, scientists managed to extend a cancer patient's digestive flexibility, saving him from immediate death. A catch, however, lies in the side effects of having such a volatile organ; intense hunger, loss of the need to sleep, undisgusted by raw food, freeganism, and eventually cannibalism. The government, however, seems to turn a blind eye toward this case even after it has caught popularity. Young, unique, and influential people started to adopt this trend. When the rise of pig-stomached people coincided with the disappearance of older people, riots, reduction of the number of stray cats and dogs, and eventually live acts of cannibalism, the government only

responded with hostility toward the masses and the creation of concentration camps. Initially, what seemed like a mental asylum for the pig-stomached people, these camps also became places to imprison the innocent via Gulag-like or Auschwitz-like arrests during the era of Hitler, Stalin, or Mao (Martel 2004).

The secondary data will come from journals, books, and websites that will provide knowledge and arguments of dystopian literature, and comparative literature.

After the collecting, this paper applied content analysis to its data analysis. Gheyle and Jacobs claim that using data from a qualitative method, content analysis is a technique for understanding text context (Gheyle and Jacobs 2017). From there, content analysis and qualitative methods will identify the equivalences shared by the characters and the journals, books, and websites based on the prior qualitative approach and reveal the social context behind the story. This understanding gained from the qualitative and content analysis of the story will later be compared using comparative literature. Comparative Literature, by means, is a method of using multidisciplinary methods to analyze literary texts and compare them by examining the literary work and multicultural differences aspects and other things. Through that, it can emphasize their connections and influences to find and create the most comprehended understanding of the stories. In comparing the elements of dystopian literature, it is quite hard to determine which one is comparative literature methodology. It is mentioned hard because Rene Wellek has stated that comparative literature does not have certain types of methodologies and is even called comparative literature as a saddle with an obsolete methodology (Saussy 2011). In other words, how to conduct and make sense of the comparison depends completely on its comparatist.

Because of this uncertainty, the way to handle this is through the use of a table as the medium to place the elements, a qualitative method, and content analysis to make sense of the comparison subjects and decide the common denominator or Haun Saussy called the basis of the comparison, among the two books (Saussy 2011).

Results and Discussion

After elaborating on the methods, the findings and discussion of comparative literature between the features of dystopian literature in *The Lottery* and *We Ate the Children Last* will be the next one to be elaborated.

The Comparison

The comparison result will be in the form of a table, followed by the explanation beside the table and a few below it.

Table 1. The Comparison

No	The Features of Dystopian Literature	Short Stories		Comparison
		The Lottery	**We Ate the Children Last**	
1	Totalitarian Climate	-	"A cleverly orchestrated campaign of petitions	**TL:** The totalitarian climate is absent here. It

			and protests – "Malnutrition: zéro! Déficit: zéro! "… easily overcame the hesitations of the government." (Martel 2004) & "Internment camps were set up, nearly always in a small, remote towns…."(Martel 2004)	is because the people within the village are depicted as equal. After all, no one acts as the higher being and prefers themselves to be equal. **WATCL:** The totalitarian climate is the government. It is because the government is the one who approves the failed experimentation of the people and the exterminator of them.
2	**Religion & Science**	"Although the villagers had forgotten the ritual and lost the original black box, they still remembered to use stones." (Jackson 1948)	"The procedure caught on among the young and the bohemian, the chic, the radical, among all those who wanted a change in their lives." (Martel 2004) "In a matter of three days, the army descended upon every one of the operated…Internment camps were set up, nearly always in small, remote towns…."(Martel 2004)	**TL:** Although it is not religion or science, tradition acts as the ideology that influences the people. **WATCL:** By approving the failed experimentation, the government has set a destructive ideology toward the citizen. Not only that the idea of government action to prevent the causes, also shows that the government has its sense of ideology different than its citizens.
3	**Culture & Language**	"It isn't fair, it isn't right," Mrs. Hutchinson screamed, and then they were upon her."(Jackson 1948)	"The police raided their offices, and only a handful of copies escaped destruction." (Martel 2004)	**TL:** Within this context, Mrs. Hutchinson seemingly uses aggressive tones toward others. As she uses that tone, instead of being released, the others condemn her to death. **WATCL:** Here, the language is used as the symbol of resistance by

				the media. They wanted to show the side effect of the failed experimentation and how incompetent the government was in handling the situation.
4	**History & Memory**	-	"I escaped. I still have a good appetite, but there is a moral rot in this country that even I can't digest. Everyone knew what happened and how and where. To this day, everyone knows. But no one talks about it, and no one is guilty. I must live with that."	**TL:** Here, there is no history or memory of the character. Until the end of her life, Mrs. Hutchinson still does not understand the conflicted ideology of her tradition. **WATCL:** Unlike The Lottery, Martel's short story shows that the narrator knows the truth about the situation as the story ends. Moreover, based on the passage, it is clear that the narrator is the one who retells the story, meaning that he/she uses their memories to retell the past/ current condition.
5	**Sexuality & Women**	-	-	**TL:** In this short story, the woman, Mrs. Hutchinson, is not portrayed as oppressed. This is because the positions of men and women are equal in the story. **WATCL:** Like *The Lottery*, *We Ate the Children Last* does not portray women as disadvantaged. It is because in following the failed experiment, there are also men involved.

| 6 | **Hope** | "Tessie Hutchison was in the center of a cleared space by now, and she held her hands out desperately as the villagers moved in on her." (Jackson 1948) | "…To this day, everyone knows. But no one talks about it, and no one is guilty. I must live with that."(Martel 2004) | **TL:** The hope here is described as a pessimistic one. It is because as Mrs. Hutchinson is selected, she is moved to the center, meaning she has no chance to escape.

WATCL: Here, the hope is semi-pessimistic. It is because the narrator is pessimistic toward society, yet he/she is still trying to be optimistic by saying that he/she must stay alive even in that situation. |

Based on the table above, the similarities can be known. The similarities are located in how the two stories are the same in the categories of religion and science, culture and language, sexuality and women, and hope. Although they share similarities, there are a bit differences. If we take a look at *The Lottery, it* only fulfills four out of six features of dystopian literature. While *We Ate the Children Last* manages to fill five out of six features. Yet, here, the focus of the determining social context will be based on the similarities and the fulfillment of the table above.

Based on these bases, comparative literature will explain why these two stories are similar and determine the social context behind them. The results of the data analyzed are presented here. This part should not only present the results of the data analysis but also its discussion.

World War & Disease

As the similarities and differences have been stated, this chapter will elaborate on why both stories are written similarly and the answer lies in their dystopian features and social contexts.

Looking at the similarities (religion and science, culture and language, sexuality and women, and hope), the connection between *The Lottery* is located within the World War II context. In *The Lottery,* the World War II context is related to the novel based on its year of publication and the ideas that are promoted in the story. For example, in terms of time, *The Lottery* was published three years after the war, creating the nuance of World War II fresh within people's minds and the horrors of the conflict, particularly the Holocaust. While in the narrative, it captures post-World War II, in which America's increased consciousness of bigotry, violence, and conformity is increasing. Shirley Jackson's story criticizes slavish loyalty to tradition by emphasizing the violence that can exist in seemingly normal cultures and the folly of mob mentality. For instance, Mrs. Hutchinson does not acknowledge that the tradition they are doing is wrong; instead, her thoughts are limited to the fact that the lottery is conducted wrongly. She said, "It isn't fair, it isn't right, Mrs. Hutchinson screamed, and then they were upon her" (Jackson 1948). This kind of attitude was common during the world

war since, according to Robinson, the Nazi's brutalization toward their prisoners is they have imposed the ideology of "les décors de la civilization montés comme des caricatures pour duper et asservir," meaning that trappings of civilization set up as caricature to deceive and enslave (Robinson 2019). In other words, the tale warns against blind submission to authority and the perils of cruelty motivated by conformity. Therefore, Jackson portrays the depiction of ideology's influence on religion and science, aggressive use of culture and language, injustice toward every gender, and pessimistic hope within her story due to the influence of World War II.

Still with their similarities, *We Ate the Children Last* is also connected with World War II's context. Within *We Ate the Children Last,* it shows an eerie similarity in one of its scenes with the Holocaust. It was stated as follows, "In a matter of three days, the army descended upon every one of the operated. The police raided their offices, and only a handful of copies escaped destruction …Internment camps were set up, nearly always in small, remote towns…."(Martel 2004). While in the World War II context, according to Yehuda Bauer, a professor of Holocaust Study, mentioned that after the Nazis secured power in German before later to World War II, One of the Nazi policies is to remove Jews from German soil and later grows to other West and East parts of the world. One example is sending Jews to concentration camps which led to their mass annihilation. For instance, in 1933, Jews in Germany were captivated in the concentration camp to silence the protesters and it changed to terrorize the other Jews to move outside of Germany in November 1938 (Bauer 1978). Both reveal that the government and the Nazis exploited their powers by using military forces to silence their citizens and even remove them from society. Seeing this kind of treatment, it can be agreed that Martel criticizes the ideas of having their own ideology/decision without considering others, especially for big organizations, such as the government that can lead to the destruction of its people. Therefore, by using World War II as a reference, Martel manages to portray the danger of having extreme ideology to other people, the resistance to the ideology using language, and the semi-pessimistic hope of the dystopian features.

Aside from the similarities, *We Ate the Children Last* shows that it fulfilled two of its dystopian features – totalitarian climate and history and memory. This is why to determine its social context, this paper requires another analysis of events within Canada. After several searching and identifying, the paper came up with one event that happened close to the publication year and matched with the story context of *We Ate the Children Last* which was the mad cow disease that marked the 2003 Canadian article. *We Ate the Children Last*, released in 2004, is a story of failed experimentation that even though it failed, the government still thinks it is okay for the public to consume, leading to disastrous events. It was mentioned in several sentences, as follows,

"A cleverly orchestrated campaign of petitions and protests – "Malnutrition: zéro! Déficit: zéro! "… easily overcame the hesitations of the government."(Martel 2004).

"Little was made at the time of a report by the Société protectrice des animaux on the surprising drop in the number of stray cats and dogs. Garbage became a sought-after commodity. Unscrupulous racketeers began selling it. Dumps became dangerous places. Garbage collectors were assaulted. The less fortunate resorted to eating grass."(Martel 2004)

The unreliable act of government in handling the situation leads to disastrous events within the story and shares uncanny similarities with the Canadian high officials during the outbreak of mad cows in 2003. It can be seen from the 2003 article, which mentions that,

"Canada has announced its first case of "mad cow disease" for a decade, prompting an immediate ban by the US on Canadian beef. But Canadian government officials and cattle farmers are insisting the meat supply is safe, despite the revelation of the case of bovine spongiform encephalopathy (BSE)" ('Canada Finds Case of "mad Cow Disease" | New Scientist' [n.d.]).

As was mentioned above, it was clearly stated that the cow was infected with an illness deemed as 'okay' by the government. To give some context, according to the U.S. Food and Drug Administration, mad cow disease or Bovine Spongiform Encephalopathy (BSE) is a particular disease that attacks the neurologic system (brain and spinal cord) of cows. It is continuous and can lead to the worst possibility, death ('All About BSE (Mad Cow Disease) | FDA' [n.d.]). In terms of whether it is contagious or not, unfortunately, it is contagious for other cows and cattle. Human is no exception. In human cases, when humans eat or are exposed to meat from cattle or cows that contain BSE, the illness changes into a different variant called variant Creutzfeldt-Jakob disease (vCJD). Correspondence in The New England Journal of Medicine states that a technician who was previously exposed to BSE within the next 7,5 years began to indicate several symptoms, such as burning pain in the shoulder and neck, depression and anxiety, and memory impairment and visual hallucinations. The patient only lasted for 19 months and later died (Brandel and others 2020). Knowing this, it is irrational for the Canadian government to say that this disease is okay. Both government actions in *We Ate the Children Last* and Canada show how totalitarian they are and Martel as the storyteller able to use this story as the opportunity to retell to the readers.

It is why through his story which depicted World War II and the mad cows' outbreak, Martel addresses the concern about the government's lack of action or prevention that leads to societal disadvantage. Although no articles or journals support this argument, the similarity and the close period of time between the two cannot be disregarded. The same way goes for the story and the World War II context, the government's actions in dealing with the problem show how irresponsible and tyrannical they are. The story exposes readers to unsettling facts about how the government can do or take action toward its society.

Although *The Lottery* and *We Ate the Children Last* are in the same genre, dystopian literature, they are written in different social contexts. These short stories help readers reflect on various conflicts and discrepancies that have arisen in certain places. Shirley Jackson and Yann Martel have accomplished bringing these problems to society.

Conclusion

A government is an organization that should take care of and maintain the prosperity of its society's well-being. Sometimes, this definition is neglected, resulting in societal inequality and oppression. Literature, as one of the mediums to express, reflect, and influence, portrays this in one of its genres, dystopian. Dystopian literature inspired by the social conditions.

In this paper, two short stories have been evaluated. "*The Lottery*" and "*We Ate the Children Last*" by Shirley Jackson and Yann Martel. Both demonstrate the similarities and differences between them using the features of dystopian literature. It shows that *The Lottery* only manages to fulfill three, such as constraint ideology, language, and pessimistic hope. At the same time, *We Ate the Children Last* manages to fill five: constraint ideology & and language, discovering history and writing the

memory, the existence of a totalitarian climate, and semi-pessimistic hope.

Aside from that, this paper also evaluated the stories by comparing both of them and finding the reason behind such similarities and differences. It turns out that the social context that differentiates them. As *The Lottery was* inspired by World War II, *We Ate the Children Last* was the combined inspiration of World War II and the mad cow's outbreak in 2003. Through dystopian literature, the authors can portray and show critics of these social contexts.

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"Womanization of Masculinity" in Disney's "Moana" and "Brave"

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Abstract

This article examines "womanization of masculinity" in two of Disney's contemporary films "Moana" and "Brave." Guided by the question "can masculinities exist without men?" this paper investigates Disney's "Moana" and "Brave" female characters' attitudes and behavior in finding and expressing themselves. In particular, the article addresses these two main questions: (1) how is "womanization of masculinity" represented in these films, and (2) how does "womanization of masculinity" contribute to the shaping of identity? To respond to these queries, the paper examined the known technologies of gender—physicality, power, and identity—which are believed to have an impact on how gender is socially constructed. In the analysis, it was discovered that each of the characters in the individual movies has her own identity, which was not imposed upon them by anyone or society. According to observations, these identities spring from within rather than being defined by their physical characteristics or the social structure of the community.

Keywords: womanization; masculinity; masculinities; femininity; dehumanization

Introduction

Can masculinities exist without men? For quite some time, this question has baffled everyone and is continuously debated by scholars. In addressing this, several feminists and gender scholars have investigated the problem of society's binary oppositions, specifically, that of gender – masculine and feminine or straight and gay or lesbian. In these explorations, they all concurred that society had established these binaries as natural categories and are claimed to influence the production and maintenance of gender. That being the case, place individuals who do not conform to such categories as "queer." These individuals are always put in a hot seat when asked about and labeled by identities; and, most often, they become a subject of scorn by society itself. These oppressions and struggles are much more experienced by lesbians, butch-femme, gays, and the trans. They only became openly recognized when gender studies began to emerge, and scholars articulated them. However, this "queerness" of identity is not only exclusively labeled and applied to the previously mentioned genders but also extended among women. What it is to be a woman has been a subject of inquiry among feminists. By being a "woman," most inquiries also bring scholars to investigate the natural "binaries," specifically, masculine vs. feminine. Simone de Beauvoir (1956) stated, "One is not born a woman, but, rather, becomes a woman." She further posited that the body is a historical situation

and is a manner of doing, dramatizing, and reproducing a historical situation, and so does a woman. Judith Butler (1988) expanded on this thought and asserts that gender is performative – a doing. She further stated that it is unfortunate grammar to claim that there is a "we" or an "I" that does its body. And that gender reality is performative, which means that it is accurate only to the extent it is performed. These correlative views on gender as performative bring us to the conclusion that the identity of the term "woman" as the "Other" in contrast to "man" is fractured. Thus, instead of looking into a woman's identity as the "Other," scholars delved into the construction of "masculinity," and a number purport that "masculinity" is not just a property owned by the male sexed body - that woman can also be masculine.

In 1987, R.W. Connell coined the term hegemonic masculinity and emphasized femininity to understand the relations between and among masculinities and femininity in a patriarchal society. He defined "hegemonic masculinity" as the "pattern of practice which allows men to continue their dominance over women." In comparison, emphasized femininity is the vision of femininity as the model of womanhood in patriarchal societies (Spade & Valentine, 2008). In his revised work, Cowell affirmed that this hegemonic masculinity is normative, which embodies the currently most honored way of being a man, requiring all other men to position themselves concerning it, and ideologically legitimates the global subordination of women to men. He further posited that hegemony among men did not mean violence, although it could be supported by force. It is an ascendancy obtained through culture, institutions, and persuasion (Connel & Messerschmidt, 2005). In Connell's original and revised works, women are treated as subordinate to men. Though the term "hegemonic masculinity" is felt more by men who happen to belong to subordinate masculinities, it can still be extended to women's subordination to men.

These concepts of hegemonic masculinity and emphasized femininity contributed to the ongoing discussion of gender studies and have been used as critical lenses to examine gender relations.

Smith (2018) declared that there is a diversity of masculinities. In this plurality of masculinities, however, Halberstam (1998) claimed that Smith seems to highlight the dominance of white masculinity. Judith Halberstam (1998) posted a problem on the construction of the term female masculinity, for its existence has only offered a distinct alternative to male masculinity, thereby protecting it. Thus, she offered a different approach to looking at female masculinity by tracing the history of female masculinities and considering the politics acting in the roles of butch/femme within lesbian communities.

Halberstam (1998) posited that female masculinity is not a bad copy of males' virility but rather lively and dramatic representations of hybrid and "minor" genders. Noble (2004) posed that female masculinity is repeatedly misread but persistently entrenched within the studies of masculinities. Banking on Halberstam's notion of butch or masculine women, she pointed out that these new men of 1998 challenge the "naturalness" and biological essentialism of the sex/gender system while lesbian and bisexual femmes trouble the necessary alignment of gender (femininity) with the over-determined object choice (male-embodied masculinity). In many debates, female masculinity erroneously becomes coterminous with lesbianism. However, not all female masculinities are lesbianism (i.e., not all lesbians are masculine, and not all lesbians are female) [Sedgwick in Berger et al. (1995)].

Underpinned by Sedgwick's axioms of gender studies, Jean Noble (2004) then suggested that "masculinity"/ "female masculinity" is a category that alters across time, region, social class, and ethnicity. She further argued that contemporary masculinity has shifted from the singular to the plural, a series of subjectivities inflected by and articulated through various positions, discourses, institutions, and apparatuses. Working on the same line, Katie Sutton (2011) investigated the complexity of female masculinities within Weimar German society. In her examination, she cited typologies of the Weimar New Woman. This New Woman, she professed, is not always synonymous with a masculine woman. However, this work focused much on the physical attributes readily viewed, like having a male haircut, dressing like a man, or putting on some manly clothing to appear like one. Thus, female masculinity, as gleaned in this description, pertains to the outside appearance or physical attributes that represent men.

With so much scrutiny on masculinity and femininity, the conception of masculinity in contemporary times is veering away from its established notion - that it is a property of men. For this reason, I examined the subject of "womanization of masculinity," where the focus would go beyond the obvious – the physical appearance of female individuals embodying masculinity. In particular, the characters in Disney's "Moana" and "Brave" were investigated.

Disney, as one of the companies known to produce several top-grossing animated films, has been entertaining families and has become a household name. However, this multi-billion-dollar company whose movies are known by children worldwide is claimed to have been distorting the young, impressionable minds as they continue to produce princesses' movies that reinforce negative stereotypes of women and men (Ewert, n.d). In response to these setbacks committed, as critiqued by feminists, Disney has been modifying women's representation, from Mulan in the 1990s down to the contemporary ones. Nevertheless, even with this "new" approach, Disney could not escape the prying eyes of the critics. They say that though Disney has been trying to incorporate changes in these representations, androgyny or masculinity still dominates. For this same reason, I probed into the contemporary films by Disney and Pixar, specifically "Moana" and "Brave." I believe that these contemporary animated films have gone far to address issues related to women's representation. The usual normative representations have evolved to give us closer to the fundamental concept of "woman."

In response to the call for diversity in women's representation, I looked into two Disney films to point out when and where "womanization of masculinity" occurs and how this surfaces and becomes visible amidst hegemonic masculinities.

In this paper, I use the term "womanization of masculinity" to refer to individuals' (biologically females) enactment of behaviors or practices and possession of characteristics or attributes claimed to be men's. These individuals (the biological females) show signs of non-compliance to the normative standards set upon women. I want to highlight that this paper focuses only on females who are socially constructed as women. I would not say they are 'real' women because the construction of the term "woman' itself has long been fractured. Hence, I find it safer to use the term 'individuals' who are biological females. Particularly, this paper explored how Disney's "Moana" and "Brave" female characters exhibit womanized masculinity. The paper aims to respond to these two questions: (1) how is "womanization of masculinity" represented in these films, and (2) how does "womanization of masculinity" contribute to the shaping of identity?

Methodology

This research is qualitative in nature and just like previous studies, I used content analysis to address the questions posted. To point out "womanization of masculinity," in Disney's "Moana" and Brave," and as underpinned by de Lauretis technologies of gender in film, I delved into three aspects - physicality, power, and identity.

Results and Discussion

Feminine Beauty: Firstborns and the Dress

Although Disney allows us to see a closer-to-reality perspective of feminine masculinity, it is also an inescapable fact that it still lingers on the persistence of the concept of feminine beauty. This is very apparent in both films. Merida, for instance, as being prepared by her mother Elinor for the arrival of the lords and their sons, is dressed up in such a way to emphasize her femininity. Elinor does not regard that Merida is not used to wearing such tight clothing and can hardly breathe. It is important for her (Elinor) to look presentable, and by "presentable," I refer to conforming to the ideals of "feminine beauty." Here, we see that feminine beauty is not just a physical asset every female or woman possesses or observes but also serves a social function.

Fox, in Baker-Sperry and Grauerholz (2003), stated that "feminine beauty," a socially constructed notion, is normative and limits women's personal freedom. This is true in the case of Merida. The same can also be said of Moana, though, unlike Merida, who was forced to wear a tight dress, Moana is dressed just like any other woman in their village, but this does not stop Maui from commenting on her femininity. Maui puts it:

> "If you wear a dress,
> and you have an animal sidekick,
> you're a princess.
> You're not a way finder.
> You'll never be a way finder."

Because of how she is dressed, Moana is in the same position that Merida is in. The "dress" is part of the conventional norms. Observing rules in dressing is like observance of dietary norms and rules of etiquette [Goode in Coleman (1994)].   In these situations, R.W. Connell's 'emphasized femininity is prevailing. Women are expected to behave according to the held-up expectations of society, and they are to follow these ways/rituals, or they will be counted as deviants. These models are seen in Elinor's lines while training Merida to strive for perfection.

> "A princess must be knowledgeable about her kingdom.
> She does not doodle!
> That's a C, dear.
> A princess does not chortle!
> Does not stuff her gob!
> Rises early!
> Is compassionate.

> *Patient.*
> *Cautious!*
> *Clean.*
> *And, above all, a princess strives for, well, perfection!"*

These lines declare and impose challenging roles and tasks, especially that last line that sums it all. These demands imposed by Elinor on Merida all represent emphasized femininity as Merida is being prepared to be someone else's prize whose hand is to be won by one of the princes from other kingdoms. Here, we see how princesses in fairy tales are offered as prizes in competitions (Lieberman, 1972, p. 387). This limits Merida from enjoying freedom and expressing her being just because she is a female princess. We also need to take heed that as these "requirements/qualifications" are imposed upon Merida, the mother herself, Elinor, also upholds the same, and such are being passed down to her daughter. Unlike Merida, though, Elinor relishes this state of femininity as it allows her to be looked up to by everyone and, at the same time, empowers her to address anyone, even her very own husband and the other lords. These roles and behaviors are what Queen Elinor also wants to inculcate in the mind and heart of her very own daughter. However, Merida does not understand this. She does not get it. Why would the Queen want her to be like her (Elinor)? Why will she not listen to her? This confuses Merida. She knows what she wants, but the Queen decides for her. This is another form of masculinity that Elinor uses to impose (authority) on her daughter. Thus, masculinity is embodied by a woman, Queen Elinor.

Another aspect where male hegemony is known is when it comes to decision-making. It is widely acknowledged that men's words are irrevocable. However, in "Brave," we see how Elinor takes this role instead of the king. Every time she speaks, all the men, including her husband, pay attention. She silences them. In the scene where the lords are presenting their respective sons and are flaunting their capabilities, which eventually leads to a riot among them, Elinor simply stands up, walks with head high towards the crowd, and drags the lords by their ears, which includes the king himself, her husband. She is being listened to because aside from being a woman, who at that time appears to be the only sane person in the room, she also commands authority not just because of being a queen but because of filling in the role of the king, which her husband fails to do at that moment. Here we see a mediating role performed by Queen Elinor (Pleck, 2004).

In the case of Moana and Maui, it can be gleaned that Moana, just being herself, is more confronted with hegemonic masculinity than emphasized femininity when Maui declares, "You can never be a way-finder," again referring to her being a princess – a female. This suggests that such a feat is a man's domain; whatever Moana does would not change that fact. The ascendancy of men and subordination/exclusion of women and, to some extent, of other genders, as well as toughness and competitiveness in this way-finding adventure, are highlighted in this situation as emphasized by Maui. So, what does this have to do with "womanization of masculinity?"

An article on gender expression states that "gender expression" is a manifestation of one's masculinity and femininity, often an extension of our "gender identity." These manifestations are often overt and can be readily perceived as they are expressed through appearance, behavior, movement, and other factors that signal what we wish to feel and be understood as masculine or feminine. Applying this "gender expression" to Moana's behavior, we can see that though she is physically presented as feminine as she wears a dress, her behavior and attitude towards sailing are a manifestation of masculinity - that which is claimed to be men's. That women are weak and need

saving is precisely negated by Moana's display of courage and bravery to help save her people. This is found in the scene with the Kakamura, who also were after Te Fiti's heart and snatched Heihei (the chicken - Moana's animal sidekick) with them in pursuit of the heart. It was through Moana's efforts that the heart and Heihei's life were spared. This was further elucidated when Moana, on her own, got past Te Ka, which Maui declared impossible.

Another form of "womanization of masculinity" is displayed by Merida in "Brave" as she tries to save herself from marriage. Upon hearing the Queen's declaration that "only the firstborns can compete for the princess' hand," Merida, being the firstborn, knew right then and there that she was in the rightful place/position to compete for her own hand (Lieberman, 1972, p. 387). She declared, "I am Merida, firstborn descendant of Clan Don Broch. And I'll be shooting for my own hand." This startles Elinor, the Queen, while Merida continues her task and mutters "Curse this dress!"

Interestingly, we also witness the silence of the king in this situation. He neither supports Queen Elinor's disapproval of what Merida has thought of nor stops Merida from competing. While Merida starts to shoot the arrows, Elinor tries to stop her, warning her, "Don't you dare lose another arrow!" and says, "Merida, I forbid it." But her efforts were in vain. Merida never took heed of this; instead, she let go of the last arrow and showed everyone that she was more than capable than these men. Merida's awareness of being displayed as the competition's prize served her best as she laid her position before the lords and Queen Elinor in the family – being the firstborn of the clan.

In a patriarchal society, male primogeniture, heirship, and succession automatically favor the firstborn son (Arrizabalaga, 1997, p. 51). However, in Brave, through Merida's courage and resolve, we see that kinship and heirship are not always vested in men. Thus, we glean three different authorities that masculine women apparently manifest in these situations. We see Elinor exercising power and authority over the lords and her daughter Merida, and Merida asserting her position, her legal right, as the firstborn of the clan. Eventually, this leads to a feud between the princess and the Queen. Elinor yelled, "You embarrassed them! You embarrassed me!" In this mother/daughter relationship, we can view the similarities and contrasts of the characters. Elinor, being the mother and at the same time the Queen, in many respects, is an exemplary woman. In the matters of the home, we can see that she "mans" her house and the children. Here, we get a glimpse of masculinity in the character of Elinor, though she is exemplary and feminine. When she tries to subjugate and decide for Merida, she decides as a masculine female where all authority is vested in her. In this relationship, we see two women with different views and attitudes who are nonetheless 'exceptional' as they possess the power and authority to get things done their way.

In "Moana," the same display of masculinity is projected in the film. In the film's early parts, we see how Moana is being honed by her parents, especially by her father, to be the next village chief. It can be translated that the father's actions to groom Moana, the chieftain he desires her to, can be interpreted as an act of imposition of masculinity on Moana, which consequently suggests that power and privilege know no biological sex. Thus, power and privilege do not only stand for the males. The same womanized masculinity is displayed in this scene as Moana faces the challenge of being appointed as the next village chief, being bestowed with the highest position in the village.

Dehumanization and Masculinization

Among the many animated films of Disney, it is worth noting that the concept of "rape" is represented in the film "Moana." This was done implicitly, though. To be exact, rape occurred when Te Fiti, lying peacefully in the midst of the sea, was visited by Maui, who on purpose took her heart.

Due to this, everything around, including Te Fiti herself, changed. Te Fiti, who used to be a peaceful, loving, and cheerful giver Mother Island, has transformed into a hideous and fierce-looking lava monster, Te Ka. This representation of Te Ka's extreme ugliness is associated with female wickedness (Lieberman, 1972, p. 392). Why is this woman represented as a beast, a heartless creature, a demon? Here, Te Ka may be viewed as a woman who wields power in her hand. A power that is, however, regarded as wicked (Lieberman, 1972, p. 392).

Mari Mikkola (2016) offered to bring in the humanist aspects of feminism. She suggested that instead of beating around the bush debating issues on gender and sex and fighting for women's empowerment and equality, a different approach to looking at how society's treatment dehumanizes women and impedes self-development should be implored. She set out a vision of humanist feminism that is grounded on the notion of dehumanization, which she defined as characteristics of acts and ways of treating others [i.e., treatments that are damaging to women (as well as to men and trans* people)]. The concept of dehumanization asks how women are treated in disadvantaging and damaging ways (treated in ways that prevent or impede the full development of their human capacities). Mikkola put it:

> an act or a treatment is dehumanizing if and only if it is
> an indefensible setback to some of our legitimate human
> interest, where this setback constitutes a moral injury.

Drawing on some existing humanist ideas in feminism, Mikkola evoked that to say what is wrongful about patriarchy, feminists must affirm women's humanity by asserting that they are "essentially beings of a certain kind." She cited "rape" as an act considered to shortchange women's lives and hinder them from fully developing as human beings. Applying Mikkola's concept of dehumanization in the case of Te Fiti/Te Ka, it can be claimed that what Maui committed against Te Fiti was dehumanizing. It is considered wrong because it violates her legitimate right of being. Mikkola also referred to David Archard's "spatial model," which emphasizes the interest "to occupy a space which helps to define the self or personhood, and the most important interests are those that are closest to, are at the core of, a person or the self." This space was trespassed by Maui. The said act, though harmless, is considered wrong. "Wrongness" came the moment he took her heart. This act of Maui is a trespass upon the body of Te Fiti. Archard (2008:27) noted that 'trespass' is a claim-infringing intrusion or invasion.' Maui did not only commit a sexual assault as he took advantage of Te Fiti's defenseless state but also moral injury against Te Fiti as she stripped her of her being, resulting in losing her identity. Here, we see how male masculinity invades women's spatial domain to change their identity and hold them back from developing fully. Another worth-noting scene is the transformation of Te Fiti to Te Ka, the lava monster. Not only did Te Fiti lose her identity, but she subsequently acquired a new masculine identity as she wields power in her hand, thereby preventing anyone from invading her territory again. This defensive state that Te Fiti puts on is a manifest of the "wrong" that Maui committed upon her being – being trespassed and devalued, just as Archard (2007) specified that the devaluing of self is equated to devaluing the actions of the self.

This transformation of Te Fiti from a harmless, loving, and peaceful mother nature needs to be elucidated because Te Fiti did not just transform into anything or anybody else but "someone" else. And that "someone" is personified or characterized as that of a man as she protects her territory from any further invasion. No trace of Te Fiti can be seen in Te Ka's presentation. "He" (Te Ka, if I may say) behaves as a "madman" who is determined to stop or devour everything/everyone attempting to get through his territory. Territoriality, as we know it, is associated with power and privilege. And it gets more interesting just how the subjugation of territory and subordination of femininity, and at the same time breaching the walls of hegemonic masculinity, are portrayed in this film. We may recall that as Moana and Maui approach Te Fiti, they find it challenging to get through Te Ka as he protects his territory, and this act of defending his territory manifests power. Te Fiti (as they were made to believe) is entrapped in this territory, which is a display of subordination of women to men (hegemonic masculinity) but is consequently crashed as the masculine Moana proves so cunningly that she can get past Te Ka. Then, Maui appears to be the day's hero as he helps Moana get to Te Fiti. However, by some twists of fate, it turns out that Moana – a female - is the only person capable of bringing back Te Fiti – the gentle, docile, and nurturer being. In addition, there was a scene where Moana was used simply as a "bait" but became Maui's savior. To be used as a "bait" may also be characterized as a form of dehumanization, again, though harmless, demeans Moana's capability. Nevertheless, Moana, conscious of what she has gotten into - used as "bait," did not prohibit her from freely acting out of her own will and rescued Maui. Something that Maui and Tomatao did not see coming.

Censored Expression

It is said that freedom of speech is a fundamental right as it assures individual self-fulfillment or autonomy; however, this does not render it an absolute right, given the general claim that freedom of expression is gendered. This notion caused women in the mid-70s marched to fight for their fundamental rights, including the capacity to express their views and opinions and participate in society's affairs. Previously, women were relegated to being the silenced gender born to submit to men, as cited in the scriptures. Contemporary feminists see this as a downside and encourage women to speak up, know, and claim their rightful societal position. Farida Shaheed in Tax (2013), for instance, linked culture to violence against women, pointing out that when women try to deviate from the dominant culture of their communities or interpret and reshape them, "they often confront disproportionate opposition, including different forms of violence, for acts as apparently simple as choosing whom to marry, how to dress, or where to go." Thus, this gender expression makes it an issue for feminists.

The above discussion contextualizes contemporary films set in early times and of different cultures. As earlier pointed out, hegemonic masculinity is imposed upon women, particularly Moana and Merida, curtailing their freedom to express themselves and what they want to be. Another important figure is Moana's grandmother, Tala. Her character is fascinating because it allows us to peek at the kind of society they live in and its prevailing values. There are two notable discourses in the film where female masculinity is gleaned in Gramma Tala's character. For one, when Moana crossed the reef for the first time only to be washed back to the shore, she was caught off-guard by her grandmother. And then the following conversation ensues:

What ever just happened.
Blame it on the pig.

Grandma...
Are you gonna tell dad?
I'm his mom.
I don't have to tell him anything.
He was right.
About going out there.
It's time to put my stone on the mountain.
Okay.
Well, then head on back.
Put that stone at there.
Why you trying to talk me all of it.
You said that's what you wanted.
It is.
When I die.
I'm going to come back this one of these.
Or I chose the wrong tattoo.
Why you're acting weird.
I'm the village crazy lady.
That's my job.

The above conversation is interesting since it details how women are placed in society. To conceal from Moana's father Tui what Gramma Tala just figured out (i.e., Moana attempting to cross the reef) suggests that women need to know their place. In Gramma Tala's case, she has known and is living by this position she holds, that is, being Tui's mother – the nurturer and provider of her child's needs. Now that he is grown up, she must let him be, which includes not interfering in his family's affairs. This is worth noting because Gramma Tala seems to embrace her function in society as a mother, which has already been fulfilled. Here, we see the contrast between a woman's biological sex function and societal gender function in Gramma Tala's position, which seems not bad at all. The women in the village seem to have embraced this, and they do not mind if their words matter, for, after all, they are in paradise, as Tui claims. Their only main concern is their daily provision.

Another noteworthy discourse in this film occurs when Moana inquires why she (Gramma Tala) is acting weird, and Gramma Tala says, "I'm the village crazy lady. That's my job." At first glance, Gramma Tala seems to be scorned by her people. However, we cannot be sure since there is insufficient information about why she is "assigned" that job or labeled such. In this scene, we see another angle of the ideological view of masculinity. To move freely, dance with the waves, and just be herself is Gramma Tala's expression of not just her gender but also her identity. Gramma Tala's behavior deviates from the established notion of femininity. Instead, her behavior can be associated with that of men – the ones privileged to express their beings freely. Thus, we can also observe "womanization of masculinity" in the character of Gramma Tala.

"Her" Identity

Who am I? This question is the central theme in both "Moana" and "Brave" films. It is fair to say that these individual characters have spelled out their own salient identities. This goes with what De Anca (2012) maintains about individuation as a process of becoming aware of oneself, one's make-up, and the way to discover one's true inner self.

The characters in both "Moana" and "Brave" do not bow down or bend to hegemonic masculinity or emphasize femininity. Moana does not succumb to the idea of being weak just because she is dressed as a woman. Merida does not give her hand away for marriage just because her mother says so. On the other hand, Elinor proves that femininity can also be coupled with authority, which she so wittingly uses to manage not just her own house but all the rest of the other clan members. Moreover, Gramma Tala expresses herself without regard to what people around her are saying. These characters depict contemporary women searching for self-worth and successfully establishing their identities. They manifest individualism, affirming what Warnke (2007) maintained: "our identities and identifications as men and women are understandings of who and what we are."

Conclusion

Since Judith Butler (1988) asserts that there is no "we" or "I" in the performativity of gender, these Disney contemporary women characters have established and expressed their own identities that are distinct from each other yet, at the same time, similar. These individuals are the ones who are aware of their innate capabilities, and they demonstrate these through their actions regardless of their biological sex or gender. Thus, these women manifest that masculinity is not just about men nor an exclusive attribute of men. Every woman, man, lesbian, gay, butch, or trans can also be masculine if the situation calls for it, and they are free to express themselves so. Masculinity in women does not restrict itself to physical attributes or conventional manlike appearance. Instead, it involves their ability to exercise power/authority, defy the preconceived notions of femininity and masculinity, embrace their "becoming" process, and assert who they truly are inside.

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Two Sides of the Same Coin
Distinction of Space in the Circus and the Society
in The Greatest Showman

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Abstract

This study investigates the interplay between cultural and social stratification as well as urbanization present in the 'The Greatest Showman' (2017) set in the 19th century. The movie portrays the struggles and triumphs of individuals who were considered different or marginalized by society. Through the lens of the circus performers, the film sheds light on the societal divisions and prejudices prevalent during the time. Outside the circus, they are seen as bizarre and the odd one out, however to their surprise, when being present in the circus, these characters realize they are able to find acceptance, empowerment, and a sense of belonging through their performances which emphasizes the jarring difference between these two, interdependent, yet very different spaces. By examining the themes of social stratification, inequality, and cultural impact in 'The Greatest Showman', this article delves into the broader implications of these issues, offering an analysis of the interrelation of social dynamics, the entertainment industry, and cultural representation in shaping the success and impact of various cultural movements in a geopolitical context.

Keywords: Marginalized individuals, space, prejudice, cultural geopolitics, the circus

Introduction

Hugh Jackman's portrayal of Phineas Taylor Barnum is set in 19th-century New York City, where its main character, Barnum, creates a museum of oddities and wonders with the intention of providing his family with better living situations. He decides to open a museum of oddities, curiosities, and wax figures, which initially faces ridicule and skepticism from the public. Undeterred, Barnum seeks out unusual individuals with unique talents, including a bearded lady, a trapeze artist, a giant, and more, and creates the Barnum American Museum. He assembles a group of amazing people with unusual skills and physical differences, such as the giant (Sam Humphrey), the bearded lady (Keala Settle), the trapeze performers, and many others.

To Barnum's delight, the museum hits off well and it leads him to envision something more monumental. He designs a circus with the specialty of celebrating the extraordinary and the unique. He assembles a troupe of talented performers from all walks of life, showcasing their abilities in an extravagant show under the Big Top. The circus becomes a sensation, drawing crowds from all over

New York City. Throughout the journey of establishing his circus, Barnum faces both admiration and criticism. While the circus is a place of acceptance and inclusion, society at large remains divided over the spectacle. Barnum's ambition drives him to bring renowned European opera singer Jenny Lind to America, hoping to gain acceptance in high society. However, this endeavor strains his relationship with his circus family and exposes the shallowness of the upper class.

Barnum's pursuit of success turns for the worse and leaves him neglecting those he cares about most, including Charity and their two daughters. He loses his circus to a fire and faces financial ruin. He contemplates on his journey and realizes that the circus performers are his true family and that he should celebrate the uniqueness of each individual even more vividly.

Barnum's redemption arc begins as he reunites with his circus family, repairs his relationship with Charity, and reopens the circus as they celebrate their differences with an anthem celebrating self-acceptance and inclusion.

This study offers a unique perspective on the analysis of this iconic musical film, setting itself apart from previous studies by focusing on the portrayal of space as a central theme. While there have been many discussions and critiques of "The Greatest Showman" from various angles, this particular study differs through its discussions about emphasis of space as a narrative device and societal commentary through spaces, examining how these themes are interconnected with broader societal norms and values. It also touches on how the physical and metaphorical boundaries of space reflect the divisions and prejudices of 19th-century America.

Methodology

The method used in the research of this paper is reading and taking notes of the differences between the two spaces visible in the film, the circus and high society. Additionally, I will also examine how these themes of space are interrelated with bias and prejudices in the presented setting in the film.

The Circus: A Space of Inclusion and Diversity

As portrayed in the movie, the circus stands as a symbol for inclusivity and diversity. Within the confines of the Big Top, individuals from all walks of life, each with their unique talents and physical differences, come together to create a vibrant and at the same time, harmonious community. This portrayal of the circus space as a microcosm of unity and acceptance is a central theme of the movie.

The physical boundaries of the circus tent create a distinct world that stands in stark contrast to the outside society. It becomes a sanctuary where performers like the bearded lady, the trapeze artists, and the giant may express themselves freely without being constrained by social expectations and prejudices. Through their performances and interactions, the circus performers challenge the prevailing notion of what is "normal" and celebrate the beauty of individuality.

High Society: Exclusive Spaces and Traditional Norms

In contrast to the circus's inclusivity, high society gatherings, theaters, and parties are depicted as exclusive spaces that adhere to traditional norms and values of the time in the film. These spaces are characterized by opulence, refinement, and a rigid social hierarchy. They are off-limits to those who do not conform to societal standards, reinforcing the divisions and prejudices of the era. For example, Charity's parents' extravagant house that she decides to leave in order to be together with Barnum despite her parents' disapproval of her relationship with him. This underscores the class division between Barnum and the upper class.

The opera is also another space that vividly shows high society as a symbol of high culture and exclusivity. In this place, Barnum takes Charity to see Jenny Lind, a famous European opera singer. The contrast between Barnum's humble origins and the opulence of the opera underscores the divide between the circus world and high society.

Throughout the film, there are also glimpses of lavish parties attended by the upper class. These parties are marked by extravagant costumes, elegant settings, and sophisticated guests. At these gatherings, characters like Barnum and his performers often find themselves out of place, highlighting the stark differences in social status and cultural norms.

In these exclusive spaces, characters like Barnum and his performers often find themselves on the fringes, facing disdain and condescension from the upper class. The film illustrates how societal norms and class distinctions are firmly upheld in these environments, highlighting the rigid boundaries that exist within society.

Transformation and Blurring of Boundaries

One of the film's most compelling aspects is the transformative power of spaces on the characters. As the circus gains popularity and recognition, it begins to challenge and blur the boundaries that separate it from society. Key scenes, such as the circus performers attending a high-society party, symbolize the shifting boundaries and the potential for change in both physical and metaphorical spaces.

These moments underscore the film's central message that spaces are not fixed entities but can evolve and adapt. Spaces have the power to shape individuals and, conversely, can be shaped by individuals. The circus performers, led by Barnum, use their talent and charisma to influence the perceptions of those in society, gradually breaking down barriers and challenging preconceived notions and prejudices.

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Economic Adaptationism:
Extending the Dennettian Adaptionist Thesis through Behavioral Economics Framework

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Absract

This article aims to elucidate the concept of economic adaptationism developed by Don Ross as an evolutionary cognitive theoretical framework grounded in the dynamics of economic behavior and decision-making. Adaptationism is a perspective in evolutionary biology that grounds the explanation for the presence of specific traits and behaviors of organisms to their adaptive function for survival and reproduction under the pressures of evolution through the mechanism of Darwinian natural selection. However, the idea of adaptationism has received severe criticism for its neglect of the complexities of evolution and adaptation by overlooking some important considerations, as put forth primarily by Steven J. Gould and Richard Lewontin. In response to the polemic, Daniel Dennett defends and rehabilitates the thesis of adaptationism by applying intentional-stance functionalism to it, i.e. by treating the mechanism of natural selection as an organizing principle of an (organic or artificial) system with specific optimality parameter. This in turn also extends the usage of the adaptationist framework into Dennett's own main philosophical agenda: providing the philosophical framework for an account of mind and behavior grounded and developed through the unification of scientific findings. Ross further develops Dennett's variant of adaptationism by showing that the adaptationism thesis is not only justified by intentional stance functionalism but also justifies it in a complementary manner, as the assumption of strategic-economic rationality has always been inherent within the Dennettian framework.

Keywords: economic adaptationism, Dennettian, Don Ross, intentional-stance functionalism

Introduction

Debate about the role of natural selection versus other factors in evolution has become one of the main and controversial topics in evolutionary biology, with influence on other scientific disciplines. Adaptationism holds the view that natural selection is the main and even the only causal factor that works in the process of evolution. On the other hand, anti-adaptationism or pluralism rejects the prioritization of the role of natural selection and instead sees the diverse causal factors in the process of evolution. Furthermore, criticism of adaptationism arises from a common misunderstanding that natural selection builds perfect individual products. This misunderstanding involves complex issues that need to be addressed in order to clarify it. One of the figures who offered

proposals in response to this issue is Daniel Dennett.

This article aims to explain Dennett's views on the adaptationism program, which he proposed and defended as part of 1) his polemic with Gould and Lewontin (1979) and several involved commentators, as well as 2) his scientific philosophy of behavior and mind. Furthermore, Don Ross proposes his interpretation of Dennettian adaptationism and shows that 1) in further conceptual categorization of it (borrowing the distinction proposed by Godfrey-Smith, 2001), Dennettian adaptationism is explanatory-methodological rather than empirical, and therefore escapes the criticism leveled by Gould and Lewontin, and 2) explanatory-methodological adaptationism is a crucial and complementary thesis to the intentional-attitude functionalism. This is achieved primarily by extending Dennettian adaptationist thesis into the behavioral economic system, which has integrated key findings from evolutionary cognitive behavioral sciences.

Adaptationism and its Critics

To navigate the controversy surrounding natural selection in evolutionary theory, categorization of the various ideas of adaptationism becomes necessary. In this regard, Godfrey-Smith (2001) offers a categorization of adaptationism into three variants: empirical, explanatory, and methodological.

Empirical adaptationism is the thesis that biological change is explained through direct reference to natural selection. In this way, natural selection is understood as the main causal factor, and even the only one, for the adaptive function of an organism.

Explanatory adaptationism views natural selection as the main framework for explaining the design of organisms in nature as the primary explanandum of all evolutionary theory. In other words, the Darwinian argument becomes a paradigm for answering general and fundamental questions. This variant of adaptationism is the most misunderstood (Godfrey-Smith, 2001: 336).

Methodological adaptationism views the hypothesis of natural selection as the best principle for organizing biological data in evolutionary research, by providing the optimality parameter for the evolutionary process as the cause of the presence of certain traits of an organism. Thus, the rationality of adaptationism works through pragmatic idealization.

Gould and Lewontin (1979) criticized the idea of adaptationism by showing "spandrels" in many evolutionary biology case studies. Spandrels are parts of an organism that are side effects (or "residues") of evolutionary design strategies that do not contribute to optimization. Therefore, the perspective of adaptationism is nothing more than a "Panglossian paradigm" - referring to one of the characters in Voltaire's novel *Candide* - which is a naive view that is too optimistic by simplifying all explanations only to untested simple ideas.

Intentional-stance Functionalism and Optimality Modeling

Dennett (1995) upholds the use of optimality assumptions in modeling evolutionary processes. Therefore, for Ross, the use of rationality principles in explaining behavior must be related to certain

adaptationist models (Ross, 2005: 353). It is clear that Dennett maintains an explanatory adaptationist view. Furthermore, he also upholds methodological adaptationism, which is evident through the adoption of reverse-engineering methods as a basic epistemological procedure. To understand this, it is necessary to understand the philosophical framework he builds in the discourse of philosophy of mind, namely the intentional stance functionalism (ISF).

ISF assumes a hierarchical explanation of a system (intentional, design, and physical) each with its own autonomy (or relative scale of information). Therefore, ISF differs from: 1) classical/micro-causal functionalism, because it does not reduce causal analysis of intentional phenomena solely to the internal computational dynamics of the subject; 2) introspectionism, because intentional interpretation is always mediated through attributive acts from the external position of the system; 3) logical behaviorism.

In Ross's account (2005: 361), ISF works through triangulation between idiosyncratic learning, representational history between the analyst and the subject, and norms of public reference. All other philosophical positions of mind (i.e. eliminativism-micro-causalism intentional, introspectionism, operational-logical behaviorism) only focus on one corner of the triangle and reduce the others to the component that is the focus. By applying ISF to natural selection, adaptationist explanations do not assume that individual products produced are "perfect," because the adaptationist thesis works not by focusing on (micro-)causal analysis, but on "diagnostic" (as explicitly stated by Ross, 2002). Thus, the spandrel itself is precisely a side effect of the evolutionary process of design problem solving that can only be understood relative to the perspective of optimization. Intentional attribution made at the cultural level (through cultural selection) through ISF also works paradigmatically analogously with adaptationist explanations at the biological level (through natural selection).

Economic Adaptationism

Behavioral economics aims to rehabilitate neoclassical economics by evaluating and grounding core theses in the findings of evolutionary cognitive behavioral sciences. In this context, the concept of rationality as the basis for modeling individual behavior becomes the main subject of discussion. Using Dennettian adaptationism with FSI as an analytical framework, Ross (2002, 2005) shows that 1) economic rationality is always strategic-economic rationality, and 2) economic rationality is always inherent in adaptationist modeling, and therefore inherent in Dennettian thinking.

Conclusion

Ross develops Dennett's variant of adaptationism further by showing that the adaptationism thesis is not only justified by intentional stance functionalism but also justifies it in a complementary manner, as the assumption of strategic-economic rationality has always been inherent within the Dennettian framework, thus proving that the points of his critics are misleading.

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Portrait of English Women in the 19th Century in the Novel *Emma:* A Study of Literary Sociology

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Abstract

The industrial revolution has caused socio-cultural changes in British society, one of which is related to the role and position of women. This study aims to describe the roles and positions of women in the British aristocratic class in the 19th century. The research method used is descriptive qualitative. The research data comes from the novel Emma written by Jane Austen. The results of the analysis show that Emma, the main character in this novel, is described as an aristocratic woman who is able to play a role in the public sphere. Emma is described as a woman who is independent, care to the society, unemotional and able to adapt to the socio-cultural changes that occur in England. As an independent and rational woman, Emma can establish warm friendships with anyone, both men and women, both aristocratic class and ordinary people. This depiction is carried out in the midst of British society which continues to change as a result of the industrial revolution but patriarchal ideology is still dominant. Through this narrative, Jane Austen wants to inspire British women, especially the aristocratic class, to be able to continue to adapt to the socio-cultural changes that are occurring, to become independent and rational women. This can be seen from various aspects of literary sociology described in the novel Emma, especially the sociology of authors and the sociology of literary works.

Keywords: industrial revolution, sociology of literature, position of aristocratic women, patriarchal ideology

Introduction

The 19th century was a very important stage for the development of British society and the state because in this period England turned into an advanced industrial country and controlled a quarter of the world (Mitchell, 2009: 273). This change began with the Renaissance. The Renaissance was a cultural revolution that changed the way of thinking based on developments in science (Suprapto, 2016:26-37). The Renaissance had a positive impact on the development of science and science had a positive impact on the birth of the industrial revolution. The industrial revolution is a change in the pattern of production from human labor to the use of machines.

This change was marked by the emergence of the bourgeoisie class. This group occupies the England middle class and is very influential, not only at the social and economic level but also politically. Economic and social changes are clearly visible with the emergence of the entrepreneurial class and the working class. Political changes can be seen from changes in the structure of

government in British which changed from a kingdom to a modern democracy. Changes in the political system are the impact of the emergence of the entrepreneurial class.

These social, economic and political changes made the English aristocratic class uncomfortable. Therefore, the aristocratic class tried their best to maintain their social status as respected upper class citizens. This effort is done in various ways. One of them is through marriage. Class nobles tried to marry off their daughters to fellow nobles. Thus treasure
and wealth and social status can be maintained.

Before the era of the industrial revolution, British women only worked to take care of jobs related to the household. British women are not allowed to engage in social activities outside the home. At that time the patriarchal ideology was still very strong. In line with the socio-economic development of society, British women began to demand the right to play a bigger role in community life, including the right to get an education or go to school and work. This opportunity began to appear in the era of the industrial revolution.

Methodology

The research method used is descriptive qualitative with a sociology of literature approach. The source of the research data is taken from a novel entitled Emma by Jane Austen, published in 1816. This study aims to describe the roles and positions of women in the British aristocratic class in the 19th century. Sociology of Literature is an approach or way of understanding literary works that is interdisciplinary because it involves social aspects in its discussion. Thus, Sociology of Literature seeks to understand literary works in relation to the socio-cultural conditions of society. The research data is in the form of sentences or utterances that narrate the characters in Emma novel and describe the socio-cultural conditions of British society in the 19th century. The research data were analyzed qualitatively to describe the characters, roles and socio-cultural conditions in the novel.

Results and Discussion

Literary works are expressions of human expression based on thoughts, experiences and feelings in imaginative forms presented orally and in writing in beautiful language (Thabroni, 2019). The creation of literary works is closely related to the socio-political and cultural conditions of that time. Thus, it can be said that what is written or the themes presented by writers at that time could be a picture of the socio-political and cultural conditions that were occurring at that time.

The discussion regarding the depiction of British noble women regarding socio-economic and cultural changes in British is realized through sociological authors and the sociology of literary works. In Emma novel, the author's sociology is mainly related to the author's social status and ideology while the sociology of literary works is related to the implied intentions in Emma novel. As stated by Ian (in Damono, 1998:3), literary works are a reflection of the author's thoughts which are closely related to his social status, the ideology he adheres to, his position in society, and are shared with his readers. Literary sociology helps us understand the aims and objectives of the author as well as the problems raised or themes chosen.

Author's Sociology

Jane Austen was one of the most prolific and well-known British women writers. Born in Parsonage of Steventon, Hamshire, England on December 16, 1775, Jane Austen grew up as a smart girl. His father, George Austen, was a cleric of the Church of England, while his mother was named Cassandra Leigh. His father's work as a cleric of the Church placed Jane Austen's family in the aristocratic social class (Samekto, 1998:75). Samekto further explained that Jane Austen's view of life was more inclined common sense. Jane Austen prioritized the use of thoughts rather than feelings. This can be seen from Jane Austen's rational attitude towards the changes that occurred in England and in her daily activities as a woman from the aristocratic class.

Jane Austen has a hobby of playing music and writing. Her ability to write made Jane Austen successful in completing several literary works in the form of novels. However, the social situation forced Jane Austen not to include her real name in her novels because at that time women writers did not get the same position and were equal to men. Even Jane Austen was forbidden to write by her parents. The completed novels are Sense of Sensibility (1811), Pride and Prejudice (1813) Mansfield Park (1814), Emma (1816), Persuasion (1818), and Northanger Abbey (1818). Emma novel is the best novel written by Jane Austen.

Emma Woodhouse is the main character of the novel Emma who is presented dominantly. Emma is described as a 21 year old woman, who is humble, independent, intelligent and comes from a noble class family. Emma lives with her father in Highbury, Hartfield, Kingston, England. Emma is also described as having a humanist, active and caring character. As an active and caring woman, Emma is depicted as helping other female characters to have a better social life through marriage. Marrying a man or woman from the nobility was the best choice at that time (Mitchell, 2009:268).

Emma was good friends with Harriet Smith despite their different social status. Emma intended to match Elton with Harriet Smith, both of whom come from ordinary society. However, it didn't work because Elton was more interested in Emma, who had a high social status. At first, Emma herself decided not to get married because she wanted to take care of her father, who was a widower. Through such depictions, British aristocratic women are narrated to be independent, sociable, unemotional and not completely dependent on men.

However, Emma's decision changed after meeting George Knightley, who fell in love with her. Emma eventually married George Knightley, while Harriet Smith married Robert Martin (Austen, 2004:461). George Knightley is Emma's neighbor who lives in the upscale area of Highbury and comes from the aristocratic class. At that time, marriage could function to maintain social status, influence and power (Mitchell, 2009:268). Previously, Emma refused to marry Elton because of differences in social status, Elton did not come from the aristocratic class (Austen, 2004:79).

The results of the analysis show that Jane Austen as an author tries to present women as subjects who love in a relationship that is balanced and unattached. This can be seen from Jane Austen presenting aristocratic women as an independent entity, who have equal rights in a patriarchal society and want to be friends with anyone regardless of social class. Through her behavior and appearance, Emma is described as a woman who has a humanist character and complete positive traits.

Through the depiction of such female characters, Jane Austen wants to portray British aristocratic women as individuals who are independent, unemotional, not dependent on men, able to act rationally and able to adapt well in English society which is changing due to the industrial revolution. As Wellek and Waren (2003:1) argue, literary works present a picture of community life which is a social reality and includes the relationship between humans in society and events that occur within a person.

Sociology of Literary Works

The results of the analysis show that Emma's character is presented predominantly as a woman from the aristocratic or English aristocratic class. This shows that Emma novel seeks to fight for British aristocratic class women to be able to behave properly according to their social class and adapt in the changing British society. Socially, British society treats men better than women. Therefore, women writers in the 19th century tried to voice women's interests in their works (Marcus, 2007: 151). As the main character, Emma is described as being able to solve the problems she faces well. Emma is described as a woman who loves, has a smooth character, is humanistic and has complete positive qualities.

The presence of female characters as dominant figures in the construction of British patriarchal society in the 19th century is an issue that is deliberately raised in Emma novel. Through such a narrative, it can be interpreted that Emma novel seeks to inspire British aristocratic women to become women who are independent, active and humane in the midst of ongoing social change or transformation. One of the characteristics of literary works in the English romantic era was highlighting more natural sides that were in accordance with the social conditions at that time and that valued freedom, equality and brotherhood.

Meanwhile, on the other hand, as a result of the industrial revolution, many British women who came from the common people were forced to work as laborers in factories (Nuryadi, 2021:48-57). They are forced to work to support their families. These women work for low wages and long hours. The emergence of the business class or bourgeoisie has socially led to the emergence of the working class. They work in factories for low wages. That is why elevating the status of women is one of the issues raised in literary works of the Romantic era.

Meanwhile, male aristocratic or noble class characters are described as having good manners or character and social status (Mitchell, 2009: 271). Apart from that, aristocratic male characters are depicted as having good jobs, getting higher school opportunities, and having a good social role in society. This depiction shows that the position of aristocratic men is still very strong. In other words, patriarchal culture was still deeply rooted in British society in the 19th century. This culture places men in a dominant and more powerful position.

Romantic Period

Romanticism refers to a movement in thought and art that occurred in continental Europe and whose influence extended to the Americas. The romantic period started at the end of the 18th century until the beginning of the 19th century (Samekto, 1998:65). In this period literary works were dominated by elements such as imagination, freedom of expression, and idealism. Romanticism emphasizes humans as individuals. Meanwhile, the tendency that developed previously emphasized

the existence of an idealized collective experience.

In the romantic era, the authors of English literature accentuated the more natural sides in their works. This period is marked by natural narratives of life, which are appropriate to the circumstances and not contrived. During this period, British socio-cultural conditions were influenced by the French Revolution with its ideas about freedom, equality and fraternity (Samekto, 1998:65). The things adopted by the writers of the romantic period allowed a poet to escape the rules of literary works which shackled creativity, imagination and feelings.

Apart from the influence of the French revolution, literary works of the romantic period was also influenced by factors originating from within England. These influences include social, economic, scientific and political conditions as a result of the industrial revolution. The industrial revolution has changed the structure of British society in all aspects of life, including the emergence of the business class and the working class. These internal factors increasingly accumulated and their influence reached its peak, especially after the emergence of influence from abroad, especially the French revolution.

In relation to English literature, the term romantic is used to cover literary works such as poetry, essays or novels written in the latter half of the 18th century until the beginning of the 19th century, pioneered by William Wordsworth and Samuel Taylor Coleridge (Samekto, 1998:65). In the world of art, this romantic flow also includes other literary works such as fine art, music and dance. Their works are called romantic because they have characteristics like medieval romances.

However, this mention is actually an effort to simplify for two reasons. First, there are many romantic writers and each author has characteristics that are not always the same as the works of other authors. So the romantic characteristics of each literary work can vary. Second, the span of this period was very long so that the basic concept of this school underwent modification and expansion, especially when it entered the Victorian era.

Literary Works as Reflection

The process of writing Emma novel took the background of British society in the romantic era. In other words, Emma novel reflects the condition of women at that time. Emma, the main character in the novel Emma, inspires British women to continue to adapt and be able to deal with socio-economic changes. British society changed from a feudal society to a capitalistic materialist society. These changes continue to occur along with changes in the structure of society. British society was originally divided into aristocrats and commoners. However, the emergence of businessmen or the bourgeoisie has caused changes in the social structure of society.

Through the narrative in this novel, British women are encouraged to continue to play a role and adapt according to the times. In this romantic period, the writing of literary works was marked by two emphases. First, it emphasizes human beings as free and independent individuals as a result of the influence of the 1789 French Revolution with the mottoes of freedom, equality and fraternity (Samekto, 1998:65). Second, the emphasis on the importance of understanding feelings, emotions, and intuition. The ideology espoused by romantic writers allows a poet to break free from the rules that shackle creativity, imagination, and feelings so as to produce more natural literary works.

Conclusion

As an author, Jane Austen strivo to present British aristocratic women as loving subjects in a balanced and detached relationship. This can be seen from the way Jane Austen presented women as an independent entity that had equal rights in a patriarchal society. Jane Austen sought to inspire British women in the aristocratic class to be able to maintain behavior and adapt to social situations that were constantly changing due to the industrial revolution. Through her behavior and appearance, Emma was described as a woman who had a humanist character and complete positive traits.

Emma is described as the dominant main character in the novel by Jane Austen. The meaning conveyed through this description is that British aristocratic women in the 19th century were women who were independent, sensitive to the environment, unemotional and able to adapt to ongoing social changes. Emma is also described as a woman who does not depend on men. This depiction is done in the midst of patriarchal ideology which places men in a dominant position in British society.

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The Encounter of Science and Social Reality in Search for Life Meaning Portrayed in the Film Entitled Nostalgia for the Light

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Abstract

Nostalgia for the Light is a documentary film that focuses on three different types of searches to unite science and social reality. The film portrays astronomers and archaeologists to represent science and women who lost their family members during Augusto Pinochet's dictatorship to represent social reality. The film portrays the search for life meaning conducted by those three groups of people. Seeing the focus of the film, this article aims to analyze the encounter of science and social reality in the search for life meaning as portrayed in the film. This article was written in a descriptive style with the film entitled Nostalgia for the Light as the main data source. Other data were collected using a library research technique from academic journals discussing documentary films and Nostalgia for the Light. Next, the data were analyzed using Jean-Paul Sartre's theory of existentialism which focuses on searching for life meaning. The analysis result shows that astronomers, archaeologists, and women in loss create meaning in their lives by searching for what they consider important. By searching for what they consider important, they create meaning in their life. The encounter with other groups also creates a new meaning for them.

Keywords: documentary film; existentialism; Jean-Paul Sartre; life meaning

Introduction

According to Taihei & Baskett (2010), a documentary film is a record or an expression of human knowledge. As a record of human knowledge, a documentary film is produced based on facts, not just the fictional creation of the producer or the scriptwriter. A documentary film is different from fiction in its purpose or intention. A documentary film intends to communicate a statement of facts, while fiction intends to tell a story (Smith & Rock, 2014). Since it is a statement of facts, a documentary film has gained its position in the academic field. It is considered a powerful, influential, communicative, and educative source of information (Iwasaki, 2020).

In research, in particular, a documentary film is not just a research output, but also a research process (Fitzgerald & Lowe, 2020). As a research output, a documentary film is a tool to disseminate research experiences in anthropology, ethnography, history, and other subjects. One example of

using a documentary film to disseminate research experiences is conducted by historians who produce a documentary film on certain topics after conducting an interview or live-in with the informants (Jati, 2021). Another example of a documentary film as a research output is a documentary film about the exploration of the Inuit-caribou relationships in Labrador, Canada. This documentary film is a community-based, research-oriented, and participatory project (Borish, et al., 2021).

As a research process, the production of a documentary film involves processes including journaling, field notes, observation, and in-depth interviews to get the data to produce the film. Filmmakers usually do the research, tell the story visually, find strong characters, support universal themes, and relate with the audiences in collecting data to produce a documentary film (Iwasaki, 2020).

Considering previous studies on the use of documentary film in the academic field, especially in research, this article takes a documentary film entitled Nostalgia for the Light as the object of the study. This article aims to analyze the encounter of science and social reality in the search for life meaning as portrayed in Nostalgia for the Light film. In the film, science is represented by astronomers and archaeologists, and the social reality is represented by women who lost their families during Augusto Pinochet's dictatorship. Three groups of people, astronomers, archaeologists, and women in loss, search for life meaning in their daily experiences. Every group has a different search purpose, but they meet at the Atacama Desert and help each other to find a new meaning in their life.

There are a lot of studies on Nostalgia for the Light and six of them are cited here. First, a study entitled 'Archival Landscapes and a Non-Anthropocentric 'Universe Memory' in Nostalgia de la luz/ Nostalgia for the Light (2010)' analyzed physical landscapes as historical archives using the philosophy of Gilles Deleuze, the concepts of the 'crystal of time' and the 'any-space-whatever', in particular (Martin-Jones, 2013). Second, a study entitled "Nostalgia for the Light: A 'Documemory' and The Conflict between History and Memory" analyzed the diverse abstract and cinematic approach used by the filmmaker to develop the issue in the film (Durak, 2013).

Third, a master thesis entitled 'Collecting Stardust: Matter, Memory, and Trauma in Patricio Guzman's Nostalgia for the Light' aimed to find the dynamic and anxiety-inducing threshold between singularity and collectivity, and the human and the cosmic (Szegvari, 2013). Fourth, a film essay entitled 'Sifting through the Sands of Time: Mourning and Melancholia Revisited via the Documentary Nostalgia for the Light (2011)' reviewed the story of the movie, especially the difference between mourning, melancholia, failed mourning, and how to try to differentiate between these states of mind (Edwards, 2014).

Fifth, a study entitled 'Those Who Don't Remember Don't Exist Anywhere: Historical Redemption in Patricio Guzmán's Nostalgia for the Light (2010)' analyzed the redeeming potential of the film's aesthetics to convey political events and think about the possibilities of 'transcendental style' in the documentary form (Ruiz-Poveda Vera, 2017).

Sixth, a study entitled 'The Unbearable Lightness of Bones: Memory, Emotion, and Pedagogy in Patricio Guzmán's Chile, La Memoria Obstinada and Nostalgia De La Luz' examined some historical and personal connections between neoliberal violence (during and after the Pinochet regime),

memory, knowledge, and emotionality portrayed in Chile, La Memoria Obstinada and Nostalgia De La Luz movies. It was accomplished by reading and reviewing the actions, narratives, and experiences of a group of astronomers, archaeologists, and geologists working in northern Chile's Atacama Desert, as well as a group of women searching for the remains of their loved ones, victims of political violence, in the same desert, within the shifting contexts of cinematic spectatorship (Epps, 2017).

After reading those six studies, it can be seen that there are no studies on Nostalgia for the Light that analyze the encounter of science and social reality in the search for life meaning in this documentary film. Therefore, the topic of this article is new and it can give a different perspective on Nostalgia for the Light film. The new perspective of searching the life meaning from this film can also give new learning points to the readers of this article and documentary film lovers.

Methodology

This article was written in a descriptive style. The documentary film entitled Nostalgia for the Light was the main data source. Other data were collected using a library research technique by reading related journals that talked about documentary films and Nostalgia for the Light. After collection, the data were analyzed using Jean-Paul Sartre's theory of existentialism. This theory was chosen because searching for life meaning is the main idea of Jean-Paul Sartre's view. This article used the variables mentioned by Sartre namely the freedom to give meaning to life, abandonment, anguish, and despair to analyze the film. The analysis was conducted by matching those variables and the experiences of the director who narrated the film, the scientists represented by astronomers and archaeologists, and the women in loss who represent the social reality, of the film.

Existentialism in general deals with human existence. Existentialists prefer to comprehend the concrete man and his dilemma without isolating him or her from social, political, and cultural settings. In other words, existentialism seeks to elicit the meaning of the individual man from the lived experiences of concrete persons and their circumstances (Mardiani, Natsir, & Nasrullah, 2021).

According to Jean-Paul Sartre, existence comes before essence. He gave an example to compare human existence and the production of a paper knife. The paper-knife can be produced because the artisan imagines its usage and its design. It can be said that the essence, the idea, or the imagination of the artisan, comes before the existence of the paper-knife. It is different from human reality. Human existence comes first before his/her essence. In Sartre's words, it is said that "man first of all exists, encounters himself, surges up in the world, and defines himself afterward" (Sartre, 1946).

Moreover, Sartre explained that human existence can be compared with artifacts and naturally occurring objects. In the human case, existence comes before the essence. In the case of artifacts, the paper knife, for example, essence comes before existence. In the case of naturally occurring objects, existence and essence coincide. Examples of naturally occurring objects are trees and stones whose being do not predate what they are. By saying that in the human case, existence comes before essence, Sartre means that humans' existence is meaningless unless they consciously create meaning (Mart, 2012).

According to Sartre, to create meaning, humans have freedom. Sartre defined freedom as the very being of the being for itself which is condemned to be free. Humans, as a 'being-for-itself' have to choose for themselves. This situation is a condemnation, according to Sartre, because humans do

not ask for this life and this freedom, but they are given free will. Being free here does not mean getting whatever they want, but they are free to choose and have responsibility for their choices. In other words, humans are left alone to choose and it is the meaning of 'condemned to be free' (Nuri, 2018).

Sartre mentioned three terms that are faced by humans as the consequences of their freedom. They are abandonment, anguish, and despair. Sartre used the word 'abandonment' to underline the sense of loss induced by the awareness that there is no God to guarantee humans' choices, and no entity to provide directions on how to obtain redemption. The word 'abandonment' emphasizes human beings' solitary place in the universe, with no external source of objective values.

By using the word 'anguish' Sartre implied that humans are in agony or are terrified of failing. Many men exhibit uneasiness, but according to Sartre, men conceal their agony. Men can learn from their mistakes so anyone who follows will know how to react and will not make the same mistakes. Sartre defined despair as a situation in which humans are confronted with two distinct forms of action or possibilities, one concrete but directed exclusively at one individual, and the second activity is aimed at something immeasurably larger, such as a national collectivity or all of humanity. That is why it is vague, and it may frustrate humans. At the same time, they are torn between two sorts of morality, one of sympathy and personal dedication, and another of broader scope but more questionable value. There is no one to assist humans in this situation (Mardiani, Natsir, & Nasrullah, 2021).

Results and Discussion

Nostalgia for the Light is a documentary film that was directed by Patricio Guzmán and was produced in 2010. This film unites science and social reality by focusing on three types of search processes conducted by astronomers, archaeologists, and women who lost their loved ones during Augusto Pinochet's dictatorship in Chile. In this film, science is represented by astronomers and archaeologists, and social reality is represented by women who lost their loved ones during Augusto Pinochet's dictatorship in Chile. All of them search for life meaning in their daily activities.

The first type of search process is conducted by astronomers. Astronomers focus on the beginning or the origin of life by studying the stars and other celestial objects. In the film, the director narrated that Chilean astronomers together with foreign astronomers work together to open the secrets of the sky. Moreover, Gaspar Galaz, an astronomer interviewed in the film, said that discovering the origin of mankind, planets, and the solar system, finding out how a planet or a star was born, and other questions of origin are the task of astronomers.

The second type of search process is conducted by archeologists. In the opening of the film, the director narrated that the Atacama Desert was a transit route for 10,000 years. The caravans of llamas and men came and went between the high plains and the sea. He also mentioned that pre-Columbian shepherds' rock carvings in the desert were more than 1,000 years old. To support that statement, Lautaro Núñez, an archeologist interviewed in the film, mentioned that in the flat rock of the Atacama Desert, there were the outlines of two human faces, perhaps masks that were carved by the pre-Columbian shepherds who passed the desert. Núñez explained that the desert was a natural route to San Pedro de Atacama and those drawings resembled those carved on the mountain opposite. The prehistoric road was alongside the rock drawings and the modern road was laid on top

of the old one.

The third type of search is conducted by women who lost their family members during the dictatorship of Augusto Pinochet. In the film, the director narrated that near the observatory, there was the ruin of Chacabuco, the biggest concentration camp of Pinochet's dictatorship. A former political prisoner, Luis Henríquez, was interviewed in the film. He said that when he was imprisoned a famous astronomer, Dr. Alvarez, taught astronomy to him and other prisoners. He felt great freedom by studying the stars and the universe. A woman whose name was not mentioned in the film was interviewed and she mentioned that the women who searched for their loved ones demanded answers from those responsible for the loss of their families. For those women, meeting or walking on the same street with people who were responsible for the loss of their families was a traumatic experience.

Vicky Saavedra was one of the women who searched for her family. She lost her brother during the dictatorship. In the film, she described how she recognized people's bones. She was able to differentiate some parts of the bones. She said that she discovered the remained skulls and legs of his brother. She remembered the last time her brother had visited her many years ago before he was kidnapped and killed. Her brother had worn dark red socks and the same socks were found in the desert. Vicky also said that she kept her brother's legs to remember him. She felt happy and sad at the same moment because she finally found her brother and realized that her brother had died.

Unlike Vicky Saavedra who had found her brother's remaining bones, Violeta Berrios had not found anything. In the film, she told the director that she would keep searching until she found her family member, Mario. She also mentioned that she did not want Mario's bones, but she wanted the whole Mario. Mario had been kidnapped intact, so Violeta wanted him back intact. Valentina Rodríguez was kidnapped together with her grandparents when she was one year old. Pinochet's troops released her after her grandparents told them the location of Valentina's parents. Since that time, Valentina has been raised by her grandparents. Valentina never met her parents and did not search for them. She had her traumatic experience as a victim and was able to free herself from it through her grandparents' love and through astronomy which was taught by her grandfather.

It can be seen from the above explanation that every group of people, astronomers, archaeologists, and women in loss, search for life meaning in their daily experiences. Astronomers search for meaning through the stars, galaxies, and other celestial objects to find the origin of life. Archaeologists search for meaning through the remaining pictures and bones in the desert. Women in loss search for meaning by searching for their families who were kidnapped and killed during the dictatorship. Those three types of search processes show the main argument of existentialism namely people seek to find the meaning of their concrete and actual experience.

The narration and interview with astronomers, archaeologists, and women in loss portrayed in the film show that people consciously create meaning in their lives. As Sartre had said, they use their freedom to choose what they want to do. Astronomers choose to observe the stars and find the origin of life in the Atacama Desert. Archaeologists choose to study the remaining bones and pre-historical pictures in the same desert. Women in loss choose to search for their families and they will not give up until they find them. They are free to choose what they want to do and they also bear the consequences of their choices. The clearest example of people who endure the consequences of their choices is seen from the women in loss.

Vicky Saavedra, for example, feels both happy and sad at the same moment after finding her brother's skull and legs. She feels happy because she can finally reunite with her brother. Meanwhile, she also feels sad because she realizes that her brother has died. This complicated feeling is the consequence of searching for his brother. She has chosen freely to join other women who search for their families and she accepts the reality of her brother's death when she finds what was left of her brother. If she never searches for his brother, she might not get the complicated feeling, but she might bear another consequence. She might feel worried and curious about his brother who has been lost for many years. This uncertain feeling motivates her to search for his brother and in the film, she says that she finally accepts that her brother has died. This acceptance shows that she does not regret her choice.

Violeta Berrios also bears the consequences of her decision to search for his family member, Mario. In the film, she mentioned that she had not found Mario yet, and she would keep looking for him. She also said that even if she died the next day, she would die happily after she found Mario. However, she did not want to die the next day, because she had to search for Mario. Here, Violeta has complicated feelings. In the film, she mentioned that she was 70 and not healthy anymore, but she had to search for Mario. It is her independent decision to search for her relative and she bears the consequences of it. The consequences are uncertainty resulting from a long endless search and her condition that worsens with age. If Violeta decides to stop searching, she can enjoy her elderly by taking a rest at home or going on vacation. However, she does not do it because her relative's condition is still unknown.

According to Sartre, in exercising the freedom to give meaning to their life, humans feel abandonment, anguish, and despair. Abandonment is the sensation of feeling alone when there is no one leading. In this film, the director narrates the sensation of feeling alone at the beginning of the film. He said that when he was a child, Chile was a haven of peace isolated from the world and he enjoyed watching the sky through a piece of smoky glass. Moreover, he also narrated that the humid Earth only had one small brown patch with no humidity namely the Atacama Desert. The film also shows Earth's picture with one tiny brown color to show the Atacama Desert with no humidity. This picture is taken using a telescope. To give more emphasis on the loneliness in the Atacama Desert, the director continued his narration and said 'I imagine that man will soon walk on Mars. This ground beneath my feet bears the strongest resemblance to that faraway world. There is nothing. No insects, no animals, no birds. And yet, it is full of history.' This vast and dry Atacama Desert stands alone as the silent witness of Chile's history, so it unites astronomers, archaeologists, and women who lost their families during the dictatorship in their search to give meaning to their lives.

Anguish is the feeling when people are terrified of being afraid. From astronomers' point of view, it was mentioned by Gaspar Galaz that when astronomers try to answer two questions, they generate four new questions. According to Gaspar Galaz, it seems that there is no end in the search for the origin of life. However, it is science, it never resolved and Gaspar Galaz liked that the mystery of science is eternal. From the archaeologists' point of view, anguish was mentioned by the director who narrated that scientists collect the remaining passed-away people, study, and classify them. However, they are not able to identify them yet and put them in the box. They are not sure whether they can bury these unidentified people. From women in loss point of view, it was mentioned by Violeta Berrios is not sure where to find Mario, her relative. People told her that he was thrown away to the sea, but she did not believe them. She thought that Mario might be buried in the mountain. She also mentioned that she is 70 and not healthy anymore, but she will keep searching until she can find

Mario. It can be seen here that astronomers, archaeologists, and women in loss keep continuing their search although they are afraid or uncertain about the result.

Despair is a situation in which humans are confronted with two distinct forms of action or possibilities, one concrete but directed exclusively at one individual, and the second activity is aimed at something immeasurably larger, such as a national collectivity or all of humanity. In this film, all the people being interviewed chose the second option. Their actions were aimed at larger human beings. They realize that they have something in common so they can help each other. An astronomer, Gaspar Galaz, realized that his job is dealing with the past, just like what archaeologists deal with. Besides, he also sympathized with women in loss who searched for their relatives. He explained that women's search for the past through the remaining bones makes them cannot sleep at night. They cannot find peace until they find their families. However, his search for the past in astronomy does not affect him and he can sleep well at night and start again in the morning.

Next, an archaeologist, Lautaro Núñez, mentioned that astronomers study one past and archaeologists study another past. Moreover, he mentioned that archaeologists and astronomers can work in the same place like the Atacama Desert because in this desert the past is more accessible than in other places. He also mentioned that astronomers are the archaeologists of space. Lautaro Núñez also sympathized with women in loss. He said that the women brought bones to him and he checked and clarified that the bones were human. He had helped the women who searched for their missing families. He also mentioned that if his family member was lost, he would search for him/her until he could find him/her.

Valentina Rodríguez, who was kidnapped when she was one year old and lost his parents since that time, released her traumatic experience through astronomy. She learned astronomy from her grandfather and the adult Valentina is working at a famous astronomy organization in Chile. She said that astronomy had helped her give another meaning to her pain as a result of the absence of her parents. She thought that life was part of a cycle that was not started and ended by her. She thought that her parents' loss was like a star that must die so another star could be born. By thinking this way, she was able to release herself from her pain.

It can be seen here that Valentina as a representative of women in loss uses her freedom to give meaning to her life. She chooses to give a positive meaning to her loss and she finds it through astronomy. In her despairing situation, Valentina aims her action at larger human beings. Since she can give positive meaning to her loss, she has a happy life, she can work, get married, and bear two children. In the film, she mentioned that she is happy that her two children can grow up in different situations from her.

Besides Valentina, Luis Henríquez also finds freedom feeling through astronomy. In the film, he said that when he was imprisoned a famous astronomer taught about the stars to him and other prisoners. He felt great freedom by looking at the stars. He even drew stars and constellations as a way to free his mind from the reality that he was imprisoned. When the prison warden came, he mentioned, that he tore his drawings and threw them in the toilet the next morning. By doing this simple action, Luis was able to survive and when he was released, he could continue his life as a free man. The experiences of Valentina and Luis show that science can be aimed at a better human being. Here, not just the product of science which makes people's lives easier, but the science itself and the scientists who care for others' suffering can help the suffering people to survive. The scientists in this film choose to act for the good of others.

Conclusion

The above analysis shows that three groups of people, astronomers, archaeologists, and women in loss, in Nostalgia for the Light film prove their existence by consciously creating meaning in their lives. They choose to conduct three different search processes to create meaning in their life. Every search process is very important for every group, so it can prove the existence of every group. Astronomers search for the origin of life by studying the stars, archaeologists search for the remnants of past lives, and women in loss search for their relatives who were lost during the dictatorship.

Although those three groups search for different things, they all meet at the Atacama Desert and help each other. Their encounter at the Atacama Desert allows them to help each other and this experience creates a new meaning. Scientists, represented by astronomers and archaeologists in the film, understand the sadness of the women in loss and use their knowledge to help them. Meanwhile, women in loss also feel grateful that scientists help them search for their families.

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The Ocean as 'Splendor' in Prudenciado's
Made of Saltwater

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Abstract

When it comes to the ocean in literature, as it is generally used, multiple authors have utilized this body of water to discuss or imply powerful and sometimes incomprehensible messages and meanings that may often contain sublime implications. This paper aims to discuss the vast, inevitable terror and pleasure present in the sublimity of the ocean and how this perception of water is used as a literary device in James Prudenciado's Made of Saltwater. While it remains close to Edmund Burke's definition of sublime, the ocean, the sea, and those inhabiting the water themselves evoke powerful emotions that, at the same time, present greater meaning based on how it exists in the text. Rather than simply being sublime, it falls in line with Neferti Tadiar's definition of the Remaindered Life, making the ocean's sublimity an existence that leans away from the concept of disposability. Despite the astonishment and even horror present, Prudenciado's poetry uses sublimity as one transformed; it becomes a 'life-time' outside the realm of waste and value, existing for personal satisfaction yet thoroughly vital despite its lack of contribution to progress. This paper presents the incomprehensible feelings of great magnitude from which no aim or goal is implied and how such things create in themselves a personal goal for the sake of Splendor, a term equated to the Remaindered Life.

***Keywords**: Ocean, Sublime, Remaindered Life, Life-Times, Disposability*

Introduction

How often has the ocean or the sea made a home in literature? From the top of our heads, at least one novel or poem comes to mind that discusses it, either to pay homage or to speak of its horrors. In the cases of Western Literature, immediate examples such as Herman Merville's 'Moby Dick' and Edgar Allan Poe's 'Manuscript in a Bottle' can come to mind, discussing tales that connect themselves to the body of water prominent within the setting. In The Philippines, poets such as J. Neil Garcia have used water to represent boundless desire. As he describes the first of his seven-poem sequence titled 'Gift', "this poem's utterance is being spurred by the sea's own oscillating gestures of tenderness and cruelty, and by the lyric self's realization of its "permeability" to the other (and therefore, of its own impossibility)" (Garcia, 2016). The ocean and the human are connected. They watch the movement of the water and find it equivalent to their own life. As the narrator says,

> And I know my task
> for the day

to take in and let go,
to push against land and
pull away, to love you without claims. (Garcia, 2016)

We see here that the ocean becomes a representation of human emotion. Yet this isn't all that takes the form of the ocean. For some, it is not simply a mirror reflecting; it can also be the narrator itself. The human and water are the same as seen in James Prudenciado's book, *Made of Saltwater*. Here, the ocean entwines itself with the people who have suffered, particularly about their identity. One example of this can be found in his poem, 'At the Beach in the Far North, I Lost My Hanafuda Earrings, Lost My Eyeglasses, and in the Blinding Darkness of the Night, I Found a Boy':

All night, we bathed in the shallow shore, bodies
submerged underwater, holding onto each other tight
enough we became one with the water—
shapeless, our heart, beating in unison, causing
fleeting small ripples. (Prudenciado, 2022, p. 91)

Happiness becomes akin to the movement of the sea. Ripples become heartbeats. The nuance lies in the author's intentions, but the ocean, the sea, and any body of water are transformed beyond what it is as it exists within the text. In such circumstances, wouldn't it be possible then to consider the ocean representing something beyond itself? Just as J. Neil Garcia utilizes the ocean's 'boundlessness' to show intense emotions, this greatness too, can be considered in its sublimity to mean another concept. This paper aims to discuss how bodies of water can not only be the narrator, one and the same, but that this coupled with the water's sublimity can also become a representation of a remaindered life, particularly in the work earlier mentioned, James Prudenciado's *Made of Saltwater*.

Methodology

Now, in the new age of man, several scholars have thought to label the current era based on the effects humans have made on the environment. One anthropologist, Anna Tsing, discussed the label in her work, *The Mushroom at the End of the World,* and mentioned this to be the age in which human actions have significantly affected the earth in a way that ensures we have left a strong mark on the planet. Anthropocene, as it is called, is also a term she admits to be rather contradictory. While it is meant to celebrate the effects of man, she points out how the negatives seem to be more noticeable. The message of this term, rather than uplifting, states "without planning or intention, humans have made a mess of our planet" (Tsing 2021). Modern capitalism and its negative effects become equivalent to the concept, and the despair it has caused humans becomes the highlight of the age. The waste-value dialectic begins to persist, and the value of human progress is made a priority at the cost of everything else. With such a time perhaps it is easy to think of the question, how can humans find their brief respite among it all? It's from here that the idea of the Remaindered Life is formulated.

A concept properly described and discussed by Neferti Tadiar based on countless research, she once elaborated on the Remaindered Life in an interview upon the release of her book with the same title. She first defined the concept by describing how "human life is ... only just the means of more value creation" (Chatterjee 2022) within the context of the waste-value dialectic. As she describes it, the capitalist environment that has occurred in recent times has focused primarily on how valuable

humans can be. It is based on not only their existence but also their actions and their contributions to their communities. Waste too, which was mostly equated to the ones struggling in a capitalist society, becomes an important tool for value. For value, for this system, to continue to exist, waste must be constantly used. It is subjected to violence in which it is "effaced, enrolled, exported, or expunged" (Gidwani et al., 2016). Based on this, she states that waste does not necessarily turn into something valuable. Rather, it becomes valuable based on how waste is utilized. Tadiar provides an example both in the interview and in the book itself, mentioning the extrajudicial killings that occurred during the war on drugs in The Philippines. The slum dwellers who are shot by the police, she explained, are revalued because of what people can do with such waste (Chatterjee 2022).

Returning to the remaindered, it is what falls out of the ideas of the production of value and the irrelevance of waste. In her work, 'Decolonization, 'Race,' And Remaindered Life Under Empire', Tadiar defines it as "the unabsorbed residue of an epistemic translation and real subsumption of "non-human" forms of life by capitalist production and exchange" (Tadiar 2015). There is a life-making present that does not need to have value for it to exist. The production of value and the exclusion of waste are not primary factors as to why people participate in or develop the Remaindered Life. Here, there are transformed ways of living that people strive for without a need for reason or purpose. Rather than having one out of necessity and whether or not it contributes to anything, people simply create a life-time, the Remaindered, because it brings them happiness regardless of whether it is short-lived or not. For them, the importance of how much enjoyment is felt is what entices people to continue pursuing it, especially since it does not equate to either being waste or being valuable. As her book, *Remaindered Life*, states, it is "life that escapes valorization" and is "a situation bearing possibilities for the radical remaking of "human" social relations" (2022).

While its political and social concerns may seem to be completely separate from the humanities, it is imperative to note that literature can and does play a crucial role in the presence of this remaindered life. Literature assists in the reclaiming of this life-time. What cannot be subsumed is a means to show a person's freedom, and Tadiar first alludes to this in her work, *Fantasy Production*, wherein one example discusses the poetry created based on domestic helpers. While most of their bodies are treated as feminine beings-for-others (2004), literature created in their name to show their subjectivity presents one that is not commodified. Rather, power is made while reaching beyond the confinements of this inhumanness. Ruth Elynia S. Mabanglo makes use of this idea in her collection of works, 'Mga Liham ni Pinay' (In English: 'Letters of Pinay'). Here, the woman narrator represents the whole of the DH community, taking the form of different women all at the same time. The idea of them being replaceable items existing only for the use of their masters is at the forefront of the concept of the DH Body being a lesser race, so for Mabanglo to utilize and reclaim this concept as a means to show the inherent 'humanness' of each domestic helper is a means to go against that; to turn around the very image of an inhuman human. As Tadiar puts it in *Fantasy Production* (2004),

> Mabanglo takes the substitutability of women, their exploitative exchangeability within a capitalist, sexist and racist socio- economic order, and turns it into a means of partially experiencing the lives of the women for whom she feels (p. 138)

It intensifies the already existing idea of women being beings-for-others and turns it into a method in which their potential and power are realized rather than made subservient. From here,

the remaindered begins to exist as the women's subjective lives are not made to be commodified, and their existence is not considered as a means only to further progress.

Yet we cannot say that the remaindered life-times can be specific to this sort of genre. While it can show itself as a reclamation of a commodified characteristic by turning it around to show subjectivity, it can also make a home in literature even in the subtlest of forms. Take into consideration Tadiar's statement on the remaindered life,

> [It] is not disposable life but is the superfluous effect and performances of life-times made and lived by such disposable life in its social reproduction—the excess of life-making (or "survival") that does not merely produce disposable life for capitalist serviceability or expenditure (Tadiar, 2022)

Considering the term 'performances' implies a possibility of it lacking limitations on how this concept can be represented or symbolized. Life-times entail the many lives people go through. While we could say it doesn't equate to every human being, they are still ones that are considered to have disposable lives, humans that are made to experience the effects of the age of Anthropocene consistently. If that is the case, wouldn't it be possible for that subtlety mentioned earlier to make itself present in the text through the ocean, particularly in its sublimity?

Sublimity was a term first heavily discussed by Longinus. It "consists in a certain loftiness and excellence of language" (Longinus 2006). It follows no human reason, instead going beyond that, and this particular characteristic means it can also not align with what we consider reasonable or agreeable. It's a force to be reckoned with to the point where even the one experiencing the sublime does not have any hope of controlling it. It's outside the will and Longinus, adding in his work 'On The Sublime', discussed that it contains a great enough power capable of enticing or even confounding the judgment of the person. Rameshwor Singh, who had discussed Longinus, pointed out that the author also differentiates this Sublime from the false one, with the latter mostly consisting of simple, exaggerated, or inflated use of language with little to no substance (2019). Rather than grandiose, it appears tawdry and completely childish.

This concept was further expounded upon by Edmund Burke in his philosophical inquiry who described it as "productive of the strongest emotion which the mind is capable of feeling" (2014). He labeled it as the strongest emotion precisely because he didn't define it as either a positive or negative one. It doesn't matter whether it is pain or pleasure. What's important is the "passion" that is produced by the sublime. He goes on to say it is 'astonishment', which he defines as "that state of the soul, in which all motions are suspended, with some degree of horror" (Burke 2014). Leaning on neither good nor bad, it simply inflicts upon the person experiencing the emotion a feeling of great, incomprehensible magnitude. Returning to our idea of the ocean, its nature, and existence can also be equated with this sublimity given how unfathomable and beautiful it could be all at once. Its terrifying nature can evoke powerful emotions in others when it is used in literary works. It is sublime in the same way that it is paradoxical. As McKinstry puts it, "It can bring hope and life, but also can create fear and destruction; it is a realm of possibility and potential, but equally a place of limitation and interruption" (2019).

The Pacific Islands, in particular, have a strong connection with the water given how much resources are derived from these. Take the case of the anthropologist Epeli Hau'ofa, in the year 1993, discussing in his essay, 'Our Sea of Islands', the relation of the people to the water. While many have

thought the Pacific to be a place lacking in resources, it is wrongly belittled with its inhabitants being seen as having extreme dependence on other groups for survival and livelihood. His essay urged for the need to go against such a mindset through the idea of 'Oceania'. He encouraged this to be introduced in academic settings to show the richness of the Pacific while also going against the degradation forced upon the people due to their way of life. Hau'ofa's usage of the term is present for most of the text, but it is most apparent how important the word is at the end, as he begins his conclusion with the following lines:

> Oceania is vast, Oceania is expanding, Oceania is hospitable and generous, Oceania is humanity rising from the depths of brine and regions of fire deeper still, Oceania is us. We are the sea, we are the ocean (1993)

Hau'ofa relates the people in the Pacific to the body of water that encompasses their home. Oceania is not simply a means to describe their land, it is also the people. Just as it is belittled, so are the inhabitants. This sort of relationship cannot be so easily severed given how much of their lives have been associated with the water. While his essay only considers the Pacific Islanders, The Philippines as well shows a connection with the water. The sublimity of it can also be equated to a remaindered life-time of the people, and literature plays a role in such a representation. Such is the case of *Made of Saltwater*, which was introduced earlier in this paper.

Results and Discussion

Published in 2022, *Made of Saltwater* is a collection of poems written by James Prudenciado whose work reverberates this same idea of the ocean being one with people. He connects the ocean with the people whose stories are being told within the lines of his works. Whether it be the narrator such as in the poem, 'Theory of Our Origins,' who states "my head is a house invaded / by flood" or the readers themselves in 'Growing up Queer' who are told, "You are an extension of the sea— / your skin, the seabed alien to the sun" (Prudenciado, 2022, p. 19, p. 29), he makes sure to constantly remind the reader of the speaker's and even the listener's ties to the surrounding saltwater, specifically the ocean connected to the Visayan Sea, which is close to the place he was born in.

Yet, when one looks at the poems contained in his book, Prudenciado doesn't generalize in the same way Hau'ofa related all Pacific Islanders to the ocean. For him, the ocean is more closely tied to a specific group of marginalized people. He does so not just by using the ocean but also the water's inhabitants. Multiple poems have related queer people to mermaids or fish, and in the poem, 'The Anthropology of Our Queerness', with the title already a clear giveaway, he even begins with this particular line in his numbered list: "we are small bodies of water, our skin changes with the / waxing and waning of the moon" (Prudenciado, 2022, p. 35). For Prudenciado, while he does once mention that the people in Samar which he discusses heavily in his works are "children of the sea" (2022, p. 96), the ocean is more closely equivalent to those who have experienced a long history of trauma and violence due to either queerness or gender.

One could say that this representation is all there is, and while he specifies what the ocean is and who it is supposed to represent, it does not at all remove it from its concept of sublimity. Rather, the terror and the pleasure usually equated with the sublime are clearly represented in his work, albeit with further implications.

To begin with, *Made of Saltwater* introduces the reader to two sections. First is 'The Bruising', which remembers the past, mainly the pain associated with grief, heartbreak, and hate. Most of the poems are rife with such feelings, especially helplessness. The first poem, for instance, implies the lack of free will as the speaker talks of a child given the chance to choose between two things. The poem, which is entitled 'Rites of Passage', simply ends with a choice forced upon them: "you chose the doll / you were handed / a gun" (Prudenciado, 2022, p. 15). There is nothing here but conformity, the poem implies, and it being the first introduces the reader to the feelings contained within this section. There is no hope here, almost as if only the terror of being unable to adjust according to the will of society remains. Pain is what this is in the context of the sublime.

The second section is entitled 'The Loving', which James called "a love letter" to himself and to those who experienced helplessness but are now longing for a better tomorrow. Similar to The Bruising, the first poem, 'On Loving a Son of Manila, in Waray,' starts well with " I love you clear and indiscriminate as the daytime sky" (Prudenciado, 2022, p. 71). It introduces us to Prudenciado's ways of conveying the growing hope in the incoming works. Here, as we can all see, there is love, possibly happiness. It is a stark contrast to the former that's riddled with pain. We could understand that this is the book's pleasure in line with sublimity.

The book clearly depicts the two important aspects of the sublime. It becomes incomprehensible in a way because the pain and pleasure are present within the text as two different yet inseparable parts of one whole. Yet how he utilizes the ocean in this manner also implies another idea: the transition of 'The Bruising' to 'The Loving', the pain intertwined with pleasure, giving way to an emotion far greater than what we can expect, echoes in some way the possibility of achieving survival based on previously experienced violence. Here the Sublime mingles with the concept first suggested by Neferti Tadiar: the idea of the remaindered life achieved as a result of removing oneself from the concept of waste and value.

As implied earlier, Tadiar speaks of the remaindered life as a place that escapes commodification, removing itself from the throes of capitalism. Lying outside of this area of disposability, the beauty of its existence is that it "reminds us of times of living that long for a place of belonging, which shared and mutual being beyond the dominant ontologies and ecologies of global life might allow, even nourish" (Tadiar, 2022). They are moments of fleeting splendor, going beyond the value-making order by helping us realize other perspectives that are not only for the sake of progress. This particular splendor also exists within Prudenciado's words, and in particular, raises the importance of the sublimity within it.

Rather than simply remaining as sublime, which, as mentioned, evokes strong, powerful emotions in a reader, Prudenciado's use of the ocean in his poetry, as it transitions from 'The Bruising' to 'The Loving,' turns the sublime into an object of splendor. It becomes, in itself, a remaindered life now reclaimed and completely separate from the purpose of value-making. The terror of the ocean's sublimity exists within his works such as in 'Kadayaw' (in English: The Full Moon):

> you watch us cry as we ache
> our bodies are water
> we are made of tears
> pull our sadness in
> and let it drift away with the ebbing sea (Prudenciado, 2022, p. 60)

The ocean is personified in the human in a manner that leans toward pain. Yet as we continue with the rest of the book, the idea of the human as the ocean invokes a notion of the sublime that now leans toward pleasure. Let's return to the poem first introduced, 'At the Beach in the Far North, I Lost My Hanafuda Earrings, Lost My Eyeglasses, and in the Blinding Darkness of the Night, I Found a Boy':

> All night, we bathed in the shallow shore, bodies
> submerged underwater, holding onto each other tight
> enough we became one with the water—
> shapeless, our heart, beating in unison, causing
> fleeting small ripples. (Prudenciado, 2022, p. 91)

While Burke's description of the sublime never equated it to only either the positive or the negative emotions, Prudenciado makes a clear distinction between the two as the ocean's sublimity moves from one emotion invoked to the other, thereby becoming strongly tied to Splendor. Here, there is no more need to care about the presence of necessity in the actions a person commits. Now, there is only the thought of becoming 'human' "who continue to seek pathways to escape the order of their fate (a fate of perpetual, because immanently failing, becoming)" (Tadiar, 2022). With love as a focus, James Prudenciado has created a response to the ongoing intergenerational trauma and othering caused by society continuing to prioritize progress and the notion of value. No longer must a person focus only on whether or not they contribute something. What matters now is the remaindered life-times that were created from such struggle.

Yet, just as was mentioned earlier, this does not necessarily mean that the remaindered life exists completely outside of this dialectic. Tadiar admits it is impossible to completely separate the remaindered life due to its very existence having been caused by the two in the first place. It is inseparable from it because there wouldn't have been a life that exists outside of something if the very thing was nonexistent. In the same way, the ocean's sublimity and the emotions created due to them also coexist even if they contradict. 'The Loving,' while a section that was clearly written with love, echoes of pain still present and not forgotten, littered with it as if persisting. An example of this is the poem entitled 'Water.' The mention of the ocean relates itself to the pleasure of the utmost degree:

> The night you first met
> you were both lost and
> wet of the moment,
> both so primeval;
> his incandescent body
> was the moon, pulling you by your waist,
> teaching you how to rise and ebb like the tide. (Prudenciado, 2022, p. 85)

Yet the poem itself does not at all only depict happiness. The tone of the poem, despite being contained in 'The Loving,' is dire. There is sadness present as the narrator tells the story of the two lovers within the poem. The two lovers are close to the idea of love but not quite there, because there is an awareness of how the feeling is still incomplete or imperfect. After all, despite the heat of the moment and the pleasure induced, it cannot avoid the fact that it began still with this:

when lonely, he tells you he loves you like rain, and you,
lonely enough too to convince yourself he loves
you the way he needed clean water back in his days in the slum. (Prudenciado, 2022, p. 85)

James Prudenciado is aware that the current pleasure and hope that grows from 'The Loving' could not also completely separate itself from what caused it. Survival and coping with trauma can never truly be devoid of violence in the same way Splendor is a life-time born from disposability. Sublime, in all aspects of its astonishment from the good to the bad, will be intrinsically tied to splendor's moments of happiness, but not in a manner that feels hopeless. Rather, Prudenciado chooses to still side with the idea that there is hope for healing, even if the past cannot truly be forgotten. In his book's final poem, 'Name,' he implies the same sentiment in the final stanza:

Decades later, I was a whole new colony
of corals. Meaning sometime in the distant
past, was a disaster—
but at least to the fishes, I was the most
beautiful disaster
to have ever descended to the seafloor. (Prudenciado, 2022, p. 104)

Conclusion

Prudenciado uses the presence of the ocean in his poetry similar to how water comes upon land. It appears in his poems like waves, crashing in lines and disappearing in others. Despite the title, *Made of Saltwater,* being a direct implication of the importance of the ocean for both him and all of his works, the clear mention of the ocean does not often occur in all of his lines. Instead, it lingers within the characters, with the narrators, or even the readers. The ocean is us, the ones that felt helpless, the ones that Prudenciado wished would love themselves a little better in some way or another. The sublimity of the ocean then becomes a piece of every person too. Pain and pleasure coexist and cannot be fully separated, similar to the idea of splendor. The presence of the ocean as both sublime and splendor seems to be a reminder of how healing does not necessarily mean all is forgotten. There was helplessness, and it cannot be cut out and buried within the water never to be seen again, not completely. What matters is that the sublime continues as splendor, moving forward, living within the Anthropocene with hope. Giving us a place wherein we move towards each other, as Tadiar puts it, "in ever more generous worlds of mutual being and shared living" (2022).

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The Analysis of Social Class Depicted in A Javanese Folklore Entitled *Suwidak Loro:* A Semantic Study

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Abstract

Social class exists in many societies. Typically, individuals with the ability to fulfill numerous rights belong to the upper classes, whereas those with little or no rights belong to the lower classes. This phenomenon can be found in literary works. Suwidak Loro, the folklore the researchers used, has a setting in a kingdom of Javanese society, where there must be a king, whose position is the highest in the society, and who receives respect from the people. A semantics approach and descriptive qualitative method are used in achieving the goal of this study, which is, to discover the social classes represented in Javanese society in this folklore. The findings of this study demonstrate that there are class distinctions in Suwidak Loro society from the speech of the characters and in the presentation of the narrative. People from lower social classes frequently want to live in higher social classes. It is just as conceited from the perspective of the lower class if a commoner wants to be a member of a high class family. Additionally, honorary titles are given to those of a high social status. On the other hand, the king, who occupies the highest position in society, has the authority to command and summon his subordinates and subjects who belong to a lower social class. Patih is respected by the ordinary people as a member of the middle class. The results of this research show that social class shapes the standard of interaction in the society in the story.

Keywords: Javanese folklore; linguistics; semantics study; social classes; Suwidak Loro

Introduction

Folklore has been used as the media to teach children since long ago. According to Jonas Balys (1996), folklore consists of the timeless works produced by people. These include folk beliefs or superstitions, customs and performances, dances and dramas, and sounds and words in metric form and prose. Additionally, folklore is a study of traditional folk, not a science concerning a people and traditional poetry. Although the root of folklore existed long ago, folklore still exists and keeps on developing to the current era. The presentations of folklore are developed from traditional oral methods to written so that they are well documented. Moreover, there are many illustrators who provide illustrations which make the folklore more entertaining and easier to understand. Therefore, folklores are still used as media to teach and share local culture and moral values toward children.

The topics being discussed in folklore usually represent issues that exist in particular society. In this current era, the social classes still exist and are one of current issues discussed worldwide. It is an endless discussion which happened hundreds of years ago and cannot be eliminated yet until the present day. The social classes in Javanese society also influenced the people's culture and their way of thinking. For example, the upper class in Javanese society has a pattern of *Batik* which can only be used for the upper class. According to Marx, literary work is a part of social institutions which has the same level with politics, religion, science and education. Marx also defined that there are three levels of social class, which is upper class, middle class, and lower class (*The Communist Manifesto.* Vol.1, 1848). This classification of social class is used by the researchers as the theoretical basis to conduct this research.

In Indonesia, the folklore existence is still popular, lasting up to now and is still used as one of the media to deliver messages to the reader. For example, children who read or listen to folklore can gain useful insights, beliefs, values, and history. The population of Indonesia, which is made up of a diverse society, supports the population of Indonesian folklore. Many ethnic groups in many areas of Indonesia make possible the various folklore to emerge. As a result, Indonesia is full of folklore that has been passed down through the years. *Suwidak Loro,* the object of this study, is one of the bilingual children folklore series. This 48 page book talks about the life of Suwidak Loro, an ugly girl who experienced inequality during Javanese kingdom era where social class is still strongly implemented. The author of this book is Murti Bunanta, one of the Indonesian authors. She is a doctor of Universitas Indonesia who is well known for her bilingual children's books, such as *Si Bungsu Katak* (1998) that was honored with The Janusz Korzcak International Literary Prize (Poland). In the same year, she was also awarded *Piagam Penghargaan* from the Minister of Tourism, Art and Culture of Republic Indonesia (KPBA, 2023).

The first related study about social class is *An Analysis of Social Classes and Conflicts in Kevin Kwan's Crazy Rich Asian Novel* by Risma Kartika Dewi, Gresik University (2021). The focus of Dewi's research is to discuss the delivery of the social class system in the Crazy Rich Asian novel by Kevin Kwan. Dewi uses social class and conflict to analyze the novel. Dewi finds that the class difference is caused by the existence of social class, where the upper classes do not want to accept the middle class into their class. This creates a class difference. The similarity between Dewi's journal and this research is both research discussing the social class and using social class theory by Marx. However, the difference is on the object, Dewi''s object is the Crazy Rich Asian novel which takes place in a modern Asian society setting while this research is intended to discover the social class depicted in the *Suwidak Loro* folklore books which take place on Javanese society setting, a unique society.

The researchers also found another related study about social class in Lithuanian folklore in the journal titled *Structural-Semantic Analysis and Some Peculiarities of Lithuanian Novelle Tales* by Radvilė Racėnaitė. The researcher of the journal divided the characters of the heroes in the folklore into five groups. The group was divided based on the goals of the heroes. The first three groups are more superior than the other groups because they have most archaic goals like to be free, get comfortable, live, and get equal rights in the world controlled by aliens. The fourth and fifth groups have simpler and lower purposes to get an ideal marriage partner and maintain relationships with others. The difference and weight of the purpose bring up social class in folklore.

The next journal which is related to this study is titled *Identifying Social Class in the Society of Java*. It explained that some vocabulary of Javanese language may show the lower class or upper class

of the people in society. The journal has similarity to the research about the jobs done by lower class people. The semantic features can help to define the jobs. The research shows examples of nouns used by lower class people. It is marked by the addition of the ng- prefix that is used for jobs done by lower class people, such as *nguli.* The semantic features can be (+physical work) (+uneducated). On the other hand, the jobs performed by higher class, such as *guru,* cannot be *ngguru* because a person needs higher education to be a *guru* (teacher) whereas lower class people mostly can not afford the high education.

The researchers also found a related study in which the object is children's folklore, and one of the objects is *Suwidak Loro.* The title of the journal is *The Role of Traditional Children's Stories in Character Development in the Global Era for Elementary School Students* by Dr. Ch. Evy Tri Widyahening, S.S., M.Hum, Slamet Riyadi University (2020). The researcher discussed how important traditional children's stories are to character development for elementary school students. This research journal discusses the importance of traditional stories for the character development of elementary school children in the era of globalization. In the era of globalization that is developing rapidly, researchers see that internet use among children is increasing rapidly and liability has a negligible impact. The researcher identifies this through understanding the character and how traditional stories impact children's characters.

Linguistics can analyze a literary work with a certain linguistic approach, one of which is the semantic approach. Semantics is a branch of linguistics that studies meanings contained in context. Griffths assumes semantics as the study of the "toolkit" for meaning; it is knowledge encoded in the vocabulary of the language and in its patterns for building more elaborate meanings, up to the level of sentence meanings (2006, p.15). Cruse (2004) proposed that semantics is the study of meaning to understand human expression through language. Studying semantics helps people understand the meaning of words and sentences.The researchers choose semantics as a linguistic approach to discover social class diversity in *Suwidak Loro* folklore. From the text writing style, social classes in *Suwidak Loro* shape the attitude of the people.

The object used in this research, Suwidak Loro, is a Javanese folklore, which is a product of the writer's idea regarding to Javanese society life. By conducting this research, the researchers tried something new in terms of analyzing social class in Javanese society by examining Javanese folklore using a semantic approach. There are previous researches which talk about social class, but the objects are not Javanese folklore. The previous related studies discussed in the previous section examine story and folklore from Singapore and Lithuania. There are also researches which examine Javanese story or folklore, but those researches do not use a semantic approach. Discovering the social classes represented in Javanese society in this folklore using semantic approach is the goal of this study. Because of that, the researchers expect that this study can bring fresh inspiration and the new inspiration as reference for the same topic in the future research.

Methodology

In this research, the researchers used a semantic approach because the researchers want to dig deeper into a meaning that is constructed and conveyed through words or phrases. The semantic branch used in this research is semantic features. Semantic features play an important role in this research to determine the level of social class by connecting the lexical relations that appear between words in a language. The researchers use the theory of social conflict. Social conflict theory is a

sociological perspective that analyzes society by focusing on the conflicts and inequalities that exist within social structures. Social class divides must exist in a society. Marx stated that there are primarily two classes in society: the *bourgeoisie* (upper class) and the *proletariat* (workers/lower class). He believed that the fundamental contradictions in the capitalist system are leading to social conflict. According to Marx's view, the antagonism between the bourgeoisie and the proletariat is the main cause of social unrest (Marx, 1848). Marx states that the government and other parties, such as the upper class, enable the upper class to preserve its position. As a result, the upper class has complete control over the lower class. Marx also thought that a region's cultural and philosophical beliefs would be affected by this system.

In this research, the researchers use a library research method. While the research procedure used in this research is descriptive qualitative because the researchers consider that explanation and description are important in analyzing the social class depicted in the text. This procedure focuses on evaluating the features and characteristics of a phenomenon in order to better comprehend it (Regoniel, 2023). It is implemented by describing the collected data from the *Suwidak Loro* folklore which are related to the topic of the research. First of all, the researchers explore and perform a close reading toward the *Suwidak Loro* folklore. Then, the researchers collect and list the phrases from *Suwidak Loro* folklore which are related to social class. The collected data consist of two noun phrases, three verb phrases, and three adjective phrases. After that, the researchers provide the definition of each datum, describe the semantic features associated with the phrases, and connect the meaning and the features with the context of the story. The semantic approach is chosen to know the relationship between linguistic forms and entities of the words that talk about how words literally connect to things (Yule, 1996). The researchers use semantic features to know the words meaning by reflecting the researchers knowledge about the meaning of words (Fromklin *et al*, 2009).

Results and Discussion

After carrying out the analysis, the researchers grouped the data into the table. Following are data that researchers used. The data is divided into three groups depending on the function.

Table 1. Adjective Phrase

No. of Data	Phrases	Definitions	Semantic Features
1/AP/SL/p3	Impossible	Something that can't exist or be done (Oxford Dictionary).	(+ hopeless) (- feasible) (+ difficult)
2/AP/SL/p4	Presumptuous	In a way that shows a lack of respect for other people (Oxford Dictionary).	(-politeness) (+brave) (+action)
3/AP/SL/p6	Honored	Great respect for somebody, in this case the King's Chief Minister (Oxford Dictionary)	(+ power) (+ privilege) (+ high rank)

The first phrase is "impossible" (p.3). Based on the Oxford dictionary, the adjective "impossible" means something that cannot exist or be done. When things are stated as impossible, it means that they are not able to occur because of certain reasons. In addition, the following are the semantic features from "impossible": (+ hopeless) (- feasible) (+ difficult). In the story, the prayer from *Suwidak Loro*'s mother is said to be "impossible" because of the thought of the people who

believe that someone from the lower class cannot marry someone from the upper class. From the definition and semantic features of "impossible", people also think that Suwidak Loro's mother or *Nyai* is a selfish and reckless person.

The second phrase is "presumptuous" (p.4). Based on the Oxford Dictionary, the adjective "impossible" means in a way that shows a lack of respect for other people. Following are the semantic features from "presumptuous": (-politeness) (+brave) (+action). From the definition and semantic features of "presumptuous", people use that phrase to describe *Suwidak Loro*'s mother because she is adamant that her daughter would marry the king no matter the impact and response from society. In the semantic feature, the "modesty" feature is marked (-) because the *Nyai* kept repeating the prayer addressed to her daughter until the prayer disturbed the people. Within the social class, lower class people should not be impudent to the king. because this characteristic reflects an impolite nature. The action is perceived as disturbing others because of *Nyai*'s bold action. The actions taken by the *Nyai* include the semantic features marked (+), which are "brave" and "action".

In the next phrase, the researchers found the depiction of social class through the people's utterance when meeting other people with higher rank, in this case, *Patih* (the King's Chief Minister). The respect can be seen from this utterance. "I am sorry, 'Honored' Minister" (p. 6). The word "honored" is the adjective and based on the Oxford dictionary, "honored" means great respect for somebody, in this case, *Patih*. The great respect is usually given from people within lower class to those with high class. Following are the semantic features from "honored": (+ power) (+ privilege) (+ high rank). The addition of 'honored' as the modifier of Minister, assert that the King's Chief Minister has power and is respected in front of commoners.

From the analysis of datum 1 until 2, the researchers conclude that the community thought that *Suwidak Loro*'s mother was selfish and reckless because they believed that the lower class did not deserve to marry someone from the upper class. This conclusion is based on definition and semantic features from "impossible" and "presumptuous". The analysis of datum 3, the description and the semantic features of the diction show that commoners respect and honor the middle class. In the middle class, Patih holds this position in Suwidak Loro. The word "honored" is shown to *Patih* because the semantic features contain features or words related to social class levels, which is "power", "privilege", and "high rank".

Table 2. Verb Phrases

No. of Data	Phrases	Definitions	Semantic Features
1/VP/SL/p5	**Ordered**	Report verb which means give an authoritative or instruction to do (Oxford Dictionary).	(+ action) (+ authoritative) (+ direction)
2/VP/SL/p17	**Sent**	Assign someone to deliver or give something to the target person (Oxford Dictionary).	(+ direct action) (+ order) (+ instruction)
3/VP/SL/p16	**Called**	To get something or someone to come (Oxford Dictionary).	(- move) (+ summon) (+ request)

The phrase from the following datum "Later the King 'ordered' his *Patih* (the king's chief minister) to propose to *Suwidak Loro"* (p. 5). Following are the semantic features from "ordered": (+ action), (+ authoritative), and (+ direction). This word 'ordered' shows the King's authority to order something to be done to be done by *Patih*. The social class depiction by the researchers for the power of the king as the person who has the highest rank and position toward people with lower rank and position. The King, as a person within the highest rank, has great power in the kingdom. The King can use his right to give orders to people of the lower classes. The semantic features show that the king did the action not by himself directly but through his chief minister. The king also has big authorization to do it and has direction to his chief minister.

The other phrase is found in "After that the King also 'sent' his courier to summon *Suwidak Loro*'s mother to come and live in the palace" (p. 17)" The verb sent is past tense of "send". Following are the semantic features from "sent": (+instruction), (+order), and (+direct action). The reason the verb can have these semantic features is because the verb "sent" needs direct action. The king by his authority sends his person based on his order and instruction. The king does not need to take action by himself. His people with rank above him should obey his instruction as the own of the kingdom.

The last phrase of the King's power can be seen in "When he had heard it, the King 'called' *Suwidak Loro*'s neighbor who had first told the King about her" (p. 16). "Called" is the past tense form of "call". Following are the semantic features from "call" (-move), (+summon), (+request). The verb "called" shows no direct movement because the called person or people will come directly to the King when he calls them. "Call" also has the summon and request semantic feature that means when the king asks or wants something, it is enough to say it. The king does not need to meet the person he wants to meet.

Table 3. Noun Phrases

No. of Data	Phrases	Definitions	Semantic Features
1/NP/SL/p4	**Your Majesty**	Defined as a title that has a royal power. the king has (Oxford Dictionary).	(+ dignity) (+ privilege) (+ politeness).
2/NP/SL/p18	**Your Highness**	Defined as a title given to a person of royal rank or used in addressing them (Oxford Dictionary).	(+ formal) (+ addressing high rank) (+ politeness)

The researchers found the phrase 'Majesty' in *Suwidak Loro* text, in "I am sorry your Majesty" (p. 4). According to the Oxford dictionary, the noun "Your Majesty" is defined as a title that has a royal power. Using the word "Your Majesty" indicates that the king has great royal power.The semantic features of Your Majesty are: (+ dignity) (+ privilege) (+ politeness). 'Your Majesty' has the properties listed in the semantic features, namely dignity, privilege, and politeness. Because, 'your majesty' is said by someone who has a low social class, in Suwidak Loro's book, is said by Nyai's neighbor, so it has low social class. The phrase 'your majesty' has a very polite nature, because this

title is reserved for someone who has dignity and power. So, "your Majesty" is a title for someone who is very almighty.

The second phrase can be seen in "Your Highness" which is found on (p.18). The full sentence is "No, oh, no, she is not my *Suwidak Loro*, 'Your Highness'". This phrase was conveyed by Nyai to the king, when Nyai wanted to tell her daughter about her new appearance. However, when her daughter arrived at the palace, the king told Nyai, and she did not recognize her daughter. Like the phrase 'Your Majesty', 'Your Highness' is also reserved for someone who has a high position. In the book *Suwidak Loro*, this takes place between *Nyai* and a king, so it indicates that there is a social class practice that occurs. According to the Oxford dictionary, the noun "Your Highness" is defined as a title given to a person of royal rank or used in addressing them. Following are the semantic features from "Your Highness": (+ formal) (+ addressing high rank) (+ politeness). So this title also contains a title that is not just a random person who gets the title.By using the word "Your Highness" proves that the small people have to respect the king who has the high class.

From the analysis above, the researchers conclude that if the two phrases are interpreted as someone who has a high throne, not just anyone can get these phrases, and from these phrases, ordinary people or those who do not get phrases must respect those who have these two phrases.

Conclusion

In every society there is always a social class. Each social class has requirements that not all people can enter in a certain social class. Only people who fulfill the requirements can fit into a certain social class. Because of the differences of social class, it is reasonable that social class can create issues. Class issues have been strongly addressed since a century ago. In the implementation of the social class system, those who have higher social class receive greater care and opportunities than those who have lower social class. Bunanta illustrates how socioeconomic class was lived out in the Javanese society in the story through her writings. The result of this research shows that the word choices, especially their semantic features, help the author to portray social class in the society in the story. Nobody wants to be at the bottom of the social hierarchy, otherwise they tend to hope to be people in the high class. From the semantic features of the phrases related to *Nyai*, she, who is depicted as a lower class character, is seen as arrogant by society because she wanted her daughter to be part of a high class family. Then, the titles such as your majesty and your Highness are also reserved for people who have a high class. The king, on the other hand, as the one who holds the highest position in the society, can order and summon his servants and subjects who are of a lower class than him. As the person who is in the middle class, *Patih* is also honored by the commoners.

As for some suggestions that need to be considered for future researchers who are interested in researching folklore, by doing this analysis it is hoped that researchers can continue deeper analysis with the same or different approach. Future researchers are expected to examine more related sources and references so that the research results can be even better and more complete. Future researchers are preparing themselves better in the process of taking and collecting everything so that the research can be carried out well. Then, for readers, it is hoped that these results can add insight into the folklore of *Suwidak Loro*, especially about social class in Javanese society.

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The Impact of Power Contestation on Ukraine's War Victims: A Poetry Anthology Analysis

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Absract

This article examines the impact of power contestation on the representation and portrayal of war victims in poetry anthologies in Ukraine. The study explores how power dynamics shape the literary forms through which these victims are depicted, going beyond the physical destruction and human loss they endure. It argues that the ideologies governing society significantly influence the portrayal of war victims in such anthologies, particularly during times of conflict when governments utilize propaganda to shape public opinion and legitimize their actions. The paper employs a qualitative research approach, combining textual analysis and a theoretical framework informed by Foucault's concept of power. It investigates how power contestation influences the physical realities of war. This research reveals how power relations permeate literary forms and shape the representation of war victims according to prevailing ideologies. It emphasizes the complex interplay between power, contestation, and cultural productions, shedding light on the influence of power dynamics in shaping narratives of victimhood. By exploring the nature of power contestation in Ukrainian poetry anthologies, this study contributes to a deeper understanding of the social and political dimensions embedded in literary representations of war victims.

Keywords: power, contestation, poetry anthology, representation, war

Introduction

Poetry has long been a powerful device in conveying the emotional and mental effect of struggle. Through carefully crafted words and shiny imagery, poets can transport readers to the front strains, giving them a glimpse into the experiences of civilians. In some ways, poetry is also uniquely suitable to convey the impact of struggle. As poet Brian Turner explains, "The use of metaphor and symbolism can help readers connect with the stories being described on a deeper degree" (Turner, 2014).

Poetry has the capability to seize the complex emotions and conflicting views that come with conflict. It has the capacity to humanize the ones impacted with the aid of conflict. As a poet, Siobhan Campbell states, "By giving voice to squaddies, civilians, and others affected by battle, poets can help readers see past political rhetoric or military approach to understand the proper cost of battle" (Campbell, 2018). In other words, poetry can be an effective tool for fostering empathy and promoting information.

This power of poetry can be optimized on the recent conflict which happened between Russia and Ukraine in the previous year. The Russo-Ukrainian conflict of 2022 was marked by the escalation of hostilities between Russia and Ukraine. The conflict's escalation raised serious worries among members of the international community because it was the result of long-standing tensions and territorial Disputes since 2014.

As many literary works including poetry emerge to talk about Russo-Ukrainian war, there are several other literary studies that discuss them. Tarku (2022) investigates the aspects of family relations in contemporary prose about the war, with a focus on the ongoing war period from 2014 to 2021. Through the lens of studies of memory, trauma and resilience, Tarku sees that affected families can foster discontinuity and resilience through Ukrainian novels. Furthermore, Ivashkiv (2022) discusses the relevancy of English translations on contemporary Ukrainian war poetry. Through the concept of 'relevant' by Jacques Derrida, he finds the importance of Ukrainian war poetry through the testimony of the tragic events and experiences of war.

The two studies that have been mentioned show a gap so that this research can be carried out. They both discuss existing literary works related to the war conflict between Russia and Ukraine through various lenses. However, different from the research objects and the approaches, this study aims to discuss the representation of power relations and its contestation in the poetry anthology at the scope of the recent Russo-Ukrainian War.

Methodology

Based on the qualitative method, this research uses a sociological approach in order to research a social phenomenon through an poetry anthology. The research uses the concept of 'Power Relations' which is theorized by Michel Foucault. This theory is used to analyze the existence of power and its contestation from particular works in the periods of Russo-Ukrainian war that has recently occurred in the span of 2014 until today.

The primary data are taken from a poetry anthology written by five different poets in the period of 2022. They are collected from an online platform accommodating poetries which unfolds the Russo-Ukrainian war, called classicalpoets.org. In conducting this research, the following steps were taken: (1) reading the research objects thoroughly, (2) analyzing the content of the text and narrative that pay attention to the development (3) analyzing the forms of power relation and contestation in the war poetries (4) determining the outcome of the transformed power on the war situation (5) draw conclusions.

Results and Discussion

The use of War Poetry as a tool in the Russo-Ukrainian War involves the practice of poetic expression to convey emotions, narratives, and perspectives related to the conflict. War poetry serves as a powerful medium for both sides to express their experiences, motivations, and ideologies. This form of artistic expression reflects the broader power dynamics and strategies in the conflict, as different parties seek to influence narratives, highlight injustices, or gather a sense of unity among audiences.

There are five poems which have been chosen to describe the representation of reality and feelings from the people involved in the recent Russo-Ukrainian war. All of them have themes with strong similarities. They act as a balm for wounded souls, offering comfort and solace to those who struggle to make sense of their experiences. They can also be a powerful tool for social and political change which eventually become the forms of resistance and a call to action.

To provide further understanding of how war poetry is used to give expressions, a table is given with a brief analysis. These terms refer to the expression of power relations that represent different impacts, both internally for the involving countries and externally for the people globally. This can be categorized as an impact on a higher authority; impact on society; and its impact on individuals. Each of the poem represents a strong resemblance to one another in the course of themes and topics, which will later be analyzed more critically with the discourse on power relations: their impact and the surrounding conditions, as well as the contestation of power that lies in the recent Russo-Ukrainian war.

Table 1. The analysis of the power relations and their impacts in an anthology of Russo-Ukrainian war poetry

Poets	Title	Power relations Expressions	Impact: Higher Authority	Impact: Society	Impact: Individual
Damian Robin	*My Major Son*	O my sweet boy, How life was more sure, No enemy to kill, No crack attack corps, No flak-fire reprisal, No reactive show, More chance of survival, You could have said 'No'.	The power relation that acts as repressor for soldiers	Non-peaceful situations caused by conflict	Many men have to sacrifice their lives to war

Martin McCarthy	*God's Dictator*	'A just and holy war.' But war for what? To kill...to take what others have got? To do God's bidding at any length… to invoke his might and strength?	High power authority that acts like dictator	Inevitable war that caused loss	Grief over loss and taken freedom
Mia	–	So it was with shock I heard one say A studious man at that, that those Who die brutally in the Ukraine, Must be because they did wrong, It's karma from the past, a debt	Authority with full power that tries to control people's perception	A lasting war despite of people's perception	Belief is normalized to sacrifice for war
Mike Bryant	*The Two Bad Vlads*	So Putin's got Xi in his dirty pocket. Zelensky's got the West and all our rockets! Let's send more weapons, tanks and troops, WHOOOPIE! Yessiree! Let's set off World War III.	The contestation of powers assisted from outside forces; Xi and west as allegory for China and NATO	Increasingly destructive war	The fear of a global war that might be caused by internal conflicts

Vyacheslav	*Devil's Strengths*	Bathing in the blood every 4 years for Putin is a great holiday, then he starts enslaving people, destroy houses and simply runaway, and it doesn't matter if today is Monday or Sunday, from missiles, You do not hide in the subway.	High power authority that acts like dictator	Inevitable war caused by dictatorship	The strong belief of power only brings suffers

The Use of War Poetry as A Tool in Russo-Ukrainian War

In table 1, each column represents a different expression of power relations but is similar to one another. The five poems provide the same point of view on how the people who are victims or the general public perceive the actions and behaviors that lead to the dynamics of power in war. Not only seen from the point of view of the five poems, both Mia and Robin's poetries, for example, describe the presence of the domination of power trying to 'normalize' war. Another illustration is the poetries of Vyacheslav and McCarthy sees an act of dictatorship that causes suffering and sorrow.

Still having similar topics with other poems, Bryant's poetry powerfully expresses his disappointment with the increasing global power. Not only are there strong similarities, all of these poems have their own specific purposes in this Russian-Ukrainian war. With these expressions of the poets, they are then analyzed in depth with the concept of Michel Foucault, both to see power relations and contestation which in the end can be interpreted as an impact or even a form of criticism.

Power Relations and Contestation in The Poetry Anthology from Russo-Ukrainian War

Foucault's concept of power is not limited to institutions or individuals but extends to the way knowledge is constructed (Foucault, 2019). The various perspectives the poets take on the Ukrainian War and the role of Power in it demonstrate the power contestations in the poems which engage with discourses that shape our understanding of war and the suffering.

The idea that some wars are seen as worse than others and that certain events are labeled as "obviously evil and meaningless lies" from the poem of Mia (2022) indicates the exercise of power in determining what is considered acceptable or condemnable. Foucault's theory also suggests that those who control knowledge also wield power. It is interwoven with power and knowledge to constitute the oppression of those "others" in society, to marginalize, silence and oppress them (Pitsoe & Letseka, 2013). The poem from Mia illustrates the struggle to comprehend why tragic events occur. This struggle can be seen as an attempt to gain knowledge and control over the meaning of these events, reflecting how power operates through the regulation of information and

interpretation. The poet also questions God's power to allow innocent people to die in war, "Why does an omnipotent God send us here repeatedly to fail?" This question challenges the traditional view of God as a benevolent and omnipotent. Similarly, the poet feels like being contested not only by the war but also with God.

Moreover, the reference to 'karma' and 'reincarnation' in Mia's poem relates to Foucault's examination of how power can shape identity. It shows how power can create people in care as subjects to be understood in certain ways (Foucault in Lotringer, 1989). There is likely a presence of authority with full power that tries to control people's perception. The idea that people might attribute suffering to past actions connects with how social beliefs and religious constructions may influence individuals' perceptions on themselves and the world around them. It causes a lasting war despite people's thoughts. Eventually, there will be a strong belief that is constructed then normalized for people to sacrifice for war.

The poem by Damian Robin (2022) also has a strong similarity with the first poem from Mia. The poem reflects Foucault's exploration of power as a control over others' actions and decisions. The lines in the poem that states: "No enemy to kill, / No crack attack corps, / No flak-fire reprisal" suggest a supposition of a better situation without war. Moreover, the line "More chance of survival, / You could have said 'No'" implies that the subject had the option to refuse participation in violent activities and could have changed the situation. Despite all these supposing thoughts, this may point to the idea of resistance and the exercise of agency within a context of power. To summarize, there is also likely a representation in this poem which highlights the existence of high power that acts as a repressor for men. Both poems describe a situation which caused many men to sacrifice their lives for war, either in general or being unwilling soldiers that were tried to be 'normalized'. As Foucault had stated, a power whose aim is to normalize or discipline produces and makes systems of knowledge useful in attaining particular objectives (Foucault in Lotringer, 1989). In addition, Damian's poem demonstrates the true price of war and its capacity to claim human lives. The contestation from the war leads to the internal conflict is unbearable. The poem can also be seen from Foucault's perspective which emphasizes the role of agency even within power structures, where individuals could have also navigated and challenged those power structures in the context of Russo-Ukrainian war.

Both Vyacheslav (2022) and McCarthy's (2022) poems also have strong resemblances to each other in the presence of high power authority. The theme of power relations, as viewed through Michel Foucault's perspective, can be examined in relation to political authority, control, resistance, and the dynamics of power. Foucault's ideas about power and how it operates within different contexts provide insights into the ways in which political figures have authority and control over people through dictatorship. The poem addresses a political figure, Vladimir Putin, and the exercise of power. Foucault's analysis of power emphasizes how political leaders can become central figures in shaping the generalized social norms and practices. It is stated by Foucault to the following quotation:

Directly involved in a political field; power relations have an immediate hold upon it; they invest it, mark it, train it... force it to carry out tasks, to perform ceremonies, to emit signs. (Foucault, 1979). In the poem by Vyacheslav (2022), the line which states "he starts enslaving people, /destroy houses and simply runaway" reflects the exercise of control over individuals and society described by Foucault. The lines illustrate how power relations can have immediate hold and be forced to carry-

out task (in this case the enraging acts of war). This discourse is also shown in McCarthy's (2022) poem, the line "To kill…to take what others have got?" raises questions about whether wars are truly motivated by people's purposes or whether they serve the interests of those in power. Another important reference to days of week ("Monday or Sunday") in Vyacheslav's poem implies that these actions are unbounded by conventional time or societal norms (Foucault, 1979). The mention of "missiles" and the subway hints at a state of constant surveillance and potential threat. Foucault's concept of normalization is evident in how such violent imagery can become part of the routine, accepted, and even celebrated.

Vyacheslav's poem portrays Putin as a figure capable of enforcing violence and control reflects the construction of his authority. The poem's depiction of Putin's actions as part of a recurring cycle "every 4 years" - which referred to cycles of period from Russo-Ukrainian war since 2014, aligns with Foucault's exploration of power as a performative act. The phrase "To do God's bidding at any length…" in McCarthy's poem also has big point in the view of the dictatorship of Putin's. Foucault's exploration of the relationship between power and religion highlights how religious justifications can be used as parables to illustrate the high power authority and justify actions (ibid.). It actually reflects the way religious rhetoric can be described to legitimize 'absolute' power like god dynamics. This shows certain acts of dictatorship with a strong belief of power, it eventually brings suffering to people where lives and freedom are taken.

The last poem by Damian Robin (2022) has this representation of particular power that causes fear not only internally, but expresses the dismay of people globally. The poem highlights power relations between different agents in the conflict of Russo-Ukrainian war. Putin and Xi (referred to Xi Jinping, the President of the People's Republic of China) are depicted as having a strategic alliance, while Zelensky is aligned with Western powers (referred to NATO). Foucault's analysis of power emphasizes how these political alliances and balances reinforced power which influences the dynamics of conflicts and international relations.

Robin's poem portrays a narrative where different leaders are depicted as having control over external forces for resources. The depiction of leaders having each other "in their pocket" from the poem suggests a play on how power is projected and perceived from both sides of the war. The line that states "Let's send more weapons, tanks and troops" points to the idea of sarcastic remarks to militarization and the power projection of both countries in this Russo-Ukrainian war. Foucault's analysis of power includes how the accumulation of military power can influence global dynamics and create a hierarchy of power among other international nations.

Moreover, the enthusiasm in the line that states "Let's set off World War III" represents another sarcastic remark. This line highlights the normalization attempt on the conflict and also the potential escalation to a global war. It has strong representation on Foucault's exploration of normalization (see Foucault in Lotringer, 1989) which illustrated how violence can become a routine part of discourse and action within certain contexts. The poem reflects on how leaders can shape the public discourse surrounding Russo-Ukrainian war, potentially manipulating perceptions to advance their interests not only internally, but also with the matter of other international countries which can lead to global war. While not explicitly stated, Foucault's work also emphasizes the potential for resistance and the creation of alternative narratives. As Focault said, power relations contain within them the possibility of forms of resistance — there are no relations of power without resistances (Foucault in Gordon, 1980). The poem can be seen as critiquing the escalation and the potential

consequences of the Russo-Ukrainian conflict. This can be interpreted as a form of resistance against the dictatorship and the destructive power of high authorities.

Conclusion

During the conflict between Ukraine and Russia, many poets use their words to express their feelings about the war in an attempt to heal their country. Poetry has always been an important art form in Ukraine and it is even more important in these difficult times. Many poets have written about the impact of the war on their country and its people, sharing their experiences of personal loss, trauma and hope for a brighter future. Through their poetry, they have expressed grief over the loss of loved ones, frustration with the political situation, and hope for a peaceful solution. The impacts of war are not only physical destruction, but they also ruin the perspectives of the power relations and contestations amongst the war victims. Not only is there power in dictatorship, there is power that influences the normalization of sacrifice in war and causes fear among people globally about the escalation of conflict between Russia and Ukraine. Ukrainian poets continue to utilize their writings to encourage hope and advance change despite the difficulties they encounter. Their poetry serves as a potent reminder of the toll that war has on human life as well as the tenacity of those who fight in it. They are promoting a more tranquil and just world while also creating a space for reflection and healing through their work.

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Appendix
List of Poetry Anthology

Damian Robin
April 5th, 2022
My Major Son

When you were at Uni,
My wee bony boy,
Your life was much simpler,
No troops to deploy,
No buttons or bombs,
No targets to smash,
No homes to avoid,
No dead men to stash.
O my sweet boy,
How life was more sure,
No enemy to kill,
No crack attack corps,
No flak-fire reprisal,
No reactive show,
More chance of survival,
You could have said 'No'.

Martin McCarthy
August 8th, 2022
God's Dictator

'A just and holy war.' But war for what?
To kill…to take what others have got?
To do God's bidding at any length…
to invoke his might and strength?
To bomb everything, every house and steeple,
and never see that God is for all people.

Mia
March 30th, 2022

There have been many wars and
We believe that some are worse,
We seem to pick and choose,
But as long as we remain immune
We wring our hands and remain mute,
Whilst struggling to comprehend
Why innocent children die, for such
Obviously evil and meaningless lies.
We attempt to reassure ourselves
That this tragedy could never happen,
Here, at home, for we are certain
Somewhere far away is where
This unleashing of evil takes place.
So it was with shock I heard one say
A studious man at that, that those
Who die brutally in the Ukraine,
Must be because they did wrong,
It's karma from the past, a debt
They had to pay from previous lives
Of slaughter they took part in!
What a thought, well perhaps that's
Why Armageddon's not far off.
Yet if reincarnation is believed
Then why does an omnipotent God
Send us here repeatedly to fail?
Does He relish the drama and the play
With the whole world His stage
Or does He sit alone and cry, knowing
That all will eventually come to see Him,
Yet again full of regrets, for another
Wasted life not lived as He intends.

Mike Bryant
April 3rd, 2022
The Two Bad Vlads

Putin is an ass, it's plain to see.
Ukraine IS a fake democracy.
Zelensky, though, is tight with Hunter's dad,
They're in the Bio Weapons Business – BAD.
So Putin's got Xi in his dirty pocket.
Zelensky's got the West and all our rockets!
Let's send more weapons, tanks and troops, WHOOOPIE!
Yessiree! Let's set off World War III.
E.U. sells ARMS, just like the USA.
Too bad, there will be no one left to pay.

Vyacheslav
April 19th, 2022
Devil's Strengths

Bathing in the blood every 4 years for Putin is a great holiday,
then he starts enslaving people,
destroy houses and simply runaway,
and it doesn't matter if today is Monday or Sunday,
from missiles, You do not hide in the subway.
Black grace cherishes devilish selfishness,
nothing will stop his aggressiveness,
an only force acts against force,
my mission to find and destroy an evil source.

"The Open Boat": A Historical Study of Maritime Experience in the Nineteenth Century by Stephen Crane

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Pujangga Chandra, Savvyna Meyra Yosari**

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Abstract

This research study employs a historical perspective to analyse Stephen Crane's short story, "The Open Boat." This research seeks to gain a comprehensive understanding of Crane's writing and the influences that shaped the characters' experiences. By analyzing primary sources, historical accounts, and contemporary literary works, the research aims to uncover the intricate connections between Crane's short story and the historical context of the era. Through a combination of historical research, this study focuses on the late 19th-century period when Crane penned the story.

By placing the narrative within its historical context, this study seeks to explain Crane's writing and the factors that influenced his depiction of the characters' experiences. Additionally, during the late 19th century, marine mishaps were frequent occurrences. Historical occurrences like shipwrecks, storms, and other dangerous circumstances gave people-to-people examples of how they dealt with nature's unpredictable nature. Therefore, historical literary analysis can investigate how Crane's narrative decisions and the characters' struggle for existence are shown were influenced by these occasions and their effects on public opinion.

Keywords: The Open Boat; Stephen Crane; Historical Approach.

Introduction

Literature encompasses various creative written works like novels, poetry, plays, essays, and short stories. It uses language to express ideas and emotions, exploring complex themes and engaging readers through vibrant characters and literary techniques. It transcends time, resonating with diverse cultures and generations, stimulating critical thinking, and inspiring reflection. While separate from morality, literature often carries a moral imperative (Ungar 1998, p.67).

The oceans pose risks for humans due to our limited swimming abilities and vulnerability to drowning and hypothermia. Ships and their crews unintentionally introduce various organisms, ranging from small bacteria to large animals like the Eurasian horse, which can disrupt our communities rapidly. However, despite these hazards, the oceans have always been crucial to human existence. Anything pertaining to the sea or ocean is referred to as maritime. It includes pursuits,

businesses, and regulations related to trade, exploration, navigation, and other facets of human connection with bodies of water. The word "maritime" is frequently used to refer to topics including ships, seafaring, coastal areas, and the ocean's resources and ecosystems. Throughout history, they have provided sustenance, facilitated communication and trade, and served as a means of transportation. Nevertheless, they were exposed to the maritime world: although the waters were geographically on the edge of the continent, it was at the center of major world wars and revolutionary movements. Benton asserts that maritime history has taken numerous transnational, global, and oceanic twists since becoming a recognized field of study in the late nineteenth century. The field's potential as a lens on global developments is in part due to these turns.

One of the most traditional and widely used critical methods to literary interpretation and analysis is the historical approach. It entails looking into the circumstances and experiences that contributed to the production of a literary work, especially the author's life, and utilizing that understanding to interpret the work. This method, which was particularly popular during Carroll's time, stressed how important it is to research an author's life and experiences in order to fully understand a work of literature.

This study aims to delve into maritime topics, specifically focusing on the analysis of "The Open Boat" by Stephen Crane. The researchers intend to examine the short story from a historical perspective. By adopting this approach, they aim to gain insights into the historical context surrounding the narrative, including the maritime setting and its significance in the story. Through this exploration, the researchers seek to uncover the connections between the events depicted in the tale and the historical realities of the maritime world during the 19th period. In addition, in the making of this study, the researchers also conducted a review of other studies that are related to this study. The found related studies shares the same object of the study but in a different approach.

The first related study that the researchers found is titled "Analysis of the Naturalism in *The Open Boat*" by Wang Meng. This study reveals the naturalism through the perspective of Stephen Crane himself as a journalist/writter. In revealing the naturalism found in the whole story, the researcher of this study also unveils the short story through symbolism and impressionism which also considered the supporting role in creating the story. The researcher of this study also analyze the naturalism in two angles, which the first part is Crane's writing technique (including the symbolism and impressionism) of the story, while the second part is the character of the story that highlighted the struggles and alienation that occurs in the story. This study also reveals the comparison of naturalism itself through Crane's writing, characters, and symbolism were influence on how nature had uncontrollable power especially in life and death. Wang Meng has conducted how the four characters in *The Open Boat* were symbolize as a human beings, meaning that the embodiment of naturalism had such a big role in arrange the life and death of human being.

The researcher also reveal other embodiment in naturalism such as; symbolism, impressionism, psychological realism, and characters. In symbolism, the researcher reveal how Crane describe life and human nature in the scope of naturalism using symbolism. Furthermore, the four characters each have their own personality along with a variety of symbols which make them unique from one another. In impressionism, Stephen Crane use the term color to describe the dreadful moment of the sea such as "The sun swung steadily up the sky, and they knew it was broad day because the color of the sea changed from slate to emerald-green, streaked with amber lights, and the foam was like tumbling snow" (p.3). Also, the researcher stated that "Stephen Crane

described the surroundings in order not to representing the four characters' psychological desperation and helpless, but to depict the real circumstances in an objective view" which means that Crane's method emphasizes the concept that a character's setting and surroundings can have a significant impact on how they perceive themselves. In objectively describing these external circumstances, Crane subtly expresses to the readers the characters' helplessness and desperation without directly revealing the emotions they are experiencing.

In psychological realism, the researcher said that Stephen Crane writings were frequently illustrates people' psychological remarks when they are in danger. As an example, the four characters had an ongoing chain of mental transformations: from anxiety to recklessness, from despair to optimism, and from strangeness to intimacy. In characters, this part talks about how the four characters in the story reflect their struggles, eulogization, and alienation through relation. Furthermore, the portrayal of the four characters behaviors in response to the sea's roar and surge is done in great detail by Stephen Crane and is the epitome of naturalism. The embodiment of naturalism on the character's eulogization, alienation, and struggle, has shared the same influences in relating to each other especially in surviving and facing the terror of death.

In the end, the researcher also put their own opinions about *The Open Boat* itself especially the four characters which the researcher stated that "the four characters understand the limitlessness of our human power, learn the foolishness of conceited human and experience the purest friendship in the world and mightiness of collective spirit through the test of life and death, therefore they become the new explanatory of human destiny."

The second related study offers information on the novel's actual substance while also inadvertently addressing the biography. The relationship between Virginia Woolf as an author and the book she produced, "To the Lighthouse," is the main subject of discussion. The novel itself and the author's biography are the sources of the research's data. The analysis is descriptively presented and is qualitative. The theoretical framework put forward by Austin Warren and Rene Wellek (1973) in their book "Theory of Literature" is used in this journal to investigate the relationship between the author and her book. The theory of William Kenney from his book "How to Analyze Fiction" from 1966 is also used as a supporting framework to examine the inherent components of the novel. This journal's investigation shows that the author's life and the finished novel have a tight connection. The subjects of the book center on women's daily lives and personal growth. Due to their circumstances, two female characters in the book are frequently stressed as being weak. The various ways that men and women are treated by their environments are highlighted by these feminine characters. Virginia Woolf intends to directly depict the condition of women at that age, who were frequently weakened and dominated by environment, a situation she strongly wished to remove, through the themes and characters she chooses for the book.

"These two studies—' To the Lighthouse': A Biographical Analysis of Virginia Woolf's Literary Relationship and 'The Open Boat': A Historical Study of Maritime Experience in the Nineteenth Century by Stephen Crane—share a similar approach in attempting to comprehend the complex relationship between the author and their respective works. Both of them explore the biographies of the authors, Stephen Crane and Virginia Woolf, as well as their historical settings.

They seek to illuminate the profound relationship between the authors. While the first study uses William Kenney's "How to Analyze Fiction" and Austin Warren and Rene Wellek's "Theory of

Literature" to analyze Woolf's portrayal of women's experiences, the second study uses these same sources to analyze Crane's account of nineteenth-century maritime life. Both investigations demonstrate the substantial interaction between individual experiences, societal settings, and the ensuing narratives, demonstrating the significant influence of the authors' lives and eras on their literary works.

Problem Formulation

1. What are the connections between the maritime setting and the narrative elements in "The Open Boat" by Stephen Crane when viewed from a historical perspective?
2. How does the historical context of the maritime world during the 19th century influence the events and themes depicted in "The Open Boat" by Stephen Crane?

Methodology

This research is utilized in using the descriptive qualitative method. The first data was a short story titled "The Open Boat" by Stephen Crane which is the object of the study and the second data were journals and scientific articles that support the research. The secondary data includes the biography of Stephen Crane himself, object of the study, approach of the study, and the method of the study. The study entails the context of the historical and the biographical of Crane's "The Open Boat" in showing the maritime experiences that occur in the nineteenth century, which later be uncovered through a depth analysis.

A. Biography

Born in Newark, New Jersey, on November 1, 1871, and dying in Badenweiler, Baden, Germany, on June 5, 1900, Stephen Crane was a well-known American author who excelled in a variety of literary genres, including novels, poetry, and short stories like this one, "The Open Boat," which is still remembered today. Because of his intense concern with the themes of death and danger and his desire to correctly convey the psychological aspects of fighting, Crane achieved a tremendous reputation for his expertise in portraying the horrors of war. His desire to learn more motivated him to start working as a war correspondent, which took him first to Greece and then to Cuba.

"The Open Boat" transcends being a mere adventure narrative, as it carries a pessimistic tone that highlights the unkindness of external forces such as the sea, waves, sharks, and seagulls towards the stranded men in January 1897. During his initial effort to cover the Cuban insurrection, the author encountered a shipwreck, enduring thirty hours lost at sea. Together with three companions, they were compelled to row to the shore using a small ten-foot boat. This gripping short story was penned several weeks after this traumatic incident and deeply resonated with readers, enduring as a favorite among critics. Crane's survival evolved rowing to shore in a dinghy, accompanied by the ship's captain, cook, and oiler. In a desperate move, Crane even discarded his gold money belt before swimming through treacherous surf. This harrowing experience ultimately served as the inspiration for one of his most renowned and long-lasting works, "The Open Boat," recognized as one of the world's great short stories.

B. Object of the study

Stephen Crane's **"The Open Boat"** was a fictionalized short story that based on Crane's true story which was published in 1897. The story interpret the shipwreck accident that occurs on the four characters including Crane's way as a journalist of newspaper to Cuba to report a revolt that happened on New Year's Eve in 1896. In this story, the ship is unfortunately sank off the coast of Florida, Crane and his partners were washes ashore in a lifeboat for thirty hours. After experience many struggles, they eventually reached the shore even before the death of the oiler as one of the influential characters in this story.

C. Approach

This approach focuses on the author's life, the era in which the author lived, and the author's surroundings, examining how these factors influenced the artistic creations. Most literary works can be evaluated using the historical-biographical approach, where readers or critics analyze a work within the context of the time it was written. This means temporarily setting aside the values and perspectives of the reader's own era. The historical-biographical approach serves as a bridge between the reader and the author's world. By considering the author's life, the historical events of the author's time, and the prevailing values, the researcher gain insights into the work. Similarly, the literary work itself provides insights into the author and the period in which they lived. In this context, it depicts the real experience of the writer and tells about the tough journey of Crane and his partners when crossing the ocean to report the revolt in Cuba in 1897. Along the way, Crane and his colleagues encountered many obstacles such as shipwreck of the Commodore due to huge waves that occurred and made them have to find a smaller ship to help them reach their destination. Crane became one of four victims and among them were the captain, the cook, oiler, and correspondent who survived the disaster. Many struggles were conducted to reach their destination that it felt as if the ocean would not allow them to survive. In this case, they worked tirelessly to keep the boat afloat. They also divided the distribution of the duties but unfortunately their efforts did not yield many results. In addition, this study was also conducted in a factual story based on a real event that Crane himself has experienced.

D. Method

Qualitative research methods are designed to reveal how the target audience feels and acts in relation to a certain subject. These approaches, which include observations and qualitative research methodologies, are customized to learn more about how the target audience thinks about and responds to a certain subject. Observations, individual interviews, case studies, focus groups, ethnographic studies, phenomenology, and grounded theory are only a few of the several methodologies that are included in these methods.

The analysis procedure for this study is divided into three parts. The **first** step begins by having a depth reading of the story "The Open Boat" by Stephen Crane, this will result in a deeper understanding on the author's interpretation in reflecting the maritime experiences that occur in the nineteenth century. The **second** step is to have a depth analysis in the identified maritime experiences in the nineteenth century that represents the historical context evidence that occured in Crane's writing. This will result a theoretical theory in proving the historical context wheter *The Open*

Boat shares the same connection during nineteenth century's maritime accidents. depicted in *The Open Boat.* The theoretical analysis on the chosen parts of the story will be the main core of this step which later will be conducted to explore the context in the historical approach as well the theme of the story. The **third** step is to analyze the short story using a Historical approach to establish links between the narrative, actual events, and the experiences of the author, Stephen Crane.

Results and Discussion

The findings of this research shed light on a number of crucial parts of the narrative. The persistent depiction of the ocean as a benevolent and strong force aims to highlight how helpless humans are in the face of nature's forces. By emphasizing the unpredictable and uncontrollable parts of life, this theme appeals to readers. Furthermore, the narrative's examination of the human condition is strengthened by the study's emphasis on humility in the characters' answers to their circumstance. The themes of existentialism and the search for meaning in the face of adversity are echoed by their understanding of the character's limitations and respect for nature.

In a related vein, naturalism lays a major emphasis on the role of nature in reliance on the environment, highlighting how interwoven people and nature are. This movement, which has both a literary and philosophical component, encompasses both. It serves as a reminder of how heavily the character needs nature in order to exist.

All through the story, the men in the lifeboat are in a consistent struggle with the uninterested and unusual nature of the ocean. The waves, streams, and winds make impediments and perils that the men must fight with as they endeavor to reach security. The sea's control is portrayed distinctively and serves as a tenacious opponent. The story over and over emphasizes the helplessness of the men within the lifeboat. The characters are at the leniency of the components, and their mortality is ever-present. This helplessness is particularly apparent when the oiler, Billie, capitulates to fatigue and suffocates, highlighting the fragility of human life within the confront of nature's powers. The characters within the story display lowliness in their struggle for survival. The characters don't show hubris but maybe a profound respect for the sea's control. The character's lowliness is obvious in their shared sense of helplessness and their affirmation that nature is indifferent to their situation.

The men within the lifeboat must adapt to their desperate circumstances to outlive. The characters take turns paddling, proportion their nourishment and water, and work together to keep the vessel above water. Their flexibility could be a central topic as they confront the challenges of exposure, starvation, and fatigue while exploring the open ocean. The men within the lifeboat are totally subordinate to the natural world for their survival. The four characters depend on the ocean for navigation and hope for rescue, including the correspondent, who locks in prayers and requests for a better power. For illustration, the correspondent prays, "O, Lord! Thy sea is so great and my boat is so small." Be that as it may, these prayers frequently appear unanswered as the characters proceed to confront risk and hardship, underscoring the vulnerability of divine intervention.

Contextualizing the Historical Era

The 19th century was characterized by frequent maritime accidents, including the famous

sinking of the Titanic. To understand the historical backdrop of "The Open Boat," The researchers examine these events in his study.. On the night of April 14, 11:40 PM, the Titanic's lookout spotted an iceberg, leading to frantic maneuvers. However, the lack of a lifeboat drill and confusion meant that only 706 passengers found seats in lifeboats. The Titanic ultimately sank at 2:20 AM on April 15, breaking in two. In contrast to the Titanic, a different maritime tragedy occurred in a separate era, involving the USS Indianapolis. This heavy cruiser, belonging to the Portland Class in the US Navy, was commissioned in 1931 and played a vital role during World War II in the Pacific Theater of Operations. On July 30, 1945, while en route from Guam to Leyte, it suffered two torpedo strikes from the Japanese submarine I-58 near its bow, leading to rapid sinking within a mere 12 minutes. Tragically, due to a communication lapse, the sinking of the USS Indianapolis remained unreported for an extended period. Consequently, the crew found themselves stranded in open water for four days, facing extreme challenges such as dehydration, shark attacks, exposure, and saltwater poisoning. It was only when a patrolling plane spotted them that they were rescued, though many had already lost their lives.

Out of a crew of 1,196, only 316 survived this catastrophic event, rendering it one of the most devastating maritime disasters in the history of the US Navy. The discovery of the ship's wreckage in 2017 at a depth of around 18,000 feet in the Philippine Sea and the posthumous awarding of a Congressional Gold Medal to surviving crew members in 2018 underscore the importance of comprehending the historical context surrounding such maritime disasters and their lasting consequences.

Contextualizing the Historical Era in Relation to "The Open Boat"

To contextualize the historical era and its relevance to Stephen Crane's "The Open Boat," it's crucial to draw parallels between the maritime disasters discussed and the themes and events within the short story. "*The Open Boat*" is set in the late 19th century, a period when steamships were a common mode of transatlantic travel. While the Titanic and the USS Indianapolis experiences occurred in the early 20th century, the accident provided valuable historical context for understanding the challenges and dangers associated with sea voyages during the late 19th century.

A. Parallels with Titanic:

In "*The Open Boat*," readers encounter a diverse group of characters, each facing unique challenges. There's a notable distinction between the men aboard the lifeboat, reminiscent of the socio-economic disparities seen on the Titanic. While the Titanic accommodated passengers of different classes, "The Open Boat" reflects the divide between the oiler, correspondent, captain, and cook, each with varying levels of privilege and responsibility. The portrayal of the ocean as a formidable and indifferent force in "The Open Boat" resonates with the Titanic's encounter with the iceberg. Both narratives emphasize the unpredictability and uncontrollable nature of the sea, creating an atmosphere of danger and uncertainty.

B. Parallels with USS Indianapolis:

"The Open Boat" delves into the characters' desperate struggle for survival after a shipwreck. Similarly, the USS Indianapolis crew faced harrowing challenges in open water, including a lack of

resources and the constant threat of sharks. These survival narratives underscore the resilience and adaptability of individuals when faced with extreme adversity. The communication errors in the USS Indianapolis incident, leading to delayed rescue efforts, resonate with the confusion and disarray on the lifeboat in "The Open Boat." In both cases, a lack of preparedness and clear communication contributed to the severity of the situation.

Conclusion

"The Open Boat" in the late 19th-century period when Crane penned the story, the researchers pointed to shed light on the historical setting that supports this literary masterpiece. "The Open Boat" reverberates through its depiction of the tireless and impassive nature of the ocean. The story underscores the helplessness of humankind in the confront of nature's powers, emphasizing the unusualness and uncontrollability of the sea, which serves as a relentless enemy to the characters. The authentic parallels drawn between "The Open Boat" and well-documented maritime calamities such as the Titanic and the USS Indianapolis give an important setting for understanding the challenges and threats related to ocean voyages amid the late 19th century. The socio-economic disparities among the characters within the lifeboat, reminiscent of the Titanic's course divisions, outline how Crane's story mirrors the broader social and maritime elements of the period. In addition, from a historical viewpoint, the late 19th century was marked by frequent oceanic disasters. The sinking of the Titanic, the USS Indianapolis catastrophe, and other striking occurrences demonstrated the capriciousness of the sea and the helplessness of those who wandered into its profundities. Crane's choice to set "The Open Boat" inside this historical milieu permitted him to tap into the collective awareness of a society commonplace with the risks of marine. It is apparent that Stephen Crane's historical-biographical setting shapes the exceptional substance of "The Open Boat." His difficulty at the ocean and his encounters as a war journalist focused on making a story that typifies the delicacy of human life, the persistent power of nature, and the existential struggle for meaning within the confront of difficulty.

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The Intimate Politics
of Women and Tourism in *The White Lotus* (2021)

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Abstract

This paper examines the way female characters in the first season of the TV series The White Lotus (2021) are represented, as well as how the seclusion of spaces created by tourism forces these characters to counter problems of class and race. Tourism, particularly in Hawai'i as the focus of season one, is a political phenomenon with complex issues spanning from class, race, and neocolonialism, which, in turn, inevitably intersect with one another. Thus, I will analyze this intersection through season one's female characters, Paula and Olivia, and how the chosen spaces that occupy them, such as dinner tables, the pool, and the bedroom, provide an outlook of how the geopolitical climate of Hawai'i's tourism becomes intersected with their political views over time. Olivia, who comes to Hawai'i for vacation with her family, carries herself as a "white liberal feminist" who goes against her family's conservative views. Her time spent on vacation is limited to the seclusion of the hotel that they are staying in, The White Lotus, and to the interactions with Paula, her university friend that comes along with the family. However, the limitations they bring on to themselves become fractured when Paula meets Kai, a native Hawai'ian who works at The White Lotus, and hears about the hotel's exploitation of Hawai'i's resources and people. After meeting Kai, Paula and Olivia's power dynamic and ambiguous political views are unraveled, especially when seen through different scenes that take place in the same spaces throughout their one-week span as a tourist.

Keywords: tourism; class and race; spaces; women; power dynamics

Introduction

In HBO's satirical drama *The White Lotus* (2021), tourism occupies the many spaces that the characters enter and interact around in. The moment the series opens up, the waiting room of an airport is shown, panning closer to one of the main characters to finally continue to a conversation with a couple who is planning to spend their vacation in Hawai'i. The name of the show itself is the name of a resort chain, *The White Lotus*, one of which is located in Hawai'i, where the characters will stay in throughout the whole season. Tourism has always been the stereotypical image that appears when one thinks of Hawai'i. The paradise-like images of sunset, beaches, and tropical-themed hotel suites are linked to the economy after its colonization. Especially on the East Coast of the U.S., "nobody seemed to know much about how it happened or what was taking place in Hawai'i now beyond too much hotel building in an otherwise warm and idyllic spot" (Merry, 2000, p. 25).

According to Merry (2000), the first colonizers that came to Hawai'i came during the mid-1800s, a time of global war trade involving Europe, the United States, and China (p. 4). By 1857, the system of governance changed from chiefly controlled land to one that resembled New England's private land ownership, in turn, displacing the Hawai'ian commoners from their lands (Merry, 2000, p. 5). While British colonialism was traced back to the purpose of religious zeal and legal transformation, American colonialism in Hawai'i was shaped by "Republicanism and the opposition to the privileges of aristocracy, abolitionism, temperance movements, the Christian mission, and anti-Chinese sentiment and Chinese exclusion all powerfully shaped the colonizing process in Hawai'i" (Merry, 2000, p. 21). Hawai'i has become a space of conflicting contact zones and even, or more precisely, especially, now, tourists and natives, land ownerships, and oblivious American consciousness, that same space has shrunk into an "idea" or "imagination" brought by its tourist economy and is experienced by short-term visitors.

Within Hawai'i's clashing spaces, gender and women's occupation have arguably been less talked about. Even from the very first scene, in which an unknown body is being transported to the airplane, the question of the body in a space of idyllic vacation spots looms over the rest of the season. As argued by Butler (1993), "what constitutes the fixity of the body, its contours, its movements" (p. 2), Lani, a new hotel employee and one of the only two native Hawai'ian characters that appears in the series attempts to hide her pregnancy and the fact that she is going into labor by the end of the first episode for the sake of keeping her job. As said by Merry (2000), "Women's bodies were central to the civilizing project in Hawai'i as well, but through everyday, *invisible processes of regulation and correction rather* [emphasize added] than transformative spectacles" (p. 16). Lani's pregnancy, hence, her whole reproductive system, is forcing itself to not go into labor; almost a masochist-like act in order to keep her job. Thus, even after colonialism ended, "invisible processes of regulation and correction" are still at work, still in the only space where natives like Lani can find work itself.

Townsend (2023) examines how *The White Lotus* (2021) explores Hawaii's complex history of colonialism, capitalism, exotic desire, and redemption. He analyzes how the symbolic purchase of the nonhuman, its commodification, and its connection to settler colonialism, neoliberalism, and financialized capital. Though the series critiques Eurocentric transcendentalism by engaging with nonhuman worlds, it risks fetishizing a problematic human-animal relationship with Native Hawaiian cultures. In the meantime, through the method of spatiality, Indriyanto (2023) delves into O.A. Bushnell's novel "Ka'a'awa," where he analyzes the depiction of various spatial elements, such as urban and rural settings, picturesque landscapes, and eerie scenes. He argues that readers become acquainted with O'ahu's scenic beauty through the main character's vivid storytelling and how this spatial landscape later transforms into a symbol of death and disease during an epidemic, disrupting readers' previous spatial perceptions. While both papers have explored the significance of Hawai'i's colonial history and the juxtaposition of paradise and desire with colonialism and disease, my paper is an attempt to analyze the way women, specifically women's bodies, and the dynamics of class division contribute to the gap of the language used and the space occupied by the hegemony and the marginalized.

Spectating and Identifying Bodies

In the very first scene, the characters are all within the same space, that is, in the same boat heading towards a paradise-like hotel suite in Hawaii. Indriyanto (2023) notes how "[a] spatially oriented analysis of literary studies reorients how... desolate spaces [are] represented" (p. 205).

Upon closer look in the midst of the seemingly mundane scene, two girls, Olivia and Paula are playing a guessing game of who every person in the boat is and where they come from. Isolated from the others as they stand up above everyone else, Olivia and Paula guess that the couple having their photos taken married each other for the money and that the girl majored in fashion or marketing while her partner majored in international finance. The issue of class stratification is a frequent occurrence in the show as it leaps from one group of economically privileged people to another. In addition, I, too as the viewer or the spectator, often find myself in the same situation as I watch the scenes, in which I am far from the realm of these rich people, easily "watching over" the vacationers, and interpreting them simply from the surface, or more precisely, from a distanced spaced away from them. According to Smith (1995), "spectators-perceivers of fiction in general-... imaginatively entertain the propositions and imagery of fictional texts" (p. 118). Olivia and Paula, as the spectators within the fiction, are "imagining" the occupations of the people below them. Thus, creating fiction inside fiction itself.

The two girls who had begun this endeavor are Olivia Mossbacher, the daughter of the Mossbacher family who are vacationing, and her university friend, Paula. Interestingly, just like the Mossbachers, every guest who is coming over to the hotel bears a known last name except Paula, the only person of color among them. In a scene where all the group of guests first step into the hotel resort, every group, the Mossbachers, the Pattons, and Ms. McQuoid, are greeted by the employees. This leaves Paula, the "plus one" of the Mossbachers without any "name" or "sign" that would identify her to begin with. Similarly, in the first episode, before the guests arrive, the manager of the hotel tells Lani, "... here, self-disclosure is discouraged. Especially with these VIPs who arrive on the boat. You know you don't wanna be too specific as a... as a presence, as an identity. You wanna be more generic." (5:55). According to Said (1977), the construction of identity involves establishing the "others" and "us". Secluded in the touristic space of the hotel, Paula and Lani, without last names and a specific presence, have become the "others" with incomplete names and "presence", or more specifically, bodies with fragmented identities.

In addition, Olivia and Paula look at others, specifically women, in the same sardonic way and interestingly, this occurs in the same repetitive space. One example is in the hotel pool, where the two often sit on the lounge chair reading a book. In the first scene, they stop reading when Rachel sits near them and makes small talk. They ask where Rachel studied and remark how marrying someone as rich as Shane must've been a dream. There is tension and a mocking tone from Paula and Olivia, but they stop laughing as soon as they see Rachel walk away and take off her shirt to reveal her bathing suit and her near-perfect body. Olivia and Paula's reaction seems to indicate that women's bodies, that is Rachel's body among them, is a type of othering that protects and at the same time, marks, one's identity. As said by Butler (1993), collective disidentification, or, I would also argue an "othering", done by Olivia and Paula "can facilitate a reconceptualization of which bodies matter, and which bodies yet to emerge as critical matters of concern" (p. 4). This is similar to the scene in which Olivia complains about how her brother would masturbate looking at Paula's body if he stayed in the same room with her and Paula. Olivia's mother, Nicole, reacts by agreeing that Paula does indeed have a nice body, reassuring the indifference and otherness posited on Paula.

Space, Language, and Repetitions

The previous scene took place in the pool, and similarly, the same space is once again occupied in episode three, only this time, Rachel's fiancee, Shane, is the one who initiates the small talk.

Attempting to flirt with them, Shane says:

>Shane: "Oh. So you finished Freud and Nietzche. Are you actually reading any of these books?"
>Olivia: "No, they're just props."
>Paula: "We have a stylist choose our outfits and then we have a book stylist pick out our books."
>Shane: "Yeah. That's what I figured." (White et al., 2021)

Their sarcasm indicates that perhaps even if having them as "props" is true, their revelation is almost an attempt to validate me as the viewer who is wondering what these books mean. It also relates to specifically, Olivia, and her ambiguous political stands. In episode two's dinner table conversation, they move on to the topic about Nicole's job as the CEO of a search engine company, but Olivia, calls out that her mother's work is part of "the unraveling of the social fabric" (White et al., 2021, 39:50.). Among other instances, this scene shows her lack of "stand", in which the things that she preaches for never reach any definitive argument. In the meantime, Paula is quiet throughout the whole conversation. Similarly, the scene happens again when Olivia calls out her parents as homophobic when they are upset to learn that Mark's father, or Olivia's grandfather, was gay. Ironically, she also asks Mark what her grandfather's favorite sexual position was, suggesting that he might have been a "bottom". In episode four, her own mother comments on her unclearness, saying, "[a]nd what's your system of belief, Olivia? Not capitalism. Not socialism. So just cynicism?" (White et al., 2021, 46:39).

Figure 1
Episode 1: Olivia and Paula watching Rachel

Figure 2
Episode 2: Olivia and Paula reading in the first shot

Figure 3
Episode 3: Olivia and Paula talking with Shane

This unclearness may be seen through certain repetitive shots, where Olivia and Paula are always reading a book in the same position, as seen through figures 1 to 3, with titles that are clearly seen by us as the spectators. While Olivia is reading *The Portable Nietzsche* by Nietzsche, Paula is reading *The Interpretation of Dreams* by Freud. Butler (1993) argues that "language and materiality are not opposed, for language both is and refers to that which is material" (p. 68). Olivia's comments and seemingly ambiguous beliefs are perhaps the language that is and refers to the books or "props" that she uses, which are the material.

Repetitions of dinner tables also often appear. When Paula and Olivia are present, the

conversations usually center around politics and as the show progresses, comes closer towards postcolonialism. In episode two, when Paula tries to dodge the questions about what was in her missing bag, she answers that there were thoughts on her thesis that is, ironically, colonialism. Though, at first, the comment seems trivial, the word "colonialism" carries more weight the further it gets throughout the show. Paula, through her interactions with Kai, the native Hawai'ian hotel employee she becomes associated with, is the only character in the show who reveals how the hotel was built on stolen native lands. However, when it comes to the scenes at dinner tables with the Mossbachers, she disassociates from their "political" conversations and stays quiet.

Class and Power Dynamic

With Olivia's ambiguity and Paula's silent voice, their power dynamics are central to the way issues of colonialism and tourism are slowly revealed among the spaces they occupy. Through the repetitive scenes, Paula is always accompanied by Olivia. As viewers, Olivia and Paula seem inseparable. However, in the very first scene of episode two, they are sitting together in the sofabed, and in the midst of their boredom, Olivia suggests they should try some drugs, which, Paula, coincidently, has brought over, along with some weed. When they use the shotgun to smoke Paula's weed, Olivia is the one who blows it on Paula. This exchange shows that the two depend on a "giving-and-receiving" relationship. Olivia is the one who "uses" what Paula has, while Paula becomes the one who "gives" what she has. The smoke that is blown on Paula's face by Olivia is her own "product", but Olivia is the one who uses it. As argued by Marx (1993), "[t]he more the producers become dependent upon the exchange, the more exchange seems to be independent of them; and the gap between the product as a product and the product as an exchange value widens" (p. 61). Their power dynamic is based on their class division, which is another factor that is signified by their language, their interactions, or more specifically, Olivia's ambiguous identity and Paula's fragmented identity are also contested against one another. The further the show goes on, the further the gap between the two girls widens.

Similarly, this intimate moment extends further into Paula's exchange with Kai, the only other person whom she becomes intimately close with during the one-week stay in the hotel. Paula and Olivia's breaking point is, in fact, the moment that Olivia notices Paula exchanging looks with Kai. Episode four's title, "Recentering" is a representation of all characters' relationships' breaking points, but specifically Paula and Olivia's. The episode begins with Paula in a space farthest away from the hotel. Sitting on the beach waiting for the sunrise, Kai tells her about how the hotel had been built on stolen lands. He says, "The land that was given by King Kamehameha to the Kanohiki. It was a sacred title. Can't be broken. But the government, they terminated our lease illegally" (White et al., 2021, 2:48.). However, Kai still works for the very people who stole his family's land because he has no other means of living other than his current work in the hotel. Similarly, this contradictive and unequal dynamic between the natives and the government, spilling and bleeding through guests like Paula who come over, is also a mirror of Paula and Olivia's dynamic. She tells Kai "Yeah, she's my friend. As long as she has more of everything than I do. But if I have something of my own, she wants it" (ibid., 4:02). Thus, simply from her long talk with Kai, closer and closer to the boundaries that divide the hotel and the rest of Hawai'i, the further away the boundaries and language itself become between the tourists and the natives, the guests and the employees.

Conclusion

HBO's satirical drama *The White Lotus* serves as a multifaceted exploration of Hawaii's complex history, class dynamics, and the commodification of paradise through the lens of tourism. The series delves into the nuanced dynamics of class division and power within the confined space of the hotel, exemplified by the interactions between Olivia, Paula, and other guests. Olivia's ambiguous identity and Paula's fragmented one highlight the ways in which language, materiality, and social stratification intersect. Their power dynamic, rooted in class differences, ultimately strains their friendship as the gap within their spaces widens. Additionally, the show's exploration of the body and its occupation of space, particularly in the context of women's bodies, brings to the forefront the continued regulation and correction of identities. Ultimately, the series raises important questions about Hawaii's colonial history, the commodification of paradise, and the ways in which power dynamics and class divisions shape the language and spaces occupied by both the privileged and marginalized.

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The Rhetoric and Semiotics of Poverty
and Filipino Resilience in the YouTube Vlogs
of Jose Hallorina: A Textual Analysis

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Absract

This textual analysis looked at how Filipino content creator Jose Hallorina (re)presented the images (Roland Barthes's Semiotics) and discourses (Kenneth Burke's Rhetorical Discourses) of urban/urbanized poverty and Filipino resilience in his six YouTube video content published in November 2022, December 2022, and February 2023.

The study successfully: (a) characterized the images of poverty and Filipino resilience in Hallorina's YouTube content; (b) determined how Jose Hallorina employs the five YouTube storytelling components: dramatic question, insight, moments of change, emotional arousal, and status of story (Huang & Grant, 2020), and (c) determined the vlogging rhetorical formula used by Hallorina to discuss poverty and show Filipino resilience in his six (6) YouTube videos, a deliberate effort to cultivate a distinctive and autonomous storytelling style. These methods encompass abstraction, exposition, personification, emotional stimulation, and charity or the philanthropic dimension.

Jose Hallorina's deliberate assumption of a poor man's "prayer" in his videos speaks to the complex relationship between money and dignity, highlighting how poverty can strip individuals of their sense of self-worth. The research also explored the role of private citizens as agents of help, revealing how Hallorina's videos emphasize the power of community and the importance of collective action in addressing urban poverty. Ultimately, the research sheds light on the resilience of the poor, and how a poor man's faith and determination can serve as a powerful tool for survival and change.

Keywords: YouTube; Philippines; poverty; content creation; vlogger

Introduction

The Philippine Statistics Authority (2022) defined poverty incidence among the population as "the proportion of Filipinos whose per capita income cannot sufficiently meet the individual basic

food and non-food needs." There were around 3.50 million families considered poor in 2021 (PSA, 2022). In 2022, the Philippines' poverty incident increased, wherein over 5.6 million Filipino families live in poverty. This number translates to two out of five Filipinos as poor, or at least 30 million Filipinos are considered poor out of the 111 million Philippine population. The Department of Social Welfare and Development (DSWD) information technology director Andrew Ambubuyog attributes the increase in poverty incidence population to the global pandemic that affected Filipino families economically due to unemployment brought by massive layoffs and business closures (Macasero, 2022).

Being located along the Ring of Fire and the Typhoon Belt, the Philippines is exposed to tropical storms and various natural calamities such as earthquakes, volcanic eruptions, and flooding. In fact, the Philippines placed 3rd in terms of global risk and disaster vulnerability ranking in 2013 (Ang & Diaz, n.d.). In the Global Risks Report 2023, the Philippines is one of the countries considered most vulnerable to natural disasters such as earthquakes, floods, heatwaves, and typhoons and had the highest disaster risk among 193 countries in the World Risk Index in 2022 (Ochave, 2023).

With the Philippines' geographical situation and politico-economic state, Filipinos have become accustomed and desensitized to calamities and disasters, to the point that the seemingly automatic response is to be resilient in the first place, thus birthing the phrase "Filipino resiliency" (Mejia, 2020). From the perspective of disaster preparedness, resilience can be the strongest trait a person can possess, but resilience must not ignore the roots of vulnerabilities (Fresco, 2021) to align solutions addressing the cause of conflicts and difficulty.

In times of crisis, resilience is not something new to Filipinos. It has been overused in many socioeconomic situations (e.g., poverty, natural disasters, coronavirus pandemic, etc.) to the point that it bears a negative rather than positive connotation. The notion of Filipino resilience places the burden on individuals (including private citizens) in the absence of concrete and sustainable plans from the government. Vulnerability must be considered to fully measure a system and society's resilience. Addressing social vulnerability means recognizing that not all people are affected by shocks equally, such as economic losses (Molina, n.d.), and people in the least advantaged positions have limited capacity to address their situation.

Being resilient is attributed to Filipinos known for being able to bounce back from hardships and devastating events and move on after a tragedy (Mejia, 2020), including economic difficulty. Filipinos keep a good disposition in everyday living (Ang & Diaz, n.d.) and have learned to pack their burdens correctly to lighten their loads. In Filipino translation, "magaan tayong magdala" (Bankoff, as cited by Ang & Diaz, n.d.).

In 2001, Estanislao (as cited by Ang & Diaz, n.d.) argued about the "… cultural tendency in the Philippines to deny the presence of depression and to endure and to suffer in silence." For Bankoff (as cited by Ang & Diaz, n.d.), the "normalization of threat" is ingrained in Filipino cultures, where communities incorporate the adaptation to threat into daily life. Without long-term and sustainable solutions to address economic and sociopolitical problems in the country, those belonging to the marginalized (especially the poor) are often left to fend for themselves, and/or they are expected to withstand difficult situations — turning back again to the notion of resilience.

In January 2023, there were 84.45 million social media users in the Philippines or 72.5% of the

entire population (Kemp, 2023). And with the advancement of technology, social media users are constantly evolving. Filipinos spend a lot of time on social media, interacting with friends and family and even playing games when they are bored.

With 5.6 million Filipinos living in dire poverty in 2022 alone (Cullen, 2023), the images of poverty and resilience remain perennial sights in the country, particularly in the poor communities that may or may not have been reached by government assistance. YouTube content creators attempt to make sense of this present reality by using their platforms to reach a wider audience, (re)presenting poverty and Filipino resilience as a discourse. One content creator using this niche is the Filipino vlogger Jose Hallorina (@JoseHallorina), with over 2 million subscribers as of April 2023.

As Hallorina (n.d.) describes himself in his YouTube account,

"*Ako po si Jose Hallorina, isang ordinaryong Pilipino. Nais ko pong mabigyan ng "platform" ang mga taong walang boses sa ating lipunan gaya ng mga tao sa lansangan, mga matatandang nagtitinda sa palengke, at iba pang marginalized na grupo sa pamamagitan ng mga social experiments at ibang videos kung saan malalaman at maririnig natin ang kanilang mga kwento at pamumuhay.*"

With this premise, the study explored how Jose Hallorina's YouTube vlogs contextualize themes of poverty and Filipino resilience. And to address the study's main problem, the researchers underscored these specific objectives:

1. To characterize the images of poverty and Filipino resilience in the six (6) YouTube vlogs of Jose Hallorina published in November 2022, December 2022, and February 2023.
2. To determine how Jose Hallorina employed Huang & Grant's (2020) five storytelling components to present and contextualize poverty and Filipino resilience in his vlogs: dramatic question, insight, moments of change, emotional arousal, and status of story.
3. To determine whether the vlogging rhetorical methods (i.e., abstraction, exposition, personification, charity) used by Hallorina to discuss poverty and show Filipino resilience is formulaic across his six (6) YouTube videos.

Theoretical Framework

Rhetorical Theory (Kenneth Burke)

YouTube is an incredibly powerful platform for communication as YouTube storytellers (or content creators) can engage and encourage the audience to take action, hence an effective tool for persuasion. For Kenneth Burke (1966), human beings (or the audience) were "symbol-using animals," and that rhetoric played a central role in shaping how people perceive and understand the world around them. Burke developed the **rhetorical theory**, emphasizing the importance of symbols and language in shaping social reality such as poverty. MasterClass (2023) defined *rhetoric* as language designed to motivate, resolve conflict, persuade, or inform; an art of persuasion through communication to reach a particular audience.

The emergence of new technology and the Internet has radically changed how people

communicate. Amongst the many forms of online information, video attracts much attention from the world's Internet users, where YouTube is considered the biggest and most influential and places second in terms of traffic rank of the most visited website. In YouTube, storytelling is a critical aspect of successful video content creation. The content factors (i.e., style and information of a video) contributing to this success are the topic, duration, and methods of delivery (Huang, T., & Grant, W. J., 2020). These factors contribute to a YouTube video's persuasive power.

Huang & Grant (2020) revealed significant relationships between video popularity and five storytelling components: *dramatic question*, *insight*, *moments of change*, *emotional arousal*, and *status of story*. In YouTube storytelling, emotional arousal is strongly associated with popularity. Note that the researchers acknowledge persuasion and popularity as related concepts, but they are not interchangeable. Nonetheless, this study explored whether Jose Hallorina, a popular YouTube content creator with 2.08 million subscribers as of April 28, 2023, also employed the same storytelling components (e.g., *dramatic question*, *insight*, *moments of change*, *emotional arousal*, and *status of story*) to present and contextualize themes of poverty and Filipino resilience in his vlogs.

The present study also referred to the same definition of the storytelling components, as stated in Huang & Grant's (2020) research:

a. **Dramatic question** refers to one question that identifies the core issues (e.g., poverty, resilience) to be resolved by the end of the video.
b. **Insight** is the purpose of telling a story. Telling a story aims to share a meaning or a broad theme, like themes of poverty and Filipino resilience. The theme is often learned as an insight embedded in the subtext, but the storyteller can sometimes reveal it. Storytellers control how many clues the audience has to find it.
c. **Moments of change** are embedded in the complicating action, introducing disruptions into normality.
d. **Emotional arousal** refers to the intensity of emotional stimuli, ranging from soothing or calming to agitating or exciting.
e. **Status of story** is the extent to which story drives the proceeding of the video, depending on the texts used in communication. Texts (or media texts) used in public communication can be categorized into four main kinds: argumentative text, expository text, expository text embedded in a narrative, and narrative. The role played by stories varies in these texts, and communicators are likely to use different forms of text for different audiences or purposes.

Semiotics (Roland Barthes)

Roland Barthes (1977) also contributed to studying signs and symbols and their meanings through his **semiotics theory**. The structuralist movement heavily influenced Barthes' approach to semiotics, which focused on the underlying structures that shape human behavior and culture. For Barthes, signification is a social process. Signs and symbols are not fixed or stable and are not objective entities with inherent meanings. Signs and symbols are rather constructed, and meanings are assigned through social and cultural processes. The meaning of signs constantly changes or evolves, and meanings can shift and change depending on the context in which they are used. And as Griffin (2006) asserted, semiotics concerns anything that can stand for something else.

Figure 1. Theoretical Framework
Roland Barthes' Semiotics/Signification Process (from media-studies.com)
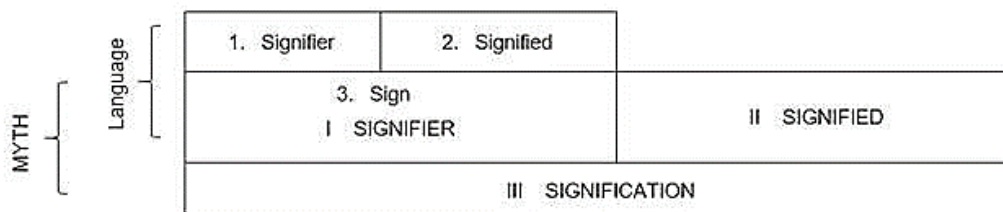
Conceptual Framework

Jose Hallorina is popularly identified for his "Pinoy Social Experiments." In his vlogs, Hallorina extends help (in monetary form or in-kind) to random individuals on the streets (mostly urban) that he identifies as belonging to poverty, less privileged, or the marginalized. In this study, the researchers used Burke's (1966) rhetorical theory (i.e., persuasion) and Barthes's (1977) semiotics (i.e., signs, symbols, meaning) to determine how Hallorina's YouTube vlogs constitute rhetorical methods and semiotic signs contextualizing poverty and Filipino resilience.

Barthes's semiotic model is useful for understanding the common images of everyday life in urban areas and urbanized spaces. Urban streets are often characterized by a busy and diverse mix of people, buildings, and activities, which create a dynamic and ever-changing visual landscape. The diversity of urban streets also includes the lived experiences of impoverished people and their narratives of resiliency. While Barthes' model served as the primary framework for this study, the storytelling elements adopted from Huang & Grant (2020): *dramatic question*, *insight*, *moments of change*, *emotional arousal*, and *status of story*, served as indicators to determine Hallorina's vlogging rhetorical method of discussing poverty and showing Filipino resiliency.

Figure 2. Conceptual Framework
The Signification of Poverty and Filipino Resiliency

1. Signifier	2. Signified	
Poverty and Resilience	Poverty and resilience as *signs* (i.e., semiotics) and *storytelling discourses* (i.e., rhetoric) in Jose Hallorina's YouTube vlogs.	
3. Sign **I. SIGNIFIER (Form)** Poverty and resilience as: (a) The images of everyday life in urban areas and urbanized spaces (i.e., semiotics).		**II. SIGNIFIED (Concept)** *Poverty* can be individualism, structuralism, fatalism, charity, or empowerment. *Resiliency* can be individualism,

(b) Lived experiences and narratives of the subjects (i.e., rhetoric) communicated through Hallorina's YouTube **storytelling components** (dramatic question, insight, moments of change, emotional arousal, and status of the story) and **storytelling methods** (abstraction, exposition, personification, emotional stimulation, and charity or the philanthropic dimension).	environmentalism, social constructivism, positive psychology, or systemic thinking.

<center>**III. SIGNIFICATION**</center>

Ideology:

Poverty and resilience are not just a material condition but also a symbolic representation (e.g., material deprivation, social exclusion, hunger, disease, loss of dignity, strength, adaptability, perseverance, and overcoming adversity, etc.) communicating certain meanings and values within a particular cultural context.

As a signified concept, *poverty* can be:

a. **Individualism**: Poverty results from individual choices or behaviors that hold individuals responsible for their own poverty and suggests that they should work harder or make better choices to overcome it (Alperovitz, G., & Speth, J. G., 2006).
b. **Structuralism**: Poverty is a result of broader social and economic structures, such as unequal distribution of resources, systemic discrimination, or economic policies that favor the wealthy (Rashidian, A., & Faramarzi, A.,2012).
c. **Fatalism**: Poverty is inevitable or unavoidable, either due to factors beyond individual control, such as natural disasters, or due to cultural or historical factors (David, G., & Townsend, P., 2000).
d. **Charity**: Poverty is a moral problem that requires compassion and generosity from the more privileged members of society (Lewis, O., 1966).
e. **Empowerment**: Poverty results from disempowerment or lack of agency and suggests that individuals or communities can overcome poverty by gaining access to education, resources, and political power (Habermas, J., 1962).

Meanwhile, *resiliency* can be:

a. **Individualism**: Resilience is a trait or characteristic some people possess, and others lack. It suggests that resilient individuals have an innate ability to adapt to stressors and overcome adversity through their efforts and personal resources (Masten, A. S., 2001).
b. **Environmentalism**: Resilience is a product of the environment or context in which individuals live. It suggests that resilient communities have access to social and environmental resources that enable them to cope with and recover from stressors (Ungar, M., 2011).
c. **Social constructivism**: Resilience is a socially constructed concept shaped by cultural values, beliefs, and norms. It suggests that the meaning of resilience varies across different cultures and contexts and that resilience is not a fixed or universal concept (Luthar, S. S., Cicchetti, D., & Becker, B., 2000).
d. **Positive psychology**: Resilience is a positive psychological trait or capacity that can be developed through intentional effort and practice. It suggests that individuals can cultivate

resilience through positive thinking, optimism, and self-efficacy (Norris, F. H., Stevens, S. P., Pfefferbaum, B., Wyche, K. F., & Pfefferbaum, R. L., 2008).

e. **Systemic thinking**: Resilience is a systemic property that emerges from the interactions between individuals, communities, and larger social, economic, and environmental systems. It suggests that resilient systems are adaptive, flexible, and able to learn from feedback and experience (Walker, B., Holling, C. S., Carpenter, S. R., & Kinzig, A., 2004).

Methodology

The researchers conducted a qualitative textual analysis by primarily relying on observation when examining media texts or messages. In this research, media texts refer to the depictions of poverty and resilience found in the videos created by the Filipino YouTube content creator Jose Hallorina. These depictions may be intentionally conveyed or subtly suggested, as per Griffin's (2006) definition of semiotics, which encompasses symbols representing other meanings. To choose their sample, the researchers consulted YouTube analytics data on March 20, 2023, from 3:10 AM to 3:17 AM, to select two videos per month with the highest levels of engagement in November 2022, December 2022, and February 2023.

Table 1. Video selection and YouTube analytics data

Published Date	Title	YouTube Views Earned	YouTube Likes Earned
Nov 15, 2022	*Ano ang Dasal ng Homeless Sa Diyos? – Jose Hallorina* https://www.youtube.com/watch?v=DauTctIrT48	21,365	1,100
Nov 26, 2022	*Nanay, Kumain Habang Nakatayo – Jose Hallorina* https://www.youtube.com/watch?v=cYwDc_SIXio	15,478	1,000
Dec 23, 2022	*Sikreto Kong Iniwan ang 1,000 sa Homeless, Anong Gagawin Niya Sa Pera? – Jose Hallorina* https://www.youtube.com/watch?v=KiilCHq3c0M	930,782	19,000
Dec 26, 2022	*Nagtinda Kahit Malakas Ang Bagyo, Bilhin Natin Lahat – Jose Hallorina* https://www.youtube.com/watch?v=QcpSzfau5G8	110,927	4,300
Feb 3, 2023	*Bakit May Bata Sa Gitna Ng Kalsada? – Jose Hallorina* https://www.youtube.com/watch?v=ykGzmC4f-lA	35,104	1,400
Feb 8, 2023	*Nagpanggap Akong Bulag (Kindness Experiment) – Jose Hallorina* https://www.youtube.com/watch?v=Ph8j7h1gRcI	81,977	2,500

The proponents referred to Huang & Grant's (2020) elements of successful and persuasive storytelling in YouTube: *dramatic question*, *insight*, *moments of change*, *emotional arousal*, and *status of story*. The researchers also looked into the specific or independent storytelling formula in Hallorina's vlogging rhetorical methods.

Two levels/cycles of analytical procedures were employed in this study: axial coding and clustering (Cycle 1) and data description as analysis (Cycle 2). The Content Analysis Instrument (Figure 1) developed by the researchers was pre-coded in broad strokes, enabling them to proceed to axial coding. Before the group discussion of their individual findings, each researcher conducted an independent analysis.

Figure 3. Sample of the researchers' Textual Analysis Instrument

Jose Hallorina's YouTube Vlogs

Researcher's Name: _____ Jefferson Apostol _____

Date and Time of Analysis: ___ April 9 (11:17PM-12:28AM) and April 11 (7:44PM) to April 12 (4:00AM)

Period	Episode Title & Other Details e.g., runtime, geography/location, other relevant details	Description of the Images of Poverty *Semiotics concerns anything that can stand for something else (Griffin, 2006). (e.g., signs, symbols, metaphors).	Description of the Images of Resilience *Semiotics concerns anything that can stand for something else (Griffin, 2006). (e.g., signs, symbols, metaphors).	Screenshot of the Images of Poverty & Resilience *If applicable	Supporting Dialogues/Rhetorical Proofs *If applicable	Hallorina's Call to Action to Address Poverty
Nov 2022	Simbahan - ANO ANG DASAL NG HOMELESS SA DIYOS - JOSE HALLORINA *Location: City *Runtime: 12:41	[00:00-00:13] RELIGIOUS/STRONG BELIEVER– A Father whose sincerely praying for one hour, outside of a church *Father has a timba and a plastic bag with him that has plastic bottles and some food leftovers including a backpack *Closed and locked gate of the church	[6:16-6:25] – Tatay's timba and plastic bag with him are apparently bottled waters which he sells at the streets help ease traffic and to support his daily needs		[04:13-04:30] – "Gusto ko lang sanang ano eh... gusto ko lang sanang...mawala yung ligalig sa sarili ko tsaka yung kalungkutan. Kahit mag-isa lang ako sa buhay... sana masaya parin ako." [6:55-7:09] – "...sandali lang... sandali pala ano...ano pala ganito yun no... wag ka sanang ano no... wag ka sanang mabigla, pero ang katotohanan, makapangyahiran kasi yang ano eh. Makapangyarihan kasi minsan ang pag nagdadasal ka. Minsan makapangyarihan." [8:48-8:54] – "Sana bigyan sana ako ng ano eh... galing at talino, galing at talino na di kayang tumbasan ng salapi."	[6:26-6:40] Hallorina asks if he could buy Tatay's bottled water [9:24-9:50] – Hallorina gives Tatay two small sack of rice and asks Tatay again to buy all the three remaining bottled water [10:20-10:40] – Hallorina asks if he could buy it for 1,000 pesos each [10:57-11:35] Hallorina gives bottled water and 500 pesos each to three homeless people watching them

Results and Discussion

The Images of Poverty and Filipino Resilience in the YouTube Vlogs of Filipino Content Creator Jose Hallorina

Hallorina frequently conducts a social experiment by capturing his vlogs in impoverished communities, shedding light on the stark realities of poverty in the Philippines. He consistently addresses the myriad challenges faced by individuals in these areas, showcasing their struggles in accessing education, healthcare, and basic essentials. Additionally, Hallorina underscores the remarkable resilience of the Filipino people as they strive to make ends meet, showcasing their resourcefulness, creativity, and ability to maintain hope even amidst adversity. Hallorina utilizes his platform to raise awareness about poverty and advocate for change, urging his viewers to assist those

in need and encouraging active participation in addressing the root causes of poverty. In line with Roland Barthes' semiotics, poverty and resilience in the Philippines manifest in diverse forms within his content.

Urban(ized) poverty and the images of the "poor" on the streets

In "Ano ang Dasal ng Homeless sa Diyos," the homeless individual, carrying a bucket and a plastic bag while dressed in regular attire rather than formal work clothes, and vending bottled water, can symbolize poverty and social stratification.

The presence of opulent, concrete houses surrounding the woman in "Nanay, Kumain Habang Nakatayo" underscores the inequality between the affluent and underprivileged in urbanized areas. Simultaneously, the elderly woman's difficulty walking due to a 30-year-old accident highlights the challenges faced by impoverished individuals, including limited access to healthcare and essential services. Her reluctance to seek assistance despite her struggles illustrates the impact of social stigma on people in poverty.

In "Sikreto Kong Iniwan ang 1,000 sa Homeless, Anong Gagawin Niya sa Pera," the dilapidated waiting shed, litter strewn about, and other signs of neglect by the public, as well as children engaged in hazardous work in "Bakit May Bata sa Gitna ng Kalsada?" all serve as indicators of poverty and inequality in urban settings. Parents encouraging their children to engage in work instead of merely observing underlines the lack of upward mobility for those experiencing poverty.

Hallorina's social experiment "Nagpanggap Akong Bulag" exemplifies the strenuous efforts individuals in poverty must make to earn a living, often with minimal rewards. The meager earnings of vendors also underscore the economic impact of poverty and the dearth of opportunities for social advancement. In contrast, the video "Nagtinda Kahit Malakas ang Bagyo, Bilhin Natin Lahat" places more emphasis on resilience in its narrative, with no direct reference to the concept of poverty.

The portrayals of poverty and social inequality in Hallorina's videos underscore the urgency of implementing social and economic policies addressing these issues in urban areas. These policies should strive to improve access to healthcare, education, essential services, and foster opportunities for upward mobility to break the cycle of poverty.

Given its detrimental impact on human well-being, poverty in developing nations is a critical issue requiring immediate attention. It encompasses a lack of shelter, food, access to clean water, low literacy rates, and unemployment (Ravallion, 1992). The World Bank (1990, p. 26) defines poverty as the inability to maintain even a basic standard of living. Sub-Saharan Africa, South Asia, and Latin America are identified by The World Bank as regions with the highest poverty rates due to rapid population growth and weak economic performance.

Considering there are 24 hours in a day, it is generally assumed that individuals have the freedom to choose how much time to allocate to work and leisure. Mukhopadhyay (2007) aimed to challenge this presumption by exploring the constraints on individuals' control over their working hours. Vickery (1977) examined pay distribution as an indirect indicator of households with limited time and determined the essential wage per adult across various family types. The rise of part-time and irregular forms of employment, especially in the 1980s and 1990s, has led to variations in the

number of hours worked by those employed, both in developed and developing countries (International Labor Organization, 2002).

Todaro and Smith (2012, p. 2) define extreme poverty as a state in which individuals are unable to attain the basic necessities of income, food, clothing, healthcare, housing, and other essentials. The evidence suggests that people have limited control over their working hours, and full-time employment is no longer the prevailing norm, not only in developed countries but globally as well.

Money Talks: Hallorina's Deliberate Assumption of a Poor Man's "Prayer"

In "Ano ang Dasal ng Homeless sa Diyos?," Hallorina presumes that the beggar's need arises from a lack of material resources, often equated with poverty. Similarly, in "Nanay, Kumain Habang Nakatayo," the assumption is that assistance might be required due to physical limitations, even without an explicit request from the person. This common assumption associates the need for material possessions, such as money, with addressing the helplessness often associated with homelessness or poverty. It is rooted in the belief that material resources, including money, are essential for meeting basic necessities like food and shelter.

Each time beggars receive money, as demonstrated in "Sikreto Kong Iniwan ang 1,000 sa Homeless, Anong Gagawin Niya sa Pera?," they are immediately advised to use it to purchase food. This underscores the perception that food ranks as a primary and immediate basic need. Furthermore, Hallorina highlights that the food the homeless person was holding had been obtained with the money he had received, illustrating that even a modest sum of money can help fulfill fundamental needs.

Hallorina's YouTube videos draw attention to the significance of recognizing the basic needs of impoverished individuals and the prevalent assumptions concerning their requests or prayers (dasal). By understanding these needs and assumptions, we can engage in purposeful and effective efforts to support those in need, even if only temporarily.

Ablao (2017) contends that poverty is a state of mind, asserting that the primary cause of poverty in the country stems from the prevailing mindset among Filipinos, regardless of their financial status. This perspective emphasizes that one's thoughts and beliefs are the determining factors in achieving success and happiness in life. It implies that poverty is perpetuated when individuals hoard their excess resources rather than sharing them with those in need, regardless of external factors like government policies. Ultimately, it underscores the power of mindset in shaping an individual's economic well-being.

Dignity and the Loss of It: "Kahit mag-isa lang ako sa buhay"

The concepts discussed in the specified timestamps pertain to the loss of dignity experienced by impoverished individuals. The man's statement at 04:13-04:30 in "Ano ang Dasal ng Homeless sa Diyos?" reflects his yearning to be liberated from his worries and loneliness, highlighting the emotional toll that poverty exacts on individuals. Despite his circumstances, he aspires to find happiness.

In "Nanay, Kumain Habang Nakatayo" at 06:40-06:48, the woman's posture with her chin down

and her smiling demeanor while speaking, along with her admission of feeling ashamed of her unkempt appearance, indicates her awareness of the negative societal perceptions associated with homelessness. She strives to preserve her dignity despite her predicament. Furthermore, at 09:56-10:01 in the same video, the elderly lady expresses delight at riding in an upscale car and feeling a sense of "classiness." This scene suggests that poverty can erode an individual's sense of self-worth and social respect.

Moreover, in "Sikreto Kong Iniwan ang 1,000 sa Homeless, Anong Gagawin Niya sa Pera?" at 13:04-13:21, the homeless person's lack of a joyful or appreciative reaction when Hallorina reveals the gift of 1,000 pesos leads her to move away, potentially indicating feelings of shame or humiliation at being perceived as reliant on others. At 14:29-14:58, Hallorina expresses disappointment at his inability to converse with the elderly woman, reflecting a desire to connect with homeless individuals and understand their situations, which society often ignores or stigmatizes.

In "Nagtinda Kahit Malakas ang Bagyo, Bilhin Natin Lahat" at 7:15-7:33, the woman's account of the challenges inherent in their work, such as waking up early to peel garlic, and their limited job prospects underscores the difficulties faced by the poor and homeless in securing dignified and sustainable employment.

Additionally, there is a positive aspect of "utang" based on the findings of Mendez & Jocano (1974), who discuss "utang na loob," which signifies an inner debt of gratitude experienced in everyday life situations like borrowing money, receiving food, finding employment, or benefiting from free medical diagnosis. Feliciano (1990) further elucidates that "utang na loob" represents an internal moral obligation for the recipient of a kind act or favor to show ongoing generosity towards the benefactor throughout their life. This concept contrasts with the loss of dignity observed in the impoverished individuals in the videos, highlighting the potential for reciprocity and gratitude in social interactions.

Private Citizens as Agents of Help: "Tayo tayo nalang din talaga nagtutulungan"

In the videos analyzed within this study, Hallorina, a private individual, emerges as a figure of assistance for those grappling with poverty. In the Philippines, the prevalent concept of "Tayo-tayo na lang din talaga nagtutulungan" or "we only have each other to rely on" is prominently featured, and Hallorina exemplifies this ethos through his video content.

Throughout these videos, Hallorina extends aid to individuals without shelter, street vendors, and families in need, offering them sustenance, water, and financial support while demonstrating empathy and compassion. For instance, he reassures a mother that physical appearance or clothing is of little significance and aids an elderly woman with an injury in entering a vehicle.

Furthermore, Hallorina's actions underscore the significance of bolstering small businesses. He purchases all the coconuts and fruits from street vendors to enable them to return home early and rest, while also encouraging others to support such enterprises, as evidenced by his simple message at the video's conclusion.

In addition, Hallorina's interactions with a homeless man he refers to as "Tatay" (father) exemplify the potency of individual connections and personal relationships in extending assistance.

He procures all of Tatay's bottled water and provides groceries and financial assistance through his "P1000 per question" initiative.

Notably, Hallorina's actions in "Sikreto Kong Iniwan ang 1,000 sa Homeless, Anong Gagawin Niya sa Pera?" underscore the significance of mental health care for homeless individuals. He takes the initiative to contact local authorities to ensure that a homeless woman receives a proper evaluation and assessment at a mental health facility.

Overall, Hallorina's video content offers insight into how private citizens from diverse backgrounds can become benefactors for those experiencing poverty, illustrating the profound impact that small acts of kindness can have on individuals' lives.

Andres (1989) defines "bayanihan" as a Filipino value symbolizing community camaraderie and mutual assistance during times of need. This concept is encapsulated in the Filipino proverb "kung sama-sama, kayang kaya" (if we are together, we can do it), illustrating the spirit of unity.

The term "Filipino values" alludes to a set of values deeply cherished by Filipinos in their daily lives, encompassing a coherent set of ideologies and moral principles. According to Masumi (2017), these values reflect the Filipinos' attentiveness to their interactions with others, emphasizing the importance of comprehending the sensitivities of Filipino values when engaging with individuals. One aspect of these values is "utang na loob," signifying a profound sense of gratitude and obligation (Kaut, 2016).

"Makapangyarihan": A Poor Man's Faith and Resilience

In the video titled "Ano ang Dasal ng Homeless sa Diyos?," the impoverished individual featured demonstrates a remarkable degree of faith and resilience in coping with the challenging conditions of his life. He has cultivated a strong sense of community by forging connections with others and their families, filling the void of loneliness. He firmly believes in the power of his faith to help him surmount the adversities he faces.

Despite facing formidable challenges, the elderly woman in "Nanay, Kumain Habang Nakatayo" consistently maintains a cheerful disposition and views Hallorina's assistance as a providential gift. In "Nagpanggap Akong Bulag," the street vendor exhibits unwavering determination to work diligently and provide for his family. He derives satisfaction from his occupation, regarding it as a means to support his children's education, firmly believing that hard work can yield positive outcomes even in unfavorable circumstances.

In another video titled "Bakit May Bata sa Gitna ng Kalsada?," the children radiate happiness and contentment through simple activities such as playing games and winning prizes. This vignette underscores the notion that joy can be derived from modest pleasures and doesn't necessarily hinge on material wealth.

Hallorina's YouTube videos underscore the significance of faith, resilience, diligent effort, and deriving happiness from simple pleasures as coping mechanisms in the face of poverty. Despite grappling with challenging living conditions, the individuals featured in these videos manage to sustain an optimistic outlook and a profound sense of hope.

As elucidated by Balutol (2022), Filipinos have adeptly grappled with the challenges posed by COVID-19, leveraging key moral ideologies such as "utang na loob," "sakop," and "bahala na." These ideologies serve not only as metrics for evaluating behavior quality but also as sources of directives within the societal framework, fostering harmonious human interactions. They function as catalysts for eliciting emotional responses in individuals and as foundational principles guiding interpersonal transactions within group dynamics. Moreover, these ideologies exert an influential role in shaping expectations regarding actions, behaviors, and interpretations of actions within specific contexts, circumstances, and conditions.

Jose Hallorina's Implementation of Huang & Grant's (2020) Five Storytelling Components

Jose Hallorina effectively incorporates the storytelling components outlined by Huang & Grant (2020) into his YouTube videos, resulting in a more captivating and memorable viewing experience that resonates with the shared human experience, potentially prompting positive societal change. These storytelling components are *dramatic question*, *insight*, *moments of change*, *emotional arousal*, and *status of the story*.

The **dramatic question** serves as a compelling hook that captures the audience's attention, fostering curiosity about the unfolding narrative. Questions like "Ano kaya ang pinagdasal niya?" or "Saan kaya siya pupunta?" infuse an element of mystery, igniting the viewer's inquisitiveness, and nurturing anticipation regarding the story's progression.

Insight, as per Huang & Grant, involves unveiling surprising or unexpected aspects of the subject, such as the prayer of a homeless individual or the driving force behind a hardworking street vendor. These insights cultivate empathy and a deeper understanding between the viewer and the subject, amplifying the story's impact and memorability.

Moments of change elicit emotional responses in the audience, whether it involves portraying a mental health challenge or the loss of self-dignity linked to poverty. Accentuating these pivotal moments imbues the viewer with a heightened emotional investment in the narrative, compelling them to remain engaged and witness how the story unfolds. These moments also raise awareness of the subject's hardships, potentially inspiring viewers to take action.

To generate **emotional arousal**, various creative tools are employed, including metaphors, music, and cinematic techniques. The use of metaphors such as "*umulan man o umaraw, napakasipag ng mga kababayan natin*," coupled with slow camera movements and uplifting music, triggers emotional responses in the audience, fostering a deeper connection with the story and compelling them to respond to the call for action.

The **status of the story** functions to reveal the ultimate outcome of the depicted events. For instance, unveiling the homeless man's prayer or elucidating the motivations of the *buko* or coconut vendor enables the viewer to witness the positive impact of the narrative. Moreover, showcasing the extended assistance provided to the subjects engenders a sense of viewer involvement in effecting a positive change in the world. The status of the story provides closure to the audience and serves as a source of inspiration, inciting them to take action and offer assistance to the subject.

Jose Hallorina's Independent Vlogging Rhetorical Methods

Jose Hallorina utilizes a range of storytelling strategies aimed at creating compelling YouTube videos designed to serve as conduits for promoting awareness and championing social change within the context of his "social experiments." In addition to incorporating the conventional storytelling components found in typical YouTube content expressed by Huang & Grant (2020), Hallorina's narrative techniques are a deliberate effort to cultivate a distinctive and autonomous storytelling style. These methods encompass *abstraction*, *exposition*, *personification*, *emotional stimulation*, and *charity* or the philanthropic dimension.

Central to his approach is the utilization of **abstraction** or a dramatic question, abstract, or concept aimed at arousing viewers' curiosity and generating a sense of intrigue. This technique initiates audience engagement by introducing an abstract concept or question at the outset, leaving viewers pondering the circumstances, motivations, or intentions of the subject.

Once Hallorina has successfully captured the audience's attention, he proceeds to unveil intriguing details and **exposition** regarding the subject's life and predicament. This narrative element is strategically employed to foster empathy and comprehension among viewers, facilitating an emotional connection with the subject. The exposition component serves to reveal shared experiences, cultivating a sense of shared humanity between the subject and the audience, creating the impression that a part of the viewer's own identity is being personified (**personification**) on screen.

The connection between the audience and the subject grows stronger as viewers identify with relatable elements, prompting them to experience emotions like empathy and sympathy. Hallorina's videos also utilize **emotional stimulation** by integrating melodramatic techniques, metaphors, and other production elements (e.g., music or scoring, slow-motion camerawork, close-ups, etc.) strategically positioned to enhance the emotional resonance of the video. These elements are thoughtfully interspersed throughout the video and serve to complement emotional dialogues.

Ultimately, Hallorina concludes the narrative by disclosing comprehensive information about the subjects and the assistance extended to them following the video's recording. This strategic storytelling choice engenders a sense of viewer involvement in a meaningful cause and the entirety of the act, fostering a greater inclination among viewers to take action or contribute to charitable efforts, also known as the **charity** work.

Conclusion

Jose Hallorina employs a variety of storytelling techniques to create persuasive YouTube videos with the aim of raising awareness and advocating for social change through his social experiments. In addition to incorporating the conventional storytelling components commonly found in YouTube content (Huang & Grant, 2020), Hallorina's storytelling methods are a conscious effort to establish a unique and distinct narrative identity. These techniques encompass abstraction, exposition, personification, emotional stimulation, and charitable aspects.

Furthermore, Hallorina's content related to poverty in the Philippines serves as a means of fostering a sense of community and awareness among Filipino audiences within the evolving

landscape of YouTube content. Through this approach, YouTube viewers may be encouraged to share his content, particularly on other social media platforms, thereby extending its reach and building a sense of community dedicated to addressing poverty. Given that the Philippines, like other developing nations, grapples with significant poverty-related challenges, effective solutions, and government accountability are essential to addressing issues such as unemployment, literacy rates, and access to basic necessities like clean water, food, and shelter for underprivileged Filipinos.

The United Nations (2020) has noted that while global poverty rates had been on a downward trajectory before the COVID-19 pandemic, the crisis could result in a substantial increase in the number of people living in poverty. The pandemic has exacerbated existing issues, but with the involvement of affluent Filipinos and local government entities implementing initiatives like free shelters and community pantries, the prevalence of poverty can be significantly reduced. Plans for economic recovery should also consider the disproportionate impact of the pandemic on certain groups, ensuring that the recovery efforts address the underlying inequalities that contributed to the disparity. The permanent establishment of some of these temporary assistance measures can enhance individuals' financial security in the face of future economic instability.

Given YouTube's prominence as a social media platform, particularly among the younger generation, where aspiring vloggers and lifestyle entertainers shape modern vlogging, Hallorina stands out as a committed advocate who uses his platform not only for entertainment but also for making a positive impact. Beyond being a preferred platform for consuming educational and inspirational video content, YouTube offers an avenue to explore various socioeconomic themes through personal narratives and experiences, including the critical issue of poverty. Hallorina's approach of humanizing the life experiences of his subjects through vlogging to bring joy and give a voice to people is a compelling example of challenging the prevailing understated solutions and raising awareness among the general public regarding these crucial issues.

However, it's worth noting that while Hallorina's call to action in his vlogs may offer only short-term solutions to people's problems, it can significantly alter people's perspectives by educating and inspiring them, particularly the younger generation, about the gravity of poverty as a global issue that will persist unless collective action is taken to address it. As demonstrated in Hallorina's vlog content, there are various facets of "faith," including faith in God, faith in others, and faith in oneself, all of which are showcased in videos such as "ANO ANG DASAL NG HOMELESS SA DIYOS?" and "NANAY, KUMAIN HABANG NAKATAYO." These videos illustrate how the subjects maintain their faith in God, despite the harshness of their circumstances, and how the kindness of others provides them with hope and sustenance. While different forms of faith emerge in people's stories, a common thread is the resilience of Filipinos, who are willing to make sacrifices for the well-being of their loved ones, particularly their families.

Nonetheless, Hallorina's consistent approach of helping his subjects has served as a bridge for storytelling and raising awareness among the Filipino audience, emphasizing that poverty is not merely a socioeconomic challenge that requires attention but a longstanding problem that demands lasting solutions. On a positive note, resilience is depicted as the willingness to sacrifice a part of oneself to extend assistance to others.

In terms of recommendations, since 2016, Jose Hallorina's content has consistently focused on poverty in the Filipino context, aiming to uplift individuals from oppressive poverty through acts of

kindness. ANO ANG DASAL NG HOMELESS SA DIYOS? (published November 2022) showcases a devout believer in God who, despite the challenges life presents, remains steadfast and determined, demonstrating that selling bottled water on the streets does not hinder him from living his life. NANAY, KUMAIN HABANG NAKATAYO (published November 2022) sheds light on the plight of neglected underprivileged Filipinos who are often overlooked by those in positions of authority and more privileged individuals. SIKRETO KONG INIWAN ANG 1,000 SA HOMELESS, ANONG GAGAWIN NIYA SA PERA? (published December 2022) highlights issues akin to the neglect faced by persons with disabilities (PWDs) in the Philippines, revealing how well-intentioned assistance from the designated sector may not reach those who need it most. NAGTINDA KAHIT MALAKAS ANG BAGYO, BILHIN NATIN LAHAT (published December 2022) portrays the diligent and resolute Filipino work ethic, driven by the need to meet their families' daily requirements. BAKIT MAY BATA SA GITNA NG KALSADA? (published February 2023) illustrates how even young individuals seek employment to support their families after school or save for their future. NAGPANGGAP AKONG BULAG (KINDNESS EXPERIMENT) (published February 2023) exemplifies the same theme as the aforementioned content, highlighting that regardless of one's social status, Filipinos consistently exhibit hospitality and a willingness to assist their fellow citizens, emphasizing the sense of community and shared humanity.

In a practical context, aspiring and established YouTube vloggers could collaborate to initiate outreach programs as a starting point for giving back to underprivileged Filipinos and sharing their stories to raise awareness among the public and their subscribers.

From a research perspective, those interested in pursuing studies related to socio-economic issues or similar alternative research endeavors should explore this field to gain a deeper understanding of the challenges faced by underprivileged individuals. The researchers recommend adopting a qualitative approach for analysis, as it requires validation and aims to produce meaningful results that will enhance the understanding of socio-economic concepts and their enduring impact on the Filipino populace.

From a theoretical standpoint, online videos on social media platforms like YouTube serve as powerful tools for conveying the real-life conditions faced by individuals dealing with socio-economic challenges in the Philippines. Much like Jose Hallorina's videos, which portray the experiences of those in society's lower strata, these videos shed light on the hardships faced by individuals who lack access to healthcare, stable employment, suitable housing, and essential daily necessities. Through such videos, the public gains insight into the hidden meanings conveyed through rhetorical methods and semiotic imagery symbolizing each occurrence within the content.

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162 | The 11th Literary Studies Conference 2023

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Three Visual Icons of Yogyakarta through Postcolonialism Lens: A Study of Icons of Yogyakarta Viewed through Its Relationship with Colonial Past

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Abstract

The aim of this research was to assess the impact of colonialism in Indonesian culture, especially through the uncharted field of visual culture. Done in a case study method, Yogyakarta was chosen because the Sultanate of Yogyakarta (c.1755) has been deemed as the centre of Javanese Culture. This research seeked to analyse and assess Tugu Jogja, the Kraton Crest, and the infamous Malioboro lamp, as highly recognizable visual icons, through a postcolonial lens. Data collection was done through library research through documents and journals. Analysis in this research used historical tracing and visual similarities.

The research found that, even in the centre of Javanese culture, these icons have been deemed to be purely of the local culture, despite its clear colonial influence or even creation. It is possible that this is an example of positive culturalism (Bernardo et al., 2019). On a larger scale, this might be because Indonesia was politically formed as a Dutch colony (Rickleffs, 1991). The long tail of colonial effect is Indonesia's lack of understanding of itself (Carey, 2014). As a part of Indonesia's new generation's engagements with its past (Sastramidjaja, 2014) the author has used postcolonialism to observe traces of its effect in Yogyakarta's visual icons. There might be a connection between its visual icons, postcolonialism, the occurring transformation (Fisher Onar et al., 2014), and its tourism side (Wang & Law, 2017).

Keywords: postcolonialism, yogyakarta visual icons, indonesia's colonial past

Introduction

Indonesia, Yogya, and Postcolonialism

One of Indonesia's importance laid in the fact it is the fourth most populated country in the world with over 275 millions people (Bureau, 2021). Indonesia's political identity as a nation, however, is a former Dutch colony (Ricklefs, 1991, pp. 211–213). Hence, post-colonialism is an appropriate tool to look at Indonesia, especially since the field is not too popular in the country.

Yogyakarta—will be referred to as Yogya for short from now on—is the only royal city in Indonesia with a political and economic significance at the birth of the country (Friend 2005, p. 420). Because of that, it keeps its monarchy in place, with the king always holding the governor role of the province.

Yogya, for its strong tradition and cultural legacy with the royal family as its keeper, is deemed as the centre of Javanese culture. For context, Javanese is the dominant ethnicity in Indonesia with precisely over 40,05% of the population (Badan Pusat Statistik—Central Bureau of Statistics, 2015b). This signified the importance of not only its cultural industry, for Yogya is also labelled 'City of Culture' nationally, but also its overall cultural importance for about 90 millions Indonesian Javanese.

Yogya also has a booming creative industry, mostly fuelled by the number of fresh graduates from over 100 higher institutions in the province (Badan Pusat Statistik—Central Bureau of Statistics, 2015a). Both industries are relevant for the author's Master of Cultural and Creative Industries.

The author believes that the general resistance to or lack of postcolonialism research in Indonesia might be attributed to the avoidance of unpleasant suffering in the past. In the same way that people tend to drop the latest COVID-19 lockdown discussion because it's painful, there is a tendency to do the same about postcolonialism and Indonesia. Not many might remember the racism and colourism experienced by Indonesians under colonial rule, from not being allowed to enter certain public places to being left outside on important discussion.

Regardless, the work must be started somewhere, hence this research. There are many important "visuals" of Yogya, from the sultanate logo, infamous landmarks such as Tugu obelisk, to the royal palace, "Kraton" (the term used for the Royal Family, but also used to address the palace where they live), and–a more recent one, perhaps–the stylised lamp and road name's plank in Malioboro Street.

Similar Topic, Approach, and Object of Study

As Indonesia's colonial past is undeniable, the reactions given by different eras of government may vary. While the New Order era (*Orde Baru*, often abbreviated as Orba) of the Indonesian government (1966-1998) did a "postcolonial silencing", there is evidence that the new generation of Indonesian are more engaging towards the colonial history of Indonesia (Sastramidjaja, 2014). At the same time, a discussion about the trajectory and nature of the post-colonial state is not only extremely complex, but also highlights the transformation happening in a post-colonial state such as the case in the Sultanate of Yogyakarta (Fisher Onar, Liu, & Woodward, 2014).

The other factor is that Yogya is a very highly visited place, both nationally and internationally, which might play to further the relationship between exoticism (Said, 1978) and hybridization (Bhabha, 1994) of post-colonialism theories when it comes to tourism (Wang & Law, 2017).

It was also needed to be remembered that Yogya's majority population is a very specific group called Javanese Islam and its characteristics, distinct from other types of the religion's variety, is quite particular (Rubaidi, 2019). This is important to note as Kraton identifies as Javanese Muslim, hence the king titled sultan of the Sultanate of Yogyakarta.

In relation to Yogya's multiculturalism, stemmed from its high number of higher educations, arguably the most in Indonesia (Badan Pusat Statistik—Central Bureau of Statistics, 2015), polyculturalism is possibly what's happening. According to Bernardo et al. (2019):

"Polyculturalism is the lay belief that cultures are dynamically interconnected and mutually influencing each other historically and in contemporary times."

In the same journal (Bernardo et al., 2019), it is also discussed how polyculturalism can have positive association with "intercultural social contexts" in postcolonial societies. The higher the intercultural contact, the more polyculturalism value of polyculturalism was meaningful. This might contribute to the hybridity (Bhabha, 1994) in some of the visual icons.

There is a constant attempt to make sense of the postcolonial past of Southeast Asia, especially displayed in a series of works by three Southeast Asian artists in reimagining colonial Southeast Asia. The Indonesian of the group, Agan Harahap, created a series of photograph editing where, instead of interacting with "the grand narratives of colonialism, the colonial gaze, race and power relations", focused on vernacular and/or the everyday of past colonial society in the Dutch East Indies (Supartono & Moschovi, 2020). This can be seen as a step towards the discourse and discussion of the country's colonial past, though not quite yet as a whole.

It is also important to notice that colonialism still has a real political impact in Indonesia, whilst not exclusively in Yogya. The example for this being a case of *eigendom* land—land under colonial state management rights—in Surabaya and how it relates with the Basic Principles of Agrarian Law (BAL) enforcement. There has been an ongoing conflict about it, because the BAL's enactment, that regulated land tenure and ownership independently, "was a milestone in the autonomy of postcolonial Indonesia" (Sukaryanto, 2017).

The fact that for about four years since Indonesia declared its independence on 17 August 1945, the colonial power never truly left until 29 December 1949, created a strong sense of opposition towards colonialism. In a reflection piece of the several years he spent on his teenage years in Indonesia in the 50s as the son of John Reid, a New Zealand Representation of Economic Council for Asia and the Far East (ECAFE), Reid (2019) quoted an early publication from Ministry of Information, where an introduction by Roeslan Abdulgani, a nationalist intellectual, hoped that the publication "may contribute to 'the realisation that colonialism in Asia is an affront, never to be suffered again'".

Difference & Gap Fulfilling

The purpose of this research, in a grand scheme of things, is to understand Indonesia better, for over ninety percent of research made about Indonesia was done outside Indonesia and perhaps by non-Indonesian in large numbers, which makes Indonesia "a country that does not understand itself well" (Carey 2014).

Visual based has been becoming more and more relevant, with the rising of visual based media such as TikTok (Ceci, 2022). On top of that, there's a human tendency to absorb information visually, since "half of the human brain is directly or indirectly devoted to processing visual information", (Romih, 2016). Therefore, more visual based research needs to be done, especially in relation to

postcolonialism.

Colonialism is still an uncomfortable and challenging topic to be discussed in Indonesia, even in the academia at large, though things have changed for the past five years or so. Author's initial postcolonialism research has a similar nature, with its object being visual media featuring largely Caucasian people in a shopping mall–boasted to be a business by the locals and emphasising local culture–in Yogya (Magistra 2019).

In this journal, the three iconic visual that most Indonesians associate deeply with Yogya, will be looked into in relation to its colonial past, whether historically or visually.

Methodology

The icons decided as very Yogya ones were analysed visually in relation to the post-colonial theories. At this point, the analysis might be both textual and contextual. Data collection was done through library research through documents and journals. Analysis in this research used historical tracing and visual similarities. With simplicity and introductory nature in mind, the analysis would be aimed to be as succinct as possible.

Results and Discussion

Icon 1: Tugu Yogyakarta

Shortened as Tugu, this tower structure stands 15 metres tall in the heart of the city. Many people thought of Tugu as a longstanding relic of the city, something wholly belonging to Yogya, probably built by one of the previous sultan (Yogya sultanate is currently on its tenth sultan). When, in reality, the "current" monument was designed by a Dutch man.

(Source: factsofindonesia.com)

According to Kraton's official website, the monument was built a year after the city's establishment in 1756. An 1867 volcanic earthquake destroyed what was the original 25 metres tower. The monument was rebuilt in 1889 with a Dutch man named YPF Van Brussel, an irrigation officer, as its architect (kratonjogja.id, 2018). It isn't clear as to why there was no objection on the change. This is perhaps what Bhabha (1994) would identify as mimicry, the assimilation to other forms in order to avoid danger.

Below is a graphics made by a user named Come to Jogja at Flickr, where they illustrate both the original monument and the one designed by a Dutch man (Come to Jogja at Flickr 2021), pictured below.

The comparison of the original Tugu monument to
the current one. (Source: Come to Jogja at Flickr)

The monument's original shape is a cylinder topped with a ball. The shape represented a Javanese philosophy where not only that the king is united with its people, but also with the Almighty Creator. The sphere was also used as a point of view for the king's meditation session in the palace, because the obelisk stands in a straight line between the palace and the top of the Merapi Volcano.

However, in 2015, an area with the original shape of the monument was built, complete with the miniature of the other important landmarks of Yogyakarta (kratonjogja.id 2018). One can say that this is a great move from the local government regarding claiming a cultural symbol from the past. The current obelisk with a colonial past was not simply destroyed, but it is allowed to be where it is, while the history of the original Tugu is easily accessible.

The site with the original monument can be seen in the background.
(Source: factsofindonesia.com)

Icon 2: The Crest

The coat of arms has a history dated back as far as the twelfth century in Europe. It became hereditary at the time of King Richard I's Third Crusade (1189-1192). What follows in modern Arab World nation states post- World War I and decolonised sub-saharan Africa is the spread and usage of their own coat of arms with their own patterns and philosophy. Japan also has a similar culture with their *mon*.

The royal coat of arms of the Sultanate of Yogyakarta is called *Praja Cihn*a. It is made of elements of great philosophical meaning. The Javanese letter on the centre of the coat of arms is an acronym for the title of the king, "ha" and "ba" for Hamengku Buwana. Red is the colour of "courage and vigilance to value the truth" while gold stands for majesties. (Want to Explore Yogyakarta? Learn these First - Indonesia Travel, n.d.)

It is unknown when the royal coat of arms was first designed and then used. Was it back when the current ruling royal house began in 1755? It is also unknown whether the royal coat of arms' existence is influenced by the residing colonial power in the sultanate. It is now an important part of Yogyakarta's culture, for it is considered sacred (Ratnasari, 2018).

Icon 3: The "Malioboro" Lamp

A popular thing locals usually do when they visit Jalan Malioboro is to take a photo or selfie of the pole with the street name. This phenomenon can be seen by simply browsing the "Jalan Malioboro" location on social media such as Instagram, as well as photographs on Google Image on the very street.

The pole—the most famous one being the one on the north part of the infamous street—adapted a style used by the streetlamps observed in the area, is perhaps taking inspiration and/ or

was made alongside the growth of electricity around the globe.

The reason for this is the design has some resemblance with, for example, street lights in Ferdinand VII (1784-1833) style, not too far from the Royal Palace of Aranjuez in Spain. It is quite interesting how the pole and its style, no doubt created back in the colonial era of the city, continues to not only stay and become a part of the famous arcade, but evolved into another form. In this case, it is the infamous street sign.

The 'classic' streetlamp of Malioboro Street (right) and the streetlamp from Royal Palace of Aranjuez in Spain (below). (Photograph source: user Gryffindor at Wikipedia and user Ángel Serrano Sánchez de León also at Wikipedia.)

(Photograph source: user Gryffindor at Wikipedia and
user Ángel Serrano Sánchez de León also at Wikipedia.)

Discussion

Because of the nature of Indonesian postcolonial state, there is an understandably high level of unconsciousness on its postcolonial effect. There is little awareness of how much the country—and city's—postcolonial past is still affecting the present, especially visually.

Of the Assessed Icons

With Tugu, the change made on size and design can be read as the erasure of Yogya's and sultanate culture, from a design symbolising unity and harmony to a monument built not even by an architecture but by an irrigation staff. Is it possible that it was done by the colonial government at the time and replaced it with one designed by a Dutch architect to pry the people's loyalty to the king (kratonjogja.id, 2018; Setiya, n.d.). This can be seen as a negative thing.

With the Malioboro Street's lamp, the "claiming" done "naturally" as time progresses—where it's simply widely accepted that that lamp design is unique and/or particular to the infamous street— might be an act of hybridity. This only falls to tourists with no context of European gas lamps. The "claiming", however, can be seen as a positive thing.

As for the royal crest, it's still not clear enough whether it's necessarily a positive or negative thing for the culture at large. It helps signify the Kraton, of course, but the discussion as to what colonial legacy should be kept and what should be discarded will supposedly continue. Another thing that can be taken from the royal crest assessment is the lack of clear and accessible history of the crest, despite its immense public popularity. This phenomenon might be part of the postcolonial effect in itself.

It's also interesting to think from the perspective of—as the author heard from her postcolonialism class in Gadjah Mada University's postgraduate class in cultural and media studies major—the supposed coloniser, as it can be argued that the reason why colonial buildings still stand strong to this day, almost a century later, is because the colonial power never planned to leave.

As intended, their effect is still widely felt and continue affecting modern Indonesia.

Conclusion

The research found that, even in the centre of Javanese culture, these icons have been deemed to be purely of the local culture, despite its clear colonial influence or even creation. It is possible that this is an example of positive culturalism (Bernardo et al., 2019). To most locals with no historical or visual knowledge of these icons, the result of this research might seem surprising and new; to understand how much present and past are intertwined this way.

Is this the nature of everything in Yogya, and, at large, Indonesia, because of its past? More research can be done in this regard, considering the long tail of colonial effect is Indonesia's lack of understanding of itself (Carey, 2014).

As a part of Indonesia's new generation's engagements with its past (Sastramidjaja, 2014) the author has used postcolonialism to observe traces of its effect in Yogyakarta's visual icons. It is with great hope that this type of research opens discussion about postcolonialism in visual and present

nature, beside bringing both personal and communal awareness of the past that hid behind the plain sight. There might be a connection between its visual icons, postcolonialism, the occurring transformation (Fisher Onar et al., 2014), and its tourism side (Wang & Law, 2017).

Regardless, it is a step in understanding where Indonesia was, currently is, and will be in the future..

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Mobile Photo Editing Apps and Cultural Identity: Implications for Filipino Youth

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Absract

This research explores the impact of mobile photo editing apps on the cultural identity of Filipino youth. It investigates the popularity of these apps and their influence on beauty standards, questioning whether they consolidate or diminish Filipino national identity. By examining the potential development of a colonial mentality and the role of these apps in promoting colonial ideologies, the study highlights the implications of altered images on cultural identity.

Drawing on concepts of cultural imperialism, identity formation, and renowned scholars like Frantz Fanon, Benedict Anderson, and Eugenia Siapera, the research reveals the consequences of embracing edited images that modify facial features and skin color. It suggests that widespread use of these apps may erode the sense of national identity as users conform to standardized, globally influenced appearances.

This study contributes to the discourse on the evolving relationship between technology, media, and cultural identity. It advocates for a renewed appreciation of Filipino national identity and encourages the youth to embrace their natural features, fostering the development of a proud and authentic national identity.

By examining the cultural implications of mobile photo editing apps, this research aims to raise awareness and promote a critical understanding of the impact of technology on cultural identity formation.

Keywords: Mobile photo editing apps, Cultural identity, Filipino youth, Colonial mentality, Beauty standards

Selfie Culture and Identity

The Philippines gained global attention in 2014 when TIME Magazine crowned it the "Selfie Capital of the World." Evidently, the country makes a significant contribution to the estimated count of nearly one hundred million daily selfies taken worldwide. The proliferation of photography and selfie culture has also catalyzed the exponential growth of mobile applications centered around

image enhancement. Notable names in this realm include VSCO, Adobe Lightroom, and Snapseed, among others.

These applications empower users to augment photo quality by manipulating exposure, contrast, sharpness, color balance, and employing various filters. Additionally, there's a surge in applications tailored for facial enhancement, catering to users who prefer to refine their facial features rather than adopting professional-level edits.

This surge in mobile application usage, particularly in the realm of photo enhancement, has ushered in a new era of image manipulation. A prime example is Facetune, a widely popular application released in 2013. Facetune enables users to not only refine the overall aesthetics of an image but also to alter specific aspects like skin tone, blemishes, and even facial proportions. The result is a seemingly flawless appearance that can be effortlessly shared on social media platforms.

Another notable contender in the field is FaceApp, leveraging advanced artificial intelligence to redefine photo editing. Its founder and CEO, Yaroslav Goncharov, describes the application's unique capability to transform faces realistically through neural networks. Unlike traditional filters, FaceApp has the ability to modify expressions, genders, ages, and overall attractiveness, offering a more sophisticated level of photo manipulation.

The proliferation of these editing tools raises intriguing questions, particularly for a nation like the Philippines where these applications enjoy immense popularity and usage. Can photo editing apps be considered a form of cultural ideological state apparatus (ISA), subtly shaping societal beliefs? Do these apps function as conduits of cultural imperialism, disseminating dominant norms of beauty and identity? Moreover, do photo editing apps either consolidate or diminish the Filipino national identity, particularly among the youth?

This paper aims to examine media's influence on user perspectives and the interplay within a nation's evolving identity. This also seeks to unveil the complex web of factors shaping the contemporary Filipino identity. While the concept of Filipino identity remains elusive, this study aims to contribute to a deeper comprehension of its nuances and potentially shape its ongoing formation.

Technology, Identity, and New Media

The pioneering thoughts of Michel Foucault (qtd. in Siapera 239), offer insight into how technology, akin to innovation, propels a continuous development of the self towards identity formation. Yet, these changes aren't always driven by conscious intent, echoing Foucault's assertion that shifts often unfold unintentionally. Such identities, therefore, emerge devoid of personal liberty or free will.

Building on this premise, Anthony Giddens extends the notion of identity as a dynamic and ever-evolving construct, influenced by the individual (qtd. in Siapera 239). This dynamic construct, however, operates within certain constraints. Paraphrasing Marx in the book, people make their own identity but not out of their choice; rather, they fashion it "under the given and inherited circumstances with which they are directly confronted" (qtd. in Siapera 239). The self is a result of the specific socio-historical position of the person, and the technologies available around them.

This malleable identity extends beyond the personal to the social realm. Giddens' perspective underscores how identity's contours are deeply interwoven with one's socio-historical context and the technological advancements of their era. The rise of new media, however, has facilitated new forms of self-fashioning nurtured by the digital arena. Notably, these transformations might arise from a fear of marginalization (Siapera 238), an element intertwined with the concept of colonial mentality, emblematic of cultural imperialism.

At the core of this discussion stand photo-enhancing mobile applications such as Facetune and FaceApp. These apps, originating from foreign companies, offer users the power to modify their appearances. Yet, beneath the surface of harmless retouching lies a possibly more complex agenda. The products, ostensibly personal tools, bear implicit messages. Drawing from Žižek's perspective, products encapsulate ideologies (96), rendering photo enhancement apps not just editing tools but vehicles for the dissemination of a colonial ideology.

Through these apps, users can virtually adopt features reminiscent of colonizers, seeding aspirations for transformation. This tactic resonates with the strategy of offering free samples to attract potential consumers. Users engage with these apps without financial investment, savoring an enhanced identity before making a choice. This engagement parallels the offer of an idealized identity, enticing users to adopt the colonial mindset embedded in the app's design.

This pursuit of the ideal, however, is often driven by external pressures. Social media platforms demand active engagement for visibility and relevance. Descartes' philosophical assertion—"I think, therefore I am"—takes on a new dimension in the digital age, where one's social media presence validates existence. As proposed by Couldry (qtd. in Siapera 246), presencing sustains the public sphere, heightening the need to be present online. This pressure propels users to strategically post, vying for visibility and popularity.

This pressure to conform, combined with the convenience of editing, reshapes our perception of identity. With the frequent use of photo enhancement apps, a distorted version of reality can emerge. The boundary between media portrayal and actual reality blurs, potentially leading to disillusionment with the tangible world. This disconnect cultivates aspirations to align with media-defined standards, deepening colonial mentality.

Photo Editing Apps, Colonial Mentality, and Pop Culture

The advent of photo editing mobile applications, such as Facetune and FaceApp, has ushered in an era of heightened image alteration, particularly focusing on skin color and facial features. It's important to recognize that prolonged exposure to such manipulated images might engender the cultivation or deepening of colonial mentality, especially in regions with a history of prolonged colonization like the Philippines. Colonial mentality manifests as a sense of cultural inferiority among individuals who have undergone colonization, fostering a belief in the inherent superiority of the colonizers.

This phenomenon has a striking parallel in Frantz Fanon's observations in *The Wretched of the Earth* (1963), where he elucidates how colonization instills alienation within individuals, distancing them from their own culture. Fanon's discourse draws upon the case of Algeria, illustrating how the

French, through ideological manipulation, successfully reshaped Algerian identity to mirror Western ideals (222). This transformative process led Algerians to perceive their own culture as inadequate and aspire to Western norms.

The Philippine experience echoes these dynamics, as centuries of colonization left an indelible imprint on the psyche of its people. The legacy of colonial rule, combined with the pervasive reach of contemporary media, has led Filipinos to internalize Western beauty standards, exemplified by fair skin, sharp noses, and unblemished complexions. The preference for such attributes can be traced back to colonial subjugation and the enduring veneration of icons resembling colonizers in the country's predominantly Catholic culture. This complex interplay of historical factors has created a cultural predisposition towards favoring Western features.

Of particular concern is the rising popularity of skin-whitening products, reflecting the deeply ingrained aspiration for lighter skin. This aspiration, historically present among the upper class, has been perpetuated by print media, further amplified by the accessibility of photo enhancement apps. These apps have streamlined the process of skin alteration, leading to instant transformations that bypass the need for prolonged product use. Paradoxically, rather than diminishing the demand for whitening products, these apps often intensify the desire for such alterations.

The act of altering one's skin color can be interpreted metaphorically, reflecting a departure from one's true identity and an embrace of a manufactured one. The act of enhancement inherently implies that the authentic self is insufficient, while the outcome—a resemblance to colonizers—holds greater value. This illustrates the power dynamics at play, with the allure of resembling the colonial masters enhancing one's sense of belonging to the dominant culture.

Although colonial rule has officially ended in the Philippines, the lingering impact of colonization persists. The influence of Western media, particularly prevalent in social media platforms, perpetuates the aspiration to assimilate into the dominant culture. The accessibility of these platforms fosters a virtual sense of connectedness to a global community, ultimately reinforcing this aspiration to conform. This virtual community, while imagined in the sense that users may never physically meet, plays a significant role in shaping individuals' perceptions and sense of belonging.

In this context, social media acts as a conduit for the cultivation of both communal and national identities. Benedict Anderson's concept of "imagined communities" takes on new dimensions in the digital age, where individuals across geographical boundaries can forge connections and collectively imagine themselves as part of a larger entity. Social media's pervasive presence creates a political space that intensifies this sense of belonging, often leading to a sense of oneness and shared identity among participants (6).

The interaction within these online communities reinforces these notions, with likes, comments, and shares providing a tangible affirmation of one's belonging. The medium's inherent visual nature, enhanced by high-quality images, allows for better alignment with media-defined standards. This alignment subtly reinforces colonial mentality, as users continually tailor their appearance to meet these standards, inadvertently perpetuating the legacy of colonial influence.

From a postcolonial perspective, it's evident that social media has become an arena for the

propagation of cultural imperialism. These platforms, once considered spaces for personal expression, have evolved into channels for disseminating dominant ideologies. Pop culture, a seemingly innocuous facet of contemporary life, has historically been utilized by colonizers to manipulate public perception. This manipulation occurs through media channels that appear neutral but are inherently charged with ideology.

Lumbera's insight into the Spanish colonization of the Philippines underscores this point. In his essay "Politics of Pop Culture" published in *Revaluation: Essays on Philippine Literature, Cinema, and Popular* (1984) he highlights how the introduction of popular forms of communication, such as pasyon and sinakulo, facilitated the acceptance and spread of colonial ideals under the guise of cultural conversion (154). Similarly, today's social media platforms, enriched with visual content, play a pivotal role in shaping perceptions and perpetuating colonial ideals. The seemingly innocent act of editing photos aligns with this narrative, enabling the reconfiguration of individual and collective identities to mirror the colonizers.

The intersection of photo editing apps, colonial mentality, and pop culture unveils a nuanced landscape of identity transformation. The power dynamics established through centuries of colonization are perpetuated by the accessibility and influence of contemporary media. Social media platforms, operating as virtual political spaces, exert a profound impact on the formation of communal and national identities. The fluidity of identity in these digital realms allows individuals to connect across borders, while also fostering the inadvertent perpetuation of colonial ideologies. The evolving role of pop culture and social media necessitates a critical examination of how they continue to influence and reshape societal perceptions, ultimately impacting the trajectory of cultural identity.

Navigating Self-Transformation in the Age of Technology

The notion of self-evolution, as postulated by Foucault, delves into the transformative power of individuals over their bodies, thoughts, and conduct to attain personal ideals (Siapera 243). This process, however, is not a linear journey; it comprises a series of enhancements culminating in happiness and contentment. In the contemporary technological era, the realization of these aspirations has been expedited, often just a few clicks away. Yet, this transformation isn't the ultimate goal; it may inadvertently foster more profound aspirations—like aspiring to emulate colonial powers, yearning to depart from one's homeland, or deeming one's immediate surroundings as inferior.

Guy Debord's 1967 observation of a "society of the spectacle" emphasizes the saturation of images consumed by individuals, but the current digital landscape exceeds this abundance manifold. Filipinos, known for their significant online presence, spend an average of 9 hours daily on the internet, immersing themselves in an incessant stream of images. This relentless exposure inevitably influences individuals and contributes to the cultivation of societal perceptions.

However, it's important to recognize that despite the prevalence of colonial mentality, the sense of belonging within imagined communities is increasingly challenged by shifting trends. The very nature of trends implies transience; what's fashionable today may lose its allure tomorrow. The emergence of a "no filter" image culture—one that embraces natural appearances and imperfections—reflects an evolving trend. This constant recalibration of identity under the sway of

technology and trends can generate confusion and, ultimately, erode not only national identity but also individual sense of self.

Colonial mentality, as experienced historically, may stem from the masses' lack of agency against overpowering products they're compelled to consume due to relentless exposure. This lack of choice and overexposure, combined with the resources employed to flood the digital realm with content and applications, perpetuates the cycle. However, this cycle could potentially be countered if the Philippines directs resources and efforts towards fostering a distinct national identity. Examples like China's Mein app demonstrate that such endeavors are feasible, offering a platform for citizens to engage with their culture and heritage through technology.

The issue of national identity, particularly Filipino identity, remains a complex question. Nonetheless, it's evident that the younger generation is at risk of losing their identity before they even discover it. The aspiration is to witness a resurgence of Filipino pride, captured in unfiltered selfies that celebrate their unique cultural essence. In this digital age, the journey towards preserving and asserting national identity requires critical examination and intentional action.

Conclusion

In an era defined by the intersection of technology and self-perception, the Filipino youth find themselves at the crossroads of a dynamic cultural landscape. The intricate relationship between selfie culture, identity, and technology not only shapes their self-expression but also holds the potential to redefine the trajectory of the nation's collective identity. As the digital age continues to unfold, the Filipino youth emerge as both the architects and subjects of a narrative that intertwines personal aspirations with societal influences.

In a world dominated by images, the allure of photo enhancement applications presents a paradox for the Filipino youth. These tools offer the promise of self-transformation and expression, yet they also tread the delicate line between personal empowerment and the perpetuation of historical ideals. The desire for self-identity, once shaped primarily by family and community, now contends with the influence of global media and beauty standards.

The impact of colonial mentality, etched deeply into the fabric of Filipino history, continues to shape the way the youth perceive themselves. The echoes of colonization resonate through preferences for lighter skin and Westernized features. However, this is not a story of resignation; it is a story of emerging consciousness. The Filipino youth, fueled by connectivity and knowledge, possess the agency to rewrite the script of their identity. Through critical engagement with media, they can discern between personal choices and external pressures, between self-acceptance and the pull of conformity.

As the world witnesses the Filipino youth navigating the landscape of technology-driven self-expression, it becomes evident that their choices are not just personal but hold broader implications. The future of the Filipino national identity is woven into their individual stories. By fostering critical media literacy, embracing their roots, and championing a narrative of inclusivity, they have the potential to redefine Filipino identity for generations to come. The journey is nuanced, requiring introspection, resilience, and a conscious embrace of a narrative that celebrates the beauty of diversity and the authenticity of the self. In a world saturated with images, the Filipino youth stand

as trailblazers in crafting an identity that is as unique and diverse as the archipelago they call home.

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Part of Your (Globalized) World:
The Interplay of Gender and Beauty Standard in the Animated versus Live-Action of Disney's
The Little Mermaid

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Absract

Disney's animated version of The Little Mermaid (1989) has long been a popular film for viewers around the world, with the apple-red haired and white-skinned Ariel singing behind the backdrop of a crashing wave. However, as the 21st century globalization advances and as Disney gains more international viewers, the company released its live-action version in 2023, casting a black actress to play Ariel. As a result, the latest version of Ariel receives praise for inclusivity of representation and controversy surrounding the beauty standard at the same time as the well-known mermaid Disney princess. Thus, the aim of this study is to analyze the influence of 21st century globalization on the interplay of gender and beauty standards in the classic animation versus live-action version of Disney's The Little Mermaid (1989 and 2023). The two research questions proposed are: how is gender/beauty-standard interplay presented in the animated versus live-action version of Disney's The Little Mermaid in 1989 and 2023 ? (1); and, how does 21st century globalization influence the progression of Disney's interplay of gender and beauty standards in the animated versus live-action version of Disney's The Little Mermaid in 1989 and 2023 (2)? Therefore, these two questions function as a guide to explore the future results and discussion of this study in the light of intersectional feminism.

Keywords: *Beauty standard, Disney, gender, intersectional feminism, The Little Mermaid*

Introduction

Disney has been a favorite brand of entertainment for kids for all ages, especially for young girls who love to watch Disney princesses – from the classic era, such as Snow white, until the contemporary era today, such as Merida from *Brave* and Elsa from *Frozen.* From its films, Disney has gained a wide international audience as a multibillion-dollar company. It is not only caused by Disney's never-ending creative storylines, but also how Disney displays strategic marketing to women all around the globe through its progressive representation of female characters on screen, parallel to the movement of the four waves of feminism as shown by the research done by Schiele et al. (2020) which conducted a thorough thematic analysis of Disney's marketing strategy to female customers from 17 films released by Disney and Pixar from 1989 until 2018 which feature female lead characters. Schiele et al. (2020) conclude that Disney's success from these 17 films is greatly

supported by fact that all of them presents the theme of breaking traditional gender boundaries synonymous with women's growing agency today (p.5), such as transcending patriarchal expectations, rebelling against domestication, using masculine attributes and characteristics, and redefining the meaning of true love. Inclusivity too, is one of the most obvious personal branding shown by Disney films today. Gaining positive feedback and stirring controversies, more diverse characters are featured from different racial backgrounds such as Moana, and queer characters are subtly featured as well such as Elsa, who is coded and represented as a queer trying to fit in the society (Brown, 2021). Inclusivity in terms of racial background and women's beauty standard is also shown by Disney's latest remake film of the live-action version of The Little Mermaid released in 2023.

The animated version of The Little Mermaid (1989) has long been a popular classic Disney princess with the apple-red haired and white-skinned Ariel singing behind the backdrop of a crashing wave; however, as Disney gains more international viewers, the company released its live-action version casting Halle Bailey, a black RnB singer to play Ariel. As a result, the latest version of Ariel receives praise for inclusivity of representation and controversy surrounding the beauty standard at the same time as the well-known mermaid Disney princess. Disney's decision to cast a black actress to play Ariel is a significant move towards a greater inclusivity, underscored by the fact that most Disney princesses is Caucasian and only one is of an African-American descent shown by Princess Tiana and only 4 out of 14 Disney Princesses are characterized by non-pale skin (Silalahi et al., 2023, p. 183). This bold move is also an attempt to deconstruct the Western society's beauty standard based on fair skin and thin, curvy appearance resembling Marilyn Monroe which resonates with the early ranks of Disney Princesses such as Snow White, Cinderella, and Aurora; yet, to alter the global viewers' perception of the classic Disney princess' beauty standard such as Ariel's comes with complexity since beauty standard deals with how the society constructs and determines the illusion of whether or not an individual looks attractive from their race, skin tone, hair color and length, hairstyle, and physical appearance (Silalahi et al., 2023, p. 178). In other words, shifting the Disney viewers' perception of beauty standards is not something easy to do.

Disney received a variety of reactions surrounding their decision to pick the 19-year old Halle Bailey as the first black actress to play the live action adaptation of a Disney princess movie who qualifies as a "rare combination of spirit, heart, youth, innocence, and substance — plus a glorious singing voice" according to Rob Marshall, the film director (Chiu, 2019). Those who disagree with Disney's decision produces the hashtag #NotMyAriel and #NotMyMermaid, some protesting seemingly racist tweets that the projected cast does not represent the Ariel they know nor making the classics any better. Yet, the public backlash Disney received is backed up by approvals from entertainment icons such as Mariah Carey and even the original-animated-Ariel voice actress Jodi Benson who remarked that the character's spirit is what matters, that "the most important thing for a film is to be able to tell a story. We need to be storytellers, no matter what we look like on the outside" (Chiu, 2019).

Departing from the context of 21st century globalization of film industry, Mitkus and Nedzinskaite-Mitke (2016) contends that the global film industry today is key to a nation's economic growth, not only opening opportunities to work in entertainment industry but also gives significant contribution to other economic sectors since filmmaking process involves services such of transport, food, clothing, cinematic equipments, and more (p.66). On top of that, films today act as educational tools to bring into light current socio-cultural and historical issues which resonate with the viewers,

hence explaining the changes Disney made in the live-action version of The Little Mermaid. This is in line with what Kurnicki (2023) explain about the impact of globalization which is a complex geo-political, geo-economic, geo-cultural phenomenon which influences all aspects of life in a negative and positive way simultaneously, transcending traditional borders of society and culture (Kurnicki, 2023, p. 2). Still connected with the 21st century globalization of film industry, Kennedy-Karpat (2020) notes that film adaptation and nostalgia deals with reflective nostalgia, where alterations in films are given space in pursuit of a specific mission to reflect from its past lesson, such as particular biases – instead of reconstructing what has been, as done by restorative nostalgia (Kennedy Karpat, 2020, p.3, 5). This is what has been done by Disney for a greater inclusive reach in a globalized entertainment industry.

To observe this global phenomenon, an intersectional feminist approach is employed to analyze how globalization gives a significant impact to the interplay of gender and beauty standards in the live-action version of The Little Mermaid. Intersectional feminism offers a suitable framework since it highlights the intersecting oppression which women face, especially for women of color such as black women, Chicana, and Latina. Departing from Crenshaw's association with the intersecting oppression of race and gender which black women struggle with (different from white feminism), intersectional feminism offers the term 'representational intersectionality' to underscore the racist and sexist stereotypes women of color receive through mediums such as films (Carastathis, 2014, p. 307; Barthold et al., 2022). This instance is visible in the research done by Barthold et al. (2022) which examines the female characters' intersecting oppression by relating it with the colonial regime sustained by Eurocentric / white cultural hegemony seen in the films of *Fatima* (2015) and *Bread and Roses* (2000). Intersectional feminism claims that multiple oppression experienced by women of color are interwoven and happens at the same time (Carastathis, 2014, p. 307) – hence, facilitating how gender and beauty standard in the animated and live-action version of *The Little Mermaid* has evolve in today's globalized world.

Moreover, several related studies are useful to build the argument of this research. The first related study is conducted by Beatrice Frasl (2018) which analyzes how the animated version of *The Little Mermaid* is a postfeminist work in pop culture. The second study is done by Zalfa Melanie Putri (2023)**,** discussing the comparison of the animated versus live action of *The Little Mermaid*, generally noting the major changes made in the live-action film such as the cast, incorporation of new songs, and visuals of Ariel's sisters. The third study is titled "Gender Politics in the Projection of 'Disney' Villains" written by Tania Sharmin and Sanyat Sattar (2018), investigating the unequal projection of Disney villains when it comes to gender roles – for example, how Ursula's appearance and theatrical actions destabilizes Disney's ultra-feminine and ultra-masculine prince and princesses. Still revolving around Disney villains, Natalie S. Wellman (2020) examines Disney's portrayal on women, specifically on the female villains and princesses from 8 Disney films; for instance in terms of agency, princesses tend to have sidekicks while female villains are independent most of the time. The last study written by Murtiningrum et al. (2023) highlights how Disney films shapes the idea of femininity and that Disney still needs to make an extra effort to fix the bifurcating gap between the binary-opposition of women's portrayal represented by the Disney princesses versus the villains. Drawing conclusions from the wealth of related studies, there has been few discussions on how globalization influences the remake of Disney's *The Little Mermaid* in regards to gender and beauty-standard relations. Therefore, this research hopes to give a fresh contribution to the academic research on Disney films by analyzing the impact of 21st-century globalization on the interplay of gender and beauty standards in Disney's classic animated version of The Little Mermaid (1989) compared to the

2023 live-action adaptation, exploring these dynamics through the lens of intersectional feminism. Therefore, this research proposes two research questions: how gender/beauty-standard interplay is presented in the animated versus live-action version of Disney's The Little Mermaid in 1989 and 2023 (1); and, how the 21st-century globalization influences the progression of Disney's interplay of gender and beauty standards in the animated versus live-action version of Disney's The Little Mermaid in 1989 and 2023 (2).

Methodology

This research is qualitative by nature, where it does not depend on quantitative way of measuring something nor statistical analysis and is generally utilized to analyze how a phenomenon is formulated (Hamilton & Finley, 2019). In addition, this research also incorporates purposive sampling to carry out the analysis process. According to Denieffe (2020), purposive sampling selects items displaying similarities qualified to the research requirements, yet also take into account differences as well found in the field. Hence, the data is collected through selections of relevant scenes and materials for both films by also enriching it with analysis of critical reviews and other articles.

Through the approach of intersectional feminism which gives a platform to highlight deconstruction and inclusivity in terms of gender and beauty standards relation, there are several steps done in order to unlock the research questions. First, a comparison of the major and supporting female characters in the animated (1989) versus live-action (2023) version of *The Little Mermaid* is presented; simultaneously, the results are connected with the relationship of gender and critical reviews of Disney's evolution and beauty standards. The characters analyzed are Ariel, Ursula, and Ariel's sisters. Secondly, the findings in the previous research question are discussed in the light of intersectional feminism and its connection with the influence of 21st-century globalization.

Results and Discussion

Table 1

Category	Result 1	Result 2
Gender and Beauty Standards in the 1989 Animated Version versus the 2023 Live-Action Version	Significant alterations are done to the appearance of Ariel, Ursula, and Ariel's sisters.	Ariel's agency comes hand in hand with her action of defying Disney's gender stereotypes in order to redefine the global beauty standard.
The 21st-Century Globalization Influence on the Progression of Disney's Interplay of Gender and Beauty Standards through Intersectional Feminist Lens	Capital is undeniably one of the most influencing factors for Disney to re-consider the connection of the classic Disney portrayal of gender roles with the 21st century globalized beauty standard.	Ariel's triumph over this multi-layered, intersecting struggle implicitly 'won' a ticket for the Divine-inspired Ursula and her diverse-casted sisters to be acknowledged in the 21st century Disney screens when the 2023 narrative of Ariel is observed from the lens of intersectional feminism. Yet, it also functions as a symbolic, cultural, and economic capital in cinematic production and distribution.

Gender and Beauty Standards in the 1989 Animated Version versus the 2023 Live-

Action Version

This part discusses the gender and beauty standards found in the 1989 animated version versus 2023 live-action version covering Ariel as the protagonist, Ursula as the antagonist, and Ariel's sisters as supporting characters. Through this film, Disney makes an effort to change it by involving a more diverse cast representing women from all over the world, indirectly implying that the mermaids signify women living on or near the seven continents, and underscoring Ursula's inspired looks from Divine the drag queen. In presenting the definition of the visible 'beauty standards' in both of the films, this research recalls the operational framework of Silalahi et al. (2023) to describe its criteria, namely: race, skin tone, hair color, hair length, hair style, and physical appearance. However this research will use 'looks' instead of 'physical appearance' to describe the outfits assigned to each character and add another criteria which is 'body type' (for instance, whether the body is thin or voluptuous).

To begin with, the animated Ariel voiced by Jodi Benson is a white mermaid with ivory skin, loose waist-long electric red hair with a thin body. Some of her notable looks are her everyday outfit under the sea of wearing a purple seashell bra and followed by a green fishtail. Meanwhile on land, she wears 2 outfits. The first is the pink gown, with a pearl clip to part the sides of hair, complemented by pearl earrings, low round collar, puffy sleeves followed by straight sleeves; meanwhile the lower part of the ball gown is parted like a curtain in the middle, revealing a lighter pink fabric beneath. The second outfit on land is much more casual, which is a white-blue dress. She wears a baby blue ribbon for half-up-half-down hairstyle, a plain white shirt layered by a dark blue corset followed by an aqua blue flowy skirt; at the same time a pair of dark blue pumps with thick heels wraps her feet.

Meanwhile, since the live-action version of Ariel played by Halle Bailey is the guardian of Carinae Sea, she is characterized by a Carribean-like appearance with brown skin, loosely braided ginger waist-length hair. Her outfit under the sea differs slightly from the animated version, where she wears a body-fit purple scaly-sparkly outfit covering her chest. According to the costume designer Colleen Atwood in the online article from *harperbazaar.com* titled "Inside the Surreal Costuming of the Little Mermaid", the mermaid's seashell bra is replaced by something else which enables the viewers to connect and be a part of Ariel's world – in this case, an outfit with textures of a fish's scales which fits better than seashells (Plummer, 2023). For her looks on land, interestingly Ariel's dress combines the two outfits the animated Ariel wore. Halle wears a baby blue 2 in 1 dress-gown, with collar and sleeves adapted from the structure of animated Ariel's pink dress with puffy sleeves at the lower end of arm followed by corset-like torso and tulle lower part of dress ; the torso and lower part of the dress adapted the structure of animated Ariel's casual blue dress. To complete the 'Carribean' look, a pink headband is added and later in the film Ariel wears a pair of brown leather sandals.

Next, moving on to Ursula, the animated character's looks are not modified as much as Ariel and her sisters. In the 1989 version voiced by Pat Caroll, Ursula is a white woman with lavender-ivory skin with white ear-length pixie cut hair and voluptuous body. She is dressed in black corset-like top covering chest and waist-down connected to her black tentacles; later she wears a yellow shell necklace containing Ariel's voice. The 2023 version of Ursula played by Melissa McCarthy does not experience any major alterations in terms of appearance, except her outfit glitters with additional black tight sleeves, recalling the figure of Divine the drag queen, who inspires the making of Ursula since the animated production (Vermaak-Griessel, 2022).

Ursula also disguises herself in the human form of Vanessa as the 'fake' Ariel whom Prince Eric is searching for. In the two versions of the film, Vanessa is casted by white (voice) actresses. In the animation, before her necklace breaks, she was voiced by Jodi Benson and later Pat Caroll after the accessory's destruction. In addition, one of the scenes worth highlighting is the fact that the 1989 Vanessa is dressed in white while singing maliciously in front of the dressing room mirror; meanwhile the 2023 version sings in black dress – where the color black generally presents a negative connotation such as evil and death. Hence, out of curiosity, one may question why the 2023 Vanessa played by Jessica Alexander is not an exact 'doppelganger' of the 'Caribbean'-looking Ariel , like it is in the cartoon, where both 'Ariels' possess the same color of skin and similar character of loose wavy hair. Is it because Disney is trying to deconstruct how colored Princesses have been marginalized for a significant period of time since Snow White, through the portrayal of a white antagonist trying chasing after a colored protagonist? If yes, then Disney has displayed a significant effort to deliver its message for inclusivity of beauty standards in the 21st century to reach a wider target of audience.

Besides Ariel, major transformations of appearance are greatly seen in the figures of Ariel's sisters. In the animated version in 1989 and 2008 (*The Little Mermaid: Ariel's Beginning*), the sisters are white mermaids voiced by several white voice actresses such as Kimmy Robertson, Grey DeLisle, Jennifer Hale, Kari Wahlgren, and Tara Strong. However, in the live-action Disney features a more diverse cast to represent various cultural backgrounds. Initially, all the mermaid sisters have ivory skin, wearing colorful seashell bras matching their fishtails. Some also wear flattering ocean-themed headdresses in the opening scene of the 1989 animation. Yet, in the latest versions, the seven mermaids (including Ariel) are described as the guardians of the fictional seven seas, synonymous with the seven oceans of earth. Furthermore, each live-action mermaid princess wears special outfits in reference to their origin area.The figures of Ariel's sisters will be analyzed in the following according to their sequence of appearance in the performance titled "Daughters of Triton" in the 1989 version.

The first mermaid princess to appear is Aquata with an all-blue headdress, seashell bra and fishtail and later her light brown hair is pulled back into a ponytail with a pearl scrunchie in the 2008 version. Instead of 'Aquata', her name is changed into 'Tamika' in 2023 played by Sienna King who has Bajan and Grenadian heritage. Tamika has an espresso skin tone and mid-back long chocolate hair set in loose natural coils as a black mermaid from the Fracus Sea. She is adorned with a horizontal gold crescent-like accessory on the temple, wearing a high choker while her looks include a blue-dominated sparkly-scaly outfit covering torso with splashes of orange and pink, reminiscing ethnic patterns from Africa, added with an encircling ornament on the arms simultaneously displaying blue-dominated fishtail with splashes of orange reaching until the tail fins.

The second mermaid is Andrina dressed in an all-purple outfit in the 1989 and 2008 versions. Her name evolves into 'Perla', played by Lorena Andrea, with warm natural skin tone, chocolate-brown shoulder-long braided hair. She is dressed in a pink-white scaly-sparkly outfit in stripes covering chest, complemented by the pink-dominated fishtail with white splotches, completed by her thin light blue skirt with white splotches, encircling half of the fishtail. Perla is guardian of the Piton Sea, and her appearance represents the Hispanic or Latino/a ethnicity since the actress herself is of a Spanish and Colombian descent.

Next, princess Arista comes into view with a red-dominated outfit and sandy blonde hair – later

pulled into a ponytail with red pearl scrunchie with bangs slightly covering one eye in the 2008 film. The name 'Arista' is changed into 'Caspia' as guardian of Apneic Sea casted by the British-American actress Nathalie Sorell. In the 2023 version, Caspia has an ivory skin with pale-blonde hair hanging loosely over her waist. She is dressed in a blue-dominated scaly-sparkly outfit in stripes covering chest with various shades of blue and matching fishtail with orange patterns.

Afterwards is the mermaid princess Atina (resembling Ariel's mother, Queen Athena), wearing the famous aureole which decorates her rolled light auburn hair. 'Atina' is changed into 'Indira', casted by Simone Ashley or also known as Simone Ashwini Pillai of Tamil Indian blood. Indira takes on a South Asian look with honey skin, chocolate-brown streaked with beeline honey wavy hair hanging over the waist, decorated with an Indian-like string of pearls parting hair in the middle. The guardian of Brinedive Sea is dressed in a yellow-dominated scaly-sparkly outfit covering chest and one shoulder with brown wavy stripes, resembling the upper part of a saree, adorned with brown patterns resembling henna encircling the upper right shoulder and lower part of hands until wrist.

The fifth who appears is Adella, dressed in green looks and cream pearls to decorate her bangs and ponytail. Malla is the new Adella in 2023 version who happens to be a Southeast Asian-looking mermaid dressed in shades of pink with a gleaming crown played by actress Karolina Conchet, whose father is Laotian and mother is Polish. Malla is predicted to live in an Asian-Pacific region, where she is the guardian of the Chaine Sea. Hence, she has a warm ivory skin tone with flowing straight black hair, dressed in a scaly-sparkling outfit covering chest with frills circling the shoulder. Pink shades also colored the lower part of the arm until the wrist, matching the frilly fishtail powdered in glows of orange.

The sixth is Allana, dressed in purple shades including the crown which rested on her black hair pulled back in a low tie. Alana's name experiences a transformation into 'Karina' played by Kajsa Mohammar who was born in Sweden. In reference to Karina's Nordic-like appearance, the mermaid princess has a pale ivory skin complimented by her pale blond hair which reaches below her waist fashioned in a high ponytail hairstyle with short bangs. Her style is unique, somehow reminding the Disney viewers of the princess Elsa from Frozen or Cinderella. She wears a blue-dominated, scaly-sparkling outfit like the others covering chest with criss-crossing blue stripes running across torso and waist; her fishtail also completes her look in a similar tone. Karina is the guardian of the Saithe Sea.

What can be inferred from the findings above is the fact that the Disney princesses' beauty standards were previously dominated by the standard of thin white women and Ariel displays rebellion against this standard. It should be taken into account that Disney's deconstruction of beauty standards based on the previously white Disney princesses and white Ariel works hand-in-hand with the mermaid's agency to defy Triton's rules of the sea which signify the patriarchal culture. In the traditional perspective of gender, men and women are expected to fulfill their roles – in this case, women are expected to be submissive and become domestic nurturers while men are in charge of home and the public world (Murtiningrum et al., 2023). This is exemplified when Triton commands Ariel to obey his rules of the sea by not going up to the surface. Yet, when this text is read between the lines by recalling Ariel's figure as a black mermaid, Ariel's rebellion is more than just disobeying her father to fulfill her curiosity; her action 'to be part of the world' conveys a message of rebellion against the dictation of white patriarchal standards to determine what beauty is.

Although Ariel's journey to be 'part of the world' – specifically saying, part of Disney's 'white'

world — faces hurdles along the way as Vanessa (signifying the beauty standard of a white patriarchal society) haunts her, Ariel refuses to give up by attacking Vanessa and shattering the necklace. At last, Ariel retains her voice, and her voice empowers her to defy Disney's classic stereotypical gender roles where the female character is rescued by the prince. Opposing the animated film where Ariel is rescued by Eric, Halle Bailey turns the tables by rescuing Jonathan Hauer-King instead by driving the ship into the monstrous evolution of Ursula. Finally, Ariel *officially* establishes her agency in the world, and destroys evil as she refuses to conform to a white, patriarchal definition of 'beautiful'.

Thus, figuratively, Ariel's agency earns credibility for viewers to acknowledge the diversity and inclusivity of beauty standards – not only limited to the mermaids but also to Ursula. Whether Ursula is interpreted as a true villain or a misunderstood character, it is up to the Disney viewers to decide. Whatever the end interpretation is, Ursula's existence in the film has always been acknowledged. This is connected with Disney's highlight of conducting a fashionable alteration of Ursula's outfit underwater to present another kind of unique beauty standard derived from the inspiration of Divine's figure to reach a more diverse audience, especially from the queer community. As Murtiningrum et al. (2023) pointed out in "The Cultural Construction of the Feminine through Disney Films'', Disney is still striving for gender equation between the antagonist and female protagonist since female villains are often depicted as ugly, overweight, asymmetrical, and powerfully dangerous in opposition to the princesses who are depicted as charming, pretty, and successful. So, it can be observed that Disney is trying to deconstruct its classic tropes from what 'beautiful' is as shown in *The Little Mermaid* 2023 not only through casting non-white mermaid princesses but also choosing the stand-up comedian and fashion designer Melissa McCarthy to play Ursula, who was also previously working as a drag queen in the '90s.

The 21st-Century Globalization Influence on the Progression of Disney's Interplay of Gender and Beauty Standards through Intersectional Feminist Lens

This section will discuss the next research question by breaking down the thoughts into several steps. First, the influence of 21st century globalization in terms of gender and beauty standard relations is presented, in accordance with the findings from the first research question. Afterwards, an analysis from the perspective of intersectional feminism follows.

It cannot be denied that the role of globalization in the ever-changing landscape of media is real, especially when one discusses the three waves of Disney princesses which are synonymous with the three waves of feminism which obviously impacts the creation of the live-action *The Little Mermaid*. According to Garabedian (2014, p.23), the 'first-wave' princesses or the 'pre-transition' figures cover Snow White, Cinderella, and Aurora ranging from 1937-1959 – these female characters' dependency upon their princes are great. Meanwhile, the 'second-wave' or 'transition' Disney princesses are Ariel, Belle, Jasmine, Pocahontas, Mulan, Tiana, and Rapunzel (from the time period of 1989-2010) – these 'transition' Disney princesses display lesser reliance to their princes. Lastly, the 'third-wave' or 'progression' era (from 2012 onwards) covers Merrida and Elsa – these figures do not rely on their prince anymore. Since Garabedian's journal was published in 2015, it should be noted that the figures of Moana and Raya are also included as the Disney princesses who are non-white; and perhaps they are categorized as the 4th wave Disney princesses. Some also consider that Vanellope von Schweetz from *Wreck It Ralph* is also a Disney princess, yet this matter is still debatable. In total, not including the 2023 version of Ariel, there are 6 non-white Disney princesses

so far out of 9 Disney princesses, if Vanellope is included.

Hence, what globalization does to the Disney TV screens today is to provide "a new path of human development" and causes "qualitative transformation in society" which touches all spheres of life, drawing an instant connection between a nation, region, and individual with one tap on the screen (Kurnicki, 2023, p.1-3). Therefore, Disney's viewers are growing more critical in this postmodern era, where the single definition of 'beautiful' dictated by the majority of Disney princesses is no longer valid as shown in the introduction of this research. Furthermore, the viewers' contemporary definition of what 'beautiful' is also plays a significant role in Disney's success to earn profit from selling products coinciding with their films (Garabedian, 2014, p.24). According to License Global Magazine, by 2021 Disney earns $54 billion dollars from their licensed retail products, which positions Disney as the top licensors in the entire world (Global, 2022). Hence, to imply, capital is undeniably one of the most influencing factors for Disney to re-consider the connection of the classic Disney portrayal of gender roles with the 21st century globalized beauty standard.

Applying intersectional feminism to the findings, it is clear that Disney wants to highlight inclusivity in terms of gender and beauty standard relations in the live-action of *The Little Mermaid* 2023 to earn a profitable return simultaneously. As mentioned earlier, intersectional feminism places an emphasis on the term 'representational intersectionality' to highlight the racist and sexist stereotypes women of color receive through mediums such as films (Carastathis, 2014, p. 307; Barthold et al., 2022). This is shown on the initial controversies on the internet surrounding Halle Bailey's casting as Ariel, where global viewers debated whether or not a black mermaid is plausible in the film. Ursula in the form of Vanessa too *might* be a personification of the global viewers who is against Ariel to be 'part of [their] (globalized) world' on a journey of deconstructing the previously classic Disney beauty standard based on the gender stereotypes of Disney princesses from the pre-transition and transition era.

However, there are two sides of the coin named 'representational intersectionality' which need to be considered carefully. On one hand, Ariel's triumph over this multi-layered, intersecting struggle implicitly 'won' a ticket for the Divine-inspired Ursula and her diverse-casted sisters to be acknowledged in the 21st century Disney screens when the 2023 narrative of Ariel is observed from the lens of intersectional feminism; thus in a literary and sociological point of view, Disney attempts to redefine the meaning of 'beautiful'. Yet, on the other hand, Ariel's aforementioned triumph to obtain tickets for the acknowledgement of diversity of ethnicity and sexuality is also capital-driven in the light of globalization done by the Disney company. This phenomena is inevitable since globalization penetrates all aspects of life, including the field of one's sexuality. Since intersectional feminism belongs to the 4th wave which attempts to address different forms of discrimination (including highlighting the postmodern meaning of beauty standards), the topic of queer culture is obviously inseparable from the discussion. Damiens (2018) informs that films cannot only solely function as a symbolic or cultural capital, because its production is still based on the economic question of how much profit will the film earn and how much it takes to produce a film. In other words, Disney's queer aspect (which is amplified more clearly in the 2023 version of Ursula) is translated as a symbolic, cultural, *and* economic capital at the same time for Disney to maintain its current global economic position as mentioned earlier, because the production and distribution of queer films are located on two extreme poles of taste – in reference to Bordieu: (1) non-commercialization, resting on the basis of community and identity politics; and (2) commercialization, resting on the basis of profit derived from targeted groups of audience (Damiens,

2018). Obviously, both aspects are indivisible and parallel with the (now global internet-driven) growth of fourth wave feminism circulating in this age of new media. It can be categorized that today the 2023 *Little Mermaid* does not belong to the 'second wave' Disney princesses as Garabedian (2015) informs, but a fourth-wave Disney princess (played by Halle Bailey in this version). Thus, in reference to Damien's table of axis discussing the connection of cultural and economic capital (Damiens, 2018, p. 10), the 2023 presence of Ursula, which is associated with the beautiful diverse-casted sisters of Ariel, takes an intermediary stance between the left and right extremes of film production where the former is "art for art's sake" and the latter "blockbusters and niche"(p.10). Hence, these are the two sides of the (economic) coin of 'representational intersectionality' which should be considered and re-considered always.

Therefore, the findings and discussion above have shown how the interplay of gender and beauty standards falls in line with the basic principles of the intersectional feminist approach. This approach successfully highlights how race, gender, sexuality, technological advancements, and socio-economic context have shaped the new Ariel and her journey to be part of the globalized world today. Multiple layers of identity and agency of the female characters, especially Halle Bailey as Ariel, is given a platform to redefine the meaning of beauty. Most importantly, these results are also grounded on the aspect of capital in today's globalized film production and distribution.

Conclusion

To conclude, there are important findings and discussions derived from this research. First, in response to the analysis of the gender and beauty standards presented in the 1989 animated version versus the 2023 live-action version, it is discovered that: significant alterations are done to the appearance of Ariel, Ursula, and Ariel's sisters (1); and Ariel's agency comes hand in hand with her action of defying Disney's gender stereotypes in order to redefine the global beauty standard (2). Next, to answer how does the 21st-century globalization influence on the progression of Disney's interplay of gender and beauty standards through intersectional feminist lens, two points are emphasized: Capital is one of the most influencing factors for Disney to re-consider the connection of the classic Disney portrayal of gender roles with the 21st century globalized beauty standard, which greatly influences the casting of the characters in this live-action film (1); Ariel's triumph is a ticket for the 21st century portrayal of female characters to be acknowledged by a more diverse range of audience today – yet this phenomena is inseparable from the economic drive for the film to give profitable return for Disney (2). In conclusion, future studies can address the positive and negative impacts of Disney's ever-growing 'inclusive' and 'representational' film adaptations in the lens of globalization. Another field to explore further is to discuss the connection of globalization, gender and beauty standards, along with environmental issues in Disney's latest films featuring female characters. For the final remarks, since the intersectional feminist lens seeks to highlight inclusive layers of identity of women, the debate over which Ariel is the best should not be a hurdle, yet strength to encourage unity in diversity as the geopolitics of the world continues to shift into the future – and of course, for Ariel and all the bright young women today to make a stand.

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Maharadia Lawana: The Indigenous Filipino "Ramayana" by Way of Diaspora and Hybridity-Heroginity

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Abstract

This paper discusses the diasporic and heroginity-hybridity interplay of a Filipino epic namely the Maharadia lawana. Maharadia Lawana is indigenous with the locality of the Philippines though resembling the tale of a folklore epic in India as its original counterpart— The Ramayana. It is also highly inarguable that Maharadia lawana is based on the Indonesian/Malaysian version of the adaptation. This paper discusses the Maharadia lawana's main plots compared to the tree other versions of the epic namely Hikayat Seri Rama (HSR) or the Hikayat Maharaja Ravana (HMR), the Fairy Tale (Maxwell version) and the Sanskrit Ramayana (Ram.). There are characters in the four versions playing a similar role yet having different names. Maharadia's main character who is Maharadia Lawana is a 7/8-headed king in the kingdom of Sultan Pulu Bandiarmasir. He is a monstrous ruler and lusts over a princess figure in the story. Such characteristics and role of the character is reminiscent of "Maharaja Duwana" of the Fairy Tale (Maxwell version) and "Ravana" of the Hikayat Seri Rama (HSR) or the Hikayat Maharaja Ravana (HMR), and the Sanskrit Ramayana (Ram.). These differences may involve linguistic and cultural elements which influence the origin of the four epics. For instance, since Maharadia Lawana is a product of the Philippines during the Islamic period, the allusion to a Hindu deity namely "Hanuman" who is also the Hindu God Monkey is replaced with "Laksmana" in Maharadia Lawana. This paper further discusses the influence of diaspora and heroginity-hybridity in Maharadia Lawana as seen from its characters, settings and plots. Nevertheless, Maharadia Lawana still remains a great epic which enrich the cultural refinement of Filipino folklore. This is so since it is highly contextualized with the Filipino setting and cultural orientation.

Keywords: folklore epic, heroginity, hybridity, diaspora, The Ramayana.

Introduction: The Maharadia lawana as a Product of Diaspora and Hybridity-Heroginity

This paper discusses the theme which is hybridity and diaspora as seen in *Maharadia lawana*. *Maharadia lawana* is a prose tale in Maranaw and the text is in madrasa.[1] The tale is indigenous with the locality of the Philippines yet resemble greatly with the tale of the other folklore epics, particularly, in India as its original counterpart the —*The Ramayana.* The epic that is the *Maharadia lawana* is juxtaposed in this paper with the Indonesian/Malaysian version of the adaptation. In fact, to allow a more comprehensive discussion on the matter, this paper also discusses juxtaposition of

the *Maharadia lawana* with the so-called western version of the epic namely the *Fairy Tale* (Maxwell version). "The *Maharadia lawana* (sometimes spelled *Maharadya Lawana or Maharaja Rāvaṇa*) itself is a Maranao epic which tells a local version of the Indian epic Ramayana" (Francisco 151). "Its English translation is attributed to Filipino Indologist Juan R. Francisco based on Francisco's ethnographic research in the Lake Lanao area in the late 1960s" (Francisco 162).

"It narrates the adventures of the 7/8 headed man, *Maharadia lawana*, whom the Gods have gifted with immortality" (Francisco 163). "Francisco believed that the Ramayana narrative arrived in the Philippines sometime between the 17th to 19th centuries, via interactions with Javanese and Malaysian cultures which traded extensively with India" (Francisco 172). "The character names, place names, and the precise episodes and events in *Maharadia lawana*'s narrative already had some notable differences from those of the Ramayana" (Francisco 185). "Some changes had already been introduced in Malaysia and Java even before the story was heard by the Maranao" (Francisco 195). "The language aspect of this influx is purely borrowings of the vocabulary rather than syntactical, which, more or less, is the nature of the borrowings from Indian languages by the languages of South East Asia" (Fransisco 193). "These borrowings are made through the intervention of the contiguous languages-Malay and Javanese, languages which belong to the same family of languages, known as Austronesian, to which Maranaw also belongs" (Fransisco 193). "The story was "further indigenized to suit Philippine cultural perspectives and orientations" (Francisco 201).

"The influence of the Rama story in the literature of Malaya, Indonesia, Borneo and other countries in Southeast Asia is no longer a debatable problem" (Francisco 21). "The Rama story has been source of almost every known composition […] In Malay literature, it is the main story-theme of the famous *Hikayat Seri Rama (HSR)* and the *Hikayat Maharaja Ravana (HMR). The Fairy Tale* was originally published *in extenso* in both the English summary and Malay-Arabic text and believed to be founded on the Ram" (Fransisco 22). "In 1910, another tale was published in the same journal, entitled *Hikayat Seri Rama* with a preface by Sir William E. Maxwell" (Francisco 213) which suggests a more western character to the folktale. Such is the case, interpolations and accretions of the *Maharadia lawana* to its other counterparts in this paper shall be referred to as a diaspora and hybridity phenomena. This is due to the fact that *Maharadia lawana* is itself a product of diaspora and hybridity. Thus, it becomes purportedly proper to study *Maharadia lawana* in the process of comparison with its South East Asian counterpart *Hikayat Seri Rama* (HSR) or the *Hikayat Maharaja Ravana* (HMR), *the Fairy Tale* (Maxwell version) and the *Sanskrit Ramayana* (Ram).

Review of Related Theory: On Heteroginity, Hybridity and Diaspora

The notion that is hybridity and heteroginity is based on the idea that "instead of thinking of culture as something that is unchanging and transmitted "vertically" from one generation to another, she argues that culture is also worked out "horizontally" between communities and across lines of gender, race and national origin (Lowe 132). "Foreground commonly thematized topoi, of immigrant cultures: the disruption and distortion of traditional practices […] as a part of entering a society with different class stratifications and different constructions of gender roles" (Lowe 134). Therefore such conditioning is the foregrounding "that produce identity: the process that produce such identity are never complete and are always constituted in relation to historical and material differences" (Lowe 136). On the topic of history, Lowe posited "like everything which is historical, they undergo constant transformation, far from being eternally fixed in some essentialized past,

they are subject to the continuous 'play' of history, culture and power" (lowe 136).

On the other hand, the notion of the diaspora as proposed by Radhakrishnan is related to the diasporic phenomena which occur in the United States involving ethnic groups from India and the discussion about the Ramayana as an indigenous piece of the Indian ethnic as a product of interpolations and accretions of the Western world. On this, he said "The diaspora is an excellent opportunity to think through some of these vexed questions: solidarity and criticism, belonging and distance, insider spaces and outsider spaces". He added dealing with the subject that is identity "Identity as invention and identity as natural, location-subject positionality and the politics of representation, rootedness and rootlessness" (Radhakrishnan 129). Further, Hall on the topic that is identity, posited "perhaps instead of thinking of identity as an already accomplished fact, which the new cultural practices then represent, we should think, instead, of identity as a 'production', which is never complete, always in process, and always constituted within, not outside representation" (Hall 110). "Cultural identities come from somewhere, have histories but like everything which is historical, they undergo constant transformation; far from being eternally fixed in some essentialised past, they are subject to the continuous 'play' of history, culture and power" (Hall 112).

This paper thus discusses the interplay of these theories as related to the diasporic and heterogeneity-hybridity phenomenon that is the *Maharadia lawana*. To enable a succinct, compartmentalized yet elaborative discussion of the folklore, the discussion is focused on the *Maharadia lawana*'s main plots being compared with the tree other versions of the epic. The comparison is aimed to enable a clear pattern of the hybridity-heterogeneity and diasporic elements as seen through each part of the main plots in the epic. Explication of the anthropological and historical situation which enables the production of the plot to be in such a manner will not be the primary focus because it will be too wide a discussion in this short paper. To delimit the discussion of *Maharadia Lawana* in the framework on hybridity-heterogeneity and diaspora, the paper will mainly focus on the differences in the plot of the *Maharadia Lawana* with its other three counterparts as a product of the hybridity-heterogeneity and diasporic interplay.

Variations of Setting and Character in The Folktales as A Diasoporic-Heteroginity/ Hybridity Phenomenon

The table below shows that the characters of the *Maharadia Lawana* play similar roles to its other three counterparts. This is because the four versions are very saliently similar in plot. Some characters play a similar role yet have different names such as *Maharadia's* main character who is Maharadia Lawana is a 7/8-headed king in the kingdom of Sultan Pulu Bandiarmasir and he is a monstrous ruler and lusts over a princess figure in the story. Such characteristics and role of the character are reminiscent of Maharaja Duwana of the *Fairy Tale* (Maxwell version) and Ravana *of the Hikayat Seri Rama* (HSR) or the *Hikayat Maharaja Ravana* (HMR), and the *Sanskrit Ramayana* (Ram.).

Table 1. Character variations and respective roles in the four versions of the epic

Maharadia Lawana	Fairy Tale	Hikayat Seri Rama Hikayat Maharaja Ravana	Sanskrit Ramayana (Ram.)
Radia Mangandiri	Sri Rama	Seri Rama/Rama	Rama
Tuwan Potre Malano Tihaia	Sakutum Bunga Satangkei	Sita Dewi/Sita	Sita
Laksamana, son of Radia Mangawarna by Potre Langawi	Kra Kechil Imam Tergangga	Tabalawi/Jangga-Pulawa	Kusa-Lava
Radia Mangawarna	Raja Laksmana	Laksmana/Laksmana	Laksmana
Laksama	Shah Numan	Hanuman/Hanuman	Hanuman
Maharadia Lawana	Maharaja Duwana	Ravana/Ravana	Ravana

Another fact is the presence of Laksmana as a monkey figure and friend of Radia Mangandiri who is named Shah Numan in *Fairy Tale* (Maxwell version) and *Hanuman in HikayatSeri Rama* (HSR) or *the Hikayat Maharaja Ravana* (HMR). Such variation is related to the notion that the identity "Identity as invention and identity as natural, location-subject positionality and the politics of representation, rootedness and rootlessness" (Radhakrishnan 129). Each difference of names is rooted in "the politics of representation, rootedness and rootlessness" which structure the production of character differences as seen in the four versions of the *Maharadia Lawana*. These differences may involve linguistics as well as cultural elements which are prevalent based on the origin of the four epics. For instance, as *Maharadia Lawana* is a work from Islam period of the Philippines and the *fairy tale* is a product of the Western civilization which is inevitably influenced by Christianity, the allusion to a figure of Hinduism is not present as "Hanuman" who is also the Hindu God Monkey is replaced with "Laksmana" in *Maharadia Lawana* and *Shah Numan* in the *fairy tale.*

A similar notion is also evident in the differences in the name of where the setting takes place as seen on the table below:

Table 2. Place of setting comparisons in the four epics

MaharadiaLawana	Fairy Tale	Hikayat Seri Rama Hikayat Maharaja Ravana	Sanskrit Ramayana (Ram.)
Pulu Agama Niog	Tanjong Bunga	Mandu Puri Nagara/Mandurapura	Ayodhya
Pulu Bandiarmasir	Kachapuri	Bukit Serindib(Later, Langkapuri)/Lngkapura	Lanka

The difference in the names of the setting is also contingent on the notion of diaspora as "Cultural identities come from somewhere, have histories but like everything historical, they undergo a constant transformation; far from being eternally fixed in some essentialized past, they are subject to the continuous 'play' of history, culture and power" (Hall 112). The names of the places in the settings of the *Maharadia Lawana* may be related to the Philippines' history as part of the big ark that is the Malay archipelago which explains the presence of the "Bandiarmasir". This

can be related to "Banjarmasin" which is the capital of South Kalimantan, Indonesia. It is located on a delta island near the junction of the Barito and Martapura rivers. As it is a tale of the Philippines' pre-colonial time, the distinction between Indonesia and the Philippines was not yet present. The only assuring fact is that both which are now known as the modern-day Philippines and Indonesia are very close to each other, Kalimantan is just southeast of the Philippines and it is the closest Indonesian island to the Philippines. Purportedly mercantile actions were very rampant during those times and thus generate the allusion of "Bandiarmasir", a city that is now part of the former Dutch colony, present-day Indonesia.

On Heterogeneity, Hybridity, and Diaspora as Seen in Maharadia Lawana's Plot:

The discussion of heterogeneity, hybridity, and diaspora as seen in Mahardia Lawana's plot becomes inevitable considering various historical, cultural and religious influence that the Philippines underwent at the time of its production.

In the long years of encounter between Islam and the indigenous cultures, as well as the culture that was introduced by Spaniards and the Americans in the later years of Philippine history, conflicts were inevitable. But in the process certain adjustments had to be made by each to be able to coexist peacefully later on. These adjustments, one of which is seen in the development of the song or hymn as part of the Islamic literature in the Philippines, are important and meaningful. For the indigenous and the alien -Islam, and Christianity- shall be in constant contact in the years to come. The alien had come to stay, and yet it has to draw its nourishment from the soul and soil of the indigenes (Fransisco 111).

The Winning of Tuan Potre Malano Tihaia/ Potre Malano Baganding

"A game of the *sipa* is to be played among the suitors, and whoever kicks the rattan ball to the *lamin*, pent-house, where the princess lives with her retinue, to him shall she be wed. Radia Mangandiri kicks the *sipa* to her penthouse and wins the hand of the princess. *The Fairy Tale* (Maxwell) and the *HSR* do not tell of the winning of Sakutum Bunga Satangkei by Sri Rama. They open with the married life of both being described as childless" (Fransisco 189).

The HSR and HMR tell of the winning of Sita's hand by Rama's shooting one arrow through forty palm trees, which was the condition set by Sita's guardian, Kala, that whosoever pierces these forty trees with just one arrow to him shall Sita be wed. While the *HSR* and the *HMR* show the use of the bow and arrow in the winning of Sita, it is only the bow that plays a significant role in the winning of Sita in the Ramayana. King Janaka offers Sita in marriage to whoever could raise and string the bow of Siva. Rama instead of merely raising and drawing it with just one arm also snaps it asunder. He wins the hand of Sita in marriage(Fransisco 189).

The differences in plots supports the notion on hybridity and heterogeneity which states "instead of thinking of culture as something unchanging and transmitted "vertically" from one generation to another, she argues that culture is also worked out "horizontally" between communities and across lines of gender, race, and national origin (Lowe 132). Purportedly it signifies the role of the bow and arrow as a main weapon in the Malaysian archipelago and India compare to the Philippines and thus the presence of the weapon in the Indian and Malaysian versions which cannot be found in the Maharadia Lawana. Instead, the game which uses the bow

and arrows is replaced by the *sipa* game. The *sipa* game itself is a native Filipino game which predates the 15th century Spanish rule in the country. The term *sipa* in English means kick. The Philippines attained the game by the Spaniards who brought this game during the colonial Era. The game's objective is to toss a rattan ball in the air and kick it as many times as possible without letting it fall to the ground. The game is similar to another popular South-East Asian game, known as *sepak takraw.*

The Return of Potre Malaila Ganding

Tarrying in Pulu Bandiarmasir after their victory over Maharadia Lawana, they make preparations for their return to Pulu Agama Niog. For this Laksamana tells them that he will undergo such an event. He calls all the crocodiles on whose backs all the subjects may ride across the ocean to Pulu Agama Niog. The biggest crocodile with the broadest back becomes the mount of the prince and the princess, and Radia Mangawarna and Laksamana. The people of Agama Niog were frightened, but Laksamana announces to them that they should not fear, for Radia Mangandiri with his bride Potre Malaila Ganding and Radia Mangawarna are returning from a long travel.

The return of Sita in the *Ram.* agrees with the return of Sita Dewi in *HSR* and Sita in *HMR*. Sita is carried back to Ayodhya by Rama in the magic car of Kubera which was forcibly appropriated by Ravana from the god of wealth. No mention of the magic car or flying chariot is made in the *HSR* and *HMR*, while Sakutum is carried off to Sri Rama by her son. No flying car or magic chariot is used. A fire-purification is given to Potre Malaila Ganding, from her "contact" with Maharadia Lawana. The fire ordeal is not necessary, as it is in the *Ram.*, the *HSR* and the *HMR*, for the purification of the heroine because it is her son who took her away. Moreover, Sakutum Bunga Satangkei is sanguinarily related to Maharaja Duwana, who stands to her as a father to a daughter. Thereby no chastity test and purification ceremonies are necessary. Both the *Maharadia Lawana* and the *Fairy Tale* end with the metamorphosis respectively of Laksamana and Kra Kechil into handsome prince/datu. (Fransisco 222)

Such variations of plots is also imbued with the notion of hybridity and heterogeneity which "foregrounds commonly thematized topoi, of immigrant cultures: the disruption and distortion of traditional practices [...] as a part of entering a society with different class stratifications and different constructions of gender roles" (Lowe 134). The presence of the notion that is hybridity and heterogeneity as expounded is permeated in the part of the folklores: a fire-purification given to Potre Malaila Ganding in *Maharadia Lawana* from her "contact" with Maharadia Lawana, Sita being carried back to Ayodhya by Rama in the magic car in *Ram.* and in both the *Maharadia Lawana* and the *Fairy Tale* that end with the metamorphosis respectively of Laksamana and Kra Kechil into handsome prince/datu.

The presence of a fire-purification given to Potre Malaila Ganding in *Maharadia Lawana* is strongly suggestive of the fact that *Maharadia Lawana* is a piece of pre-colonial Philippines folklore when Islam is very strong. Islam is still prevalent in present times especially in the Southern part of the country in Mindanao where this epic originates. As such, the allusion to the Islamic teachings permeates the different constructions of gender roles as suggested by the hybridity and heterogeneity theories. The teaching of the *ha·ram* (forbidden or proscribed by Islamic law) lingers because one of the teachings states that when a woman who was touched by a male who is not her spouse or relative should undergo a purification ritual. This is also related to the teachings of women

of being obliged to cover themselves with the *hijab* to always be *ha·lal* (religiously acceptable according to Muslim law). This is also related to the preservation of the women's purity. The case is similar to what happened to Potre Malaila Ganding as she performed the purity ritual as she was touched by a man other than her spouse or relative. Purportedly this becomes the reason as well why the process of purification is not present in the other counterparts of the folklore.

The *Maharadia Lawana* and the *Fairy Tale's* ending where a metamorphosis happen respectively to Laksamana and Kra Kechil into handsome *datu* is a product of heterogeneity and hybridity and purported influence of Christianity and Islam. *Maharadia Lawana* as a folklore imbued with Islamic teachings and the *Fairy Tale* version as a product of the West which is inevitably influenced by Christianity becomes the reason the monkey figures in both of the stories are turned into handsome young men. This is supportive of the teaching from both religions that both regard human beings as a higher and better creation compared to animals. Unlike animal figures which perform the role of gods and goddesses in Hinduism, Christianity and Islam emphasize the "superiority" of the human being compared to other creations. This causes the monkey counterparts in both of the stories to be rewarded in becoming a creation above its prior form; to be rewarded the gift of humanity after his success in accomplishing his mission. Such phenomena are part of the heterogeneity which foregrounds thematized topoi, of immigrant cultures: the disruption and distortion of traditional practices. Indeed, the presence of the foregrounding of the thematized topoi with religious influence becomes greatly the case in these variations.

Sita is carried back to Ayodhya by Rama in the magic car in *Ram.* offers an instance of diaspora since the part does not exist in the other three counterparts including the *Maharadia Lawana.* "The diaspora is an excellent opportunity to think through some of these vexed questions: solidarity and criticism, belonging and distance, insider spaces and outsider spaces" (Radhakrishnan 129). It is inarguable that the Indian *Ramayana* which Maharadia Lawana is highly influenced by is a product of the enticement of Indian culture and tradition. The presence of chariots or magic cars in Indian tradition is very much evident considering the roles of the *Vimana* and *Ratha* which are flying chariots as mentioned in various Sanskrit epics. Such particularity performs as the foregrounding of the discourse on "insider spaces and outsider spaces" as purposed by Radhakrishnan. This is due to the presence of these flying chariots are only in the *Ram.* and cannot be found in other counterparts of the folklore. The insider space which is the presence of the chariot as aligned with the Indian tradition contradicts the outsider space which is the unavailability of the chariots in the *Maharadia Lawana. Maharadia Lawana* as "the story [of the Sanskrit Ramayana which] was "further indigenized to suit Philippine cultural perspectives and orientations"(Francisco 201) becomes the main prompt as to why it is considered as part of the "outsider space" since the "insider space" is the Indian *Ramayana.*

Conclusion

Maharadia Lawana which is profuse with the interplay of various cultures which is materialized in the form of identity as seen in characters, settings, and plots highly suggest the involvement of diaspora and heterogeneity-hybridity. This becomes the main proposition in this paper and is supported with a thorough analysis of the matter at hand. Nevertheless, *Maharadia Lawana* remains one of the greatest epics which enrich the cultural refinement of Filipino folklore. This isso since it is highly contextualized with the Filipino setting and cultural orientation.

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Farmer-Artists' Concept Of "Kober"
in Padepokan Tjipta Boedaja, Tutup Ngisor, Magelang:
A Cultural Materialist Analysis

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Abstract

The experience of the farmer-artists of Padepokan Seni Tjipta Boedaja, Tutup Ngisor, Kabupaten Magelang, Central Java, Indonesia, who conduct art performances as parts of their rituals four times every year since 1937, becomes an interesting phenomenon to investigate. They work in their farms and fields from morning until afternoon, in the evening they will gather in padepokan to do art activities. An ethnographic study has been conducted to make sense of their activities, especially those related with the Javanese dances, Javanese traditional songs tembang, gamelan music orchestra, and Javanese dancing drama. Employing the four major aspects of Marvin Harris' cultural materialist theory, this article aims to explain how the mode of production and reproduction among the agricultural community affect the structural and infrastructural aspects of the farmer-artists' sociocultural system. It found that they perceived arts as hobbies and rituals instead of the primary source of financial earning. They coined the concept of kober, which literally means having time to do things. Their view of their habit "to live for arts" instead of "arts for life." It shows that material concerns remain basic to the shaping of organizational and ideational aspects of the sociocultural system. It is supported by their cognitive capability to understand the significance of the basic material needs as the basis for their socio-cultural as well as ideational aspect of life. The experience of farmer-artists in Tutup Ngisor alters Harris's linear way of defining cultural formation as materially based into a cyclical way of cultural preservation.

Keywords: kober, farmer-artists, Tutup Ngisor, cultural materialism

Introduction

The farmer-artists in *Padepokan Seni Tjipta Boedaja* (hereafter is referred as *padepokan*), in *Dusun* Tutup Ngisor, a hamlet in Sumber village, sub-district Dukun, in *Kabupaten* Magelang, Central Java, Indonesia, has been known for their annual art performances that they have devotedly conducted since 1937. Being located in the feet of Merapi Mountain, one of the most active volcanoes in Central Java, less than five kilometers from its crater, it is unsurprising that the soil in that area is highly fertile. It allows people in Tutup Ngisor to be mostly farmers. A few of them open their own stalls and small home industries such as producers of cassava-based snacks and *tempeh* bean cakes.

The hamlet used to be poor and left behind the other neighboring villages. The founder, who was the elder there, initiated that his place should become where people gathered. He invited people to practice playing *gamelan* brass music, chanting the Javanese *tembang*, dancing the *wayang* dances and practicing martial arts (Anjilin & Kembara, 2020; Anjilin & Kusumaningtyas, 2021). The efforts have not only resulted in the establishment of the art center, but also in the development of the hamlet to be a space where people from all over the world come and visit to learn and explore arts.

There are four annual art events as parts of the big family's ritual and a weekly ritual named *caosan*, which is held every Thursday evening. The biggest ritual event is *Suran*, where the people celebrate the art centre's anniversary and the Javanese New Year. Two events related to Moslem important days are *Mauludan* – the celebration of the Prophet Muhammad's birthday – and *Syawalan* – the celebration of Eid El-Fitr. These are in fact more cultural than religious rituals. Regardless of their religious background. The fourth is the commemoration of Indonesia's Independence day on August 17th. All of them are held at the hall of padepokan, even during the challenging time of Covid-19 pandemic. They kept conducting the rituals which includes the performances of *wayang wong* (human puppet) dance theatre and traditional Javanese *kethoprak* drama plays without inviting their networks that are spread all over the country and even the world because for them it is more important to do them as their rituals.

The *padepokan* big family and members as well as the neighbors in the hamlet will stop working in their farms, shops or home industries, and fully participate in all the ritual processes. While the dancers and performers do their art performances, the other members who do not dance or play *gamelan* will prepare for the food and help serve the guests with foods and drinks or do the dish-washing. Seniors will greet and accompany the visitors and guests from various communities. However, the guests are free to meet, gather, and have conversation among themselves.

The *padepokan* family and members claim themselves farmers even though they perform and organize their group's performances like professionals. They consider arts as their hobbies instead of occupation. Their fondness of arts shapes their professional attitude towards their hobbies. Even though they may receive payment when they were invited to perform, they never consider themselves as professional artists. The biggest question is how they can have such a strongly held perception as "to live for art, not arts for living" in spite of the rapid growth of technologies and the material-oriented world.

"We live for arts, not use arts to make a living," stated Sitras Anjilin, the head of *Padepokan Seni Tjipta Boedaja*, as he explained about the farmers' art activities in his padepokan.

It has been a space for the farmer-artists to collaborate with any possible people from different places in the world. While the art center has been famous and even become one of the icons of Indonesian art centers, where different people, including researchers and artists, came and learned with them, discussion about the life of the farmer-artists is still hard to find. One of the latest publications reported about the experience of the leading figures in the art center, their principles and views about art (Purnawan Andra, 2021). Another publication investigated arts for its function to improve human life. They have been explored in the fields of education, techniques, and even benefits for health and care (Bungay et al., 2022; Hanna, 1995; Laitinen et al., 2022; López-Ortiz et al., 2012; Sheppard & Broughton, 2020; Spandler et al., 2007). Experiences of artists in different areas have also interested researchers to investigate and describe (Lise Lavelle, 2021; Malarsih et al., 2017;

Triana, 2015). Research on conceptual aspects of arts and performances have been conducted to understand the underlying values and principles, including the religious aspect, of the practices (Aditya Putra et al., 2020; Aswoyo & Sularso, 2020; Ruastiti et al., 2022; Sripaoraya, 2022). However, arts with their conceptual principle(s) as a materialistic-based phenomenon has hardly been addressed in the field of research about arts. Their philosophical and conceptual aspects are mostly connected with the mental and spiritual areas. This paper is focusing on how material basis determines the development of the sociocultural system where arts are central to the community.

The experience of the farmer-artists of Padepokan Seni Tjipta Boedaja becomes an interesting phenomenon to investigate. It becomes significant, then, to seek for what enabled them to live with farming and arts so fruitfully and in balance that interest people to come and learn with them. Moreover, it is substantial to find out how they could come to such perception towards arts and how they could coin the term *kober* or have time to explain their reasons to live for arts. Their attitudes and views towards arts as "*seni untuk seni*" (arts is for arts) which they mean as "*hidup untuk seni*" (to live for arts) instead of "*seni untuk hidup*" (arts to make a living) has to be further investigated. Therefore, this article focuses on the main concept named *kober*, that they mentioned as one of the basic reasons for them to keep living as farmer-artists. By using the cultural materialist analysis of the infrastructural, structural, and superstructural aspects of their sociocultural system. The discussion will begin with the description of what they are doing as farmer-artists and what their thoughts are about their activities as both farmers and artists. Explication of how it all happened according to Marvin Harris' cultural materialistic concepts of etic infrastructure, etic structure, and etic as well as emic superstructure will follow.

Methodology

First-hand experiences of living in the ways the farmer-artists do were needed to obtain the data. Intensive participatory observation as well as unstructured interviews were conducted from December 2021 to June 2022. The six-month's intensive conversations with the main resource people, who are all farmers, were focused on the art-rituals. Those who work in the non-farming field were not specifically interviewed. The key resource people include Sitras Anjilin, Bambang, Widyo Sumpeno, Untung Pribadi, and Gatot. Sitras, Bambang, and Widyo live in Tutup Ngisor, while Untung and Gatot live in Sumber, which is located just 500 meters to the southeast of Tutup Ngisor. Sitras is the leader of *padepokan*, and Bambang, one of his elder brothers, is always available to support his leadership. Widyo and Untung are Bambang's sons. Widyo is in charge of the *padepokan*'s administrative matters, whereas Untung helps organize *padepokan*'s events. Untung has established and led his own art workshop named *Sanggar Seni Bangun Budaya* in Sumber since 2010. Gatot, who lives in Sumber hamlet, is an active member of *padepokan*. He is not a relative of Romo Yoso, but he has been a part of *padepokan*'s big family by his consistent active participation.

The data about their daily lives and art activities were analyzed using Marvin Harris' (1979; 1993) cultural materialism, which is interested in explicating the sociocultural system with its deterministic infrastructure. It describes and explicates the cultural phenomenon following the theory's major concept of infrastructural deterministic aspect of the development of structure to superstructure. The infrastructural aspects include the mode of production and reproduction as the basic influences to the formation of structural aspects, which comprise domestic and political economy. The etic superstructure is what the observer found behavioral among the participants, whereas the emic superstructure constitutes what the participants believe as ideational for their

community. The analysis located the ecosystem, work pattern, family pattern, sex roles as well as gender division, labor division, the organization of the club, rural hierarchy, discipline and education as well as arts, music, dance, rituals, hobbies and the concept of *kober* in Harris's linear development from infrastructure through structure to superstructure. It aimed to describe how they work to build the people's concept of *kober*.

Results and Discussion

Infrastructure: The Ecosystem, The People, and Their lives

The Ecosystem

The fulfillment of material basic needs as being steadily supported with farming is inseparable from the divisions of labor which is related with the structure of relations among people of different age and gender. The fertile soil at the foot of Merapi Mountain enables the farmers there to start planting anytime they want to. They mostly grow chili peppers as the main commodity, and other vegetables such as tomatoes, long beans, and leaf mustards as addition. They plant rice for their own consumption, not to sell, as they use rice to restore the soil's fertility every eight years. They grow hybrid chili peppers due to the fastness of their growth. They could start to pick their chili peppers at the trees' fourth month of age, and they could do it at least thirty to fifty times during the trees' lifetime, depending on the trees condition. When the chili pepper trees are not ready to harvest, they have other vegetables to pick and sell. Bambang (Sitras' elder brother) and Mardiah (Sitras' wife) said that vegetable farming has given them reasonable profit along the year. They sell the crops to the respective hamlet's middle-persons who happen to be their relatives. These middle-persons will bring them to the market nearby. It shows that they run their own farming business collectively.

In addition to the chili pepper and vegetable farming, the farmers also grow chickens, goats, lambs, and cows. As Widyo (Bambang's son) exemplifies, they utilize the grass that grows wild on their fields' paths to feed their livestock. They sell the goats to the market in town. The richness of the land has provided them with enough resources to cultivate. Farming can sufficiently provide their basic needs, and thus, they have time to think further of the structural elements of their sociocultural system. As farming is not always easy to do, there is a clear age-and-gender-based labor division in their families. Men are responsible for working in the fields, whereas women have to support them and their workers with the food and drinks. For example, Sitras is in charge of spraying the fertilizer and pesticides on his fields, while his wife is providing food at home. It happens the same way in Bambang, Widyo, and Untung's families. Their wives are supporting what their husbands are doing in the farms and fields. As Bambang grew older, he rests more often at home than before. His sons, including Widyo, help with the works in his fields. However, he remains a resource person for the younger people to refer to when they seek for advice. His knowledge is important for the young people to learn about.

That shows that age and gender matters in dividing the labors. Domestic works become the responsibilities of women in particular, even though men are also able to do them whenever necessary. For example, when there are visitors or guests in *padepokan*, Sitras will likely meet and sit with them, while his wife will greet and shake hands with them before she goes into the kitchen, preparing drinks and snacks to entertain them. However, when Mardiah is not at home, Sitras will prepare the hot tea and snacks for the guests by himself. The same case takes place in Untung's family,

where his wife, Ika, will greet the guests, and then leave her husband alone with them. She will prepare hot tea and snacks to serve for them. The wives will likely prepare for breakfast, lunch or dinner for the guests, too.

Gender-based division may appear severe as women will likely deal with any domestic work and responsibilities. However, a closer look at the relationship, it is found that family's harmony becomes their priority. The husband and wife should come to the agreement of how they live as members of *padepokan*. As Untung is one of the grandsons of Romo Yoso, and he decided to live for arts, he and Ika made an agreement on who would do which. Ika has been a reliable support for all art events and rituals in *padepokan*. On the other hand, she has a clear voice to say yes or no about various issues. For instance, when she found that her husband pushed himself too hard in the art activities, she would remind him to have rest. She would express her desire to have rest or to stop working to watch performances when she thought she needed it. Mardiah also shared that she would take some rest and sleep when she felt tired, and let Sitras handle the food and beverage matters for guests in events. She could delegate her jobs to the other men or women who volunteered in *padepokan*.

Those volunteers are mostly the *padepokan*'s neighbors, and most of them are men. They will help with the serving of food and drink for the guests, collect the used plates and glasses, and wash as well as clean them. The other men, especially the younger ones, help establish the additional roof for the guests to sit as well as to bring additional chairs from the rental to *padepokan*'s hall and yard and later, return them. They also cooperate to arrange the hall and decorate it. The women neighbors of *padepokan* will volunteer to take care of food and drinks. They cook the snacks and main dishes for breakfast, lunch, and dinner for the visitors and guests. They may either cook it in *padepokan*'s big kitchen or do it at their homes and bring the food to collect in *padepokan*.

The elderly will not help with those jobs, but they are available to accompany the others. Their presence matters for mental support as the younger people know that they are not alone. The seniors will just sit and have conversation, and once in a while they give their suggestions or recommendations of what the young people need to do.

On the contrary, children's role is to be children. They play and learn as they do it. They are let be around the adults when the adults work and do art activities. When the adults are having their time sitting and chanting the Javanese *tembang uyon-uyon*[1] in the gravehut of Romo Yoso, children are allowed to run and walk around the location. The series of chants which contain prayers and praises do not hinder the children from being themselves. It becomes reasonable then when the children in Tutup Ngisor and Sumber are not only familiar with the principle of living for art, but also do they take active part in the dance performances. Many of the children join *wayang bocah* and learn the *grasak buta* folk dance.

While age and gender roles in the family determine the division of works, those three elements carry family educative strategies at the same time. Respect towards the elderly people, fair division of works between men and women, as well as the inclusion of all people of different ages become the key factor to the formation and continuation of arts as their part of life.

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[1] Uyon-uyon candi is an event where the padepokan family playing gamelan and chanting Javanese songs at the gravehut of Romo Yoso, the founder of the padepokan.

With that said, it becomes clear how age, gender, and labor division are managed with fairness among the farmers. They respect each other by dividing jobs fairly based on age and gender as well as capabilities. By age, the seniors remain contributing significantly to the arts activities, events, and rituals. On the other hand, the younger ones learn from them and feel secure for their presence and availability to be with them along the activities. The following part will explain *padepokan*'s management as the continuation of domestic arrangement of age, gender, and labor division.

Structure: Nobody Left Behind

Harris categorizes social organizations into "domestic and political economy" (Harris, 1979, 1993) which refers to describe family and domestic relations as well as social relations in their communities. The farmer-artists' families in Tutup Ngisor share domestic jobs in such ways that everybody has their rights and responsibilities in the house and farm. Jobs that require a lot of physical work such as making or repairing the irrigation systems, plowing the fields or spraying pesticides are mostly done by men. Jobs such like planting the seeds or pouring liquid fertilizers can be done by both men and women. Harvest and selling are conducted by anyone who has time to do them. Whenever possible, they will do the jobs by themselves. However, sometimes they may pay workers to help with plowing, scything grass for the livestock, or carrying the dunk-based fertilizers to the fields.When the husband is focusing on doing art activities, the wife will take care of the house and food supplies. The farmer-artists develop a less-gender-based labor division for farming.

For example, when Sitras has to practice at the art center, his wife, Mardiah, will take care of the house and provide food to support the practice. When he has to accompany the guests during the art events, his wife will greet and shake hands with the guests before she goes back into the kitchen, preparing drinks and snacks. It works the same way in Bambang, Untung, and Widyo's families.

They developed age-based job sharing to run the art center. The elders like Sitras, Bambang, and their elder brothers become the advisors and leaders. Bambang, the closest elder brother to Sitras, is always available to help with ideas and advice as well as with the mental and spiritual support. Sitras is not always the leading person in the organizing committee-like team, even though he is always available around. The younger ones, including Widyo, Untung, and their cousins are responsible for organizing the performance for rituals and festivals both in the center and in the other places. The children become the dancers and performers. The women, wives and daughters, can choose what to take part in, either becoming the organizer members or performing in the art centre or preparing the food or drinks and the offerings in the kitchen. Young men should help with whatever jobs that require a lot of energy and physical strength. On one occasion, like when they were preparing for *Syawalan* ritual in 2022, Widyo led the team, Untung was responsible for the stage and all the needs for staging. The other adult dancers helped coach the younger dancers practice the dances. The practices of dancing and *gamelan* music playing appeared like the members of *padepokan* could automatically do it.

The seemingly automatic positioning in the practices and preparation for events might have happened due to their habitual discipline in doing the art activities. They are punctual and having stong commitment in conducting all the practices and conversations. As their routines of working in the fields and farms in the morning and of doing arts in the afternoon and evening have been habitually done for years, the process of arts preparation and arrangement becomes systematically

arranged. Their time management is a part of their discipline in doing arts. They know when to work and what time to do arts. They never waste the time as most of the time they utilize to work to earn their living and to do as well as talk about arts.

In managing the *padepokan* in general, they divide jobs in ways that each functions and contributes according to their abilities and capabilities to complete one another. While Sitras leads, he is assisted by his nephews, Widyo, who is responsible for the administrative matters of *padepokan*, and Untung, who is capable of building networks and communicating with people of different generations. The youth is always ready to help with the practical activities such like preparing the mats for the guests to sit in the hall. More importantly, those key figures, especially the descendants of Romo Yoso, always serve and involve their relatives, neighbors, and networks to make the annual events and rituals happen consistently.

Such community involvement can be seen every *Suran* ritual and celebration. All neighbors in Tutup Ngisor hamlets will stop working and spare their time to focus on supporting *Suran*. The farmers do not go to their fields, and the other people such as the snack producers stop producing. The men will help prepare the space for art performances in the field, establish the additional roof for the guests to sit during the sessions, serve with the food and drinks to the guests, and even wash the dishes along the feast. The women will help cook and prepare for the dishes, traditional cakes and snacks as well as arranging them on plates and jars. The main thing that can be seen in the busyness of the ritual is their joy and happiness. None of them complains or grumbles, but show devotedness in doing whatever they do. *Gotong-royong* cooperation has made them manage to continue conducting the rituals for 87 years despite the challenges across the time.

The *kekeluargaan* family-oriented management system is applied in *padepokan*'s economic arrangement when *padepokan* gets invitation to perform their *wayang orang* or *ketoprak* drama from institutions, communities or individuals from other hamlets, villages, or towns. Sitras will calculate the expense in ways that all member-dancers and *gamelan* music players as well as the crew receive decent financial rewards. As the leader, he becomes the last person to receive after he is sure that the members have got their shares. Bambang named this system *paguyuban* system as being in opposition to the boss system which divides rewards based on the positions in the team. *Paguyuban* system is developed and implemented on the basis of *kekeluargaan* leadership that positions the leader as the parent-like figure.

It can be traced back to the way the families divide jobs and roles within themselves. Parents, in this case both father and mother, play as the guides and role models for the other family members. At the same time, the children pay full respect to the elders, including those extended family such like grandparents, aunts, uncles and elder cousins. The same way the extended family looks after one another's children, the system in *padepokan* has made the farmer-artists preserve their farming and their hobbies in arts. Those seemingly oppositional realms have blended in the farmer-artists' habitual behaviors in many ways, covering material, mental, and spiritual needs.

Their professionality in managing their art activities, moreover, has been viewed as part of their reputable image shaping. They manage their lives and art activities in ways that make them reliable people. Their capabilities to manage their lives have been steadily founded over their material security. As a result, they are capable of making sense of their own condition. This formulation about themselves, thus, becomes their ideational wealth to share with other people outside the community.

The farmers manage their families and farming fairly. They respect one another and value their capabilities to meet their families and community's needs. Gender and age may determine the kinds of jobs they do, but they view capabilities more than those two aspects. Moreover, they are aware of diverse talents and skills, so they are able to trust jobs to those with relevant abilities. They can think of such fairness because they already have time to think carefully about the arrangement of a sociocultural structure and organization that preserves fairness for people of different ages, gender, and working positions. No one is more important than the others, no one is less significant than the others, and no one is left behind because everybody is contributing.

Etic Super-structure: Arts as Hobbies and Ritual

The aforementioned sex, gender, and job divisions in the families of *padepokan*'s farmer-artists enable them to do their hobbies in *padepokan*. *Padepokan* has become a space where people who love arts gather and do as well as talk about arts. Sitras and Bambang explained that as farmers, they would work in the farms and fields in the morning until early afternoon, and in the late afternoon and evening they would not have anything else to do. So, they would use the time to play *gamelan* music instruments and chant the Javanese *tembang*. When the activities became habitual, they felt that all those were parts of their life. That is why they would say that they live for the arts instead of utilizing arts for life.

For Sitras Anjilin and the big-family-members of *padepokan seni Tjipta Boedaja*, arts have become their hobbies. Sitras and Bambang always emphasize that they are not artists, but farmers who live for arts, or in Bahasa Indonesia *berkesenian*. They love playing *gamelan* music instruments, singing the Javanese *tembang*, and dancing the Javanese dances. They practice regularly in the afternoon and evening, and they do it more when they are about to perform a certain *lakon* or story from the Mahabharata or Ramayana epics or Arabian One Thousand Nights. As has been discussed earlier, they will gather in the hall of *padepokan* on time to practice. Everybody is doing it voluntarily and happily.

The routine is further supported with the weekly ritual of *caosan* on Thursday evenings and the other rituals to hold annually, including *Suran* on the 14th and 15th of Sura Javanese month, Mauludan on Prophet's birthdays, Syawalan every fourteenth day of Syawal month or the fourteenth day after Eid al-Fitr, and the celebration of Indonesia's Independence Day in August. *Wayang orang* or *ketoprak* drama dance performance will be performed in those four main annual events. Those hobbies also function as offerings in their rituals.

Every Thursday evening, the relatives and members of *Tjipta Boedaja* art center will gather in the hall and conduct their weekly ritual *caosan*, which is the chanting of Javanese songs with *gamelan* music instruments played to accompany. They perceive this weekly ritual as a part of their Javanese *laku* or way of life, regardless of their religions, which is not an issue in the *padepokan* as well as in the neighborhood. The *tembang* also chanted in *uyon-uyon* (which is held in the important events mentioned above) as the accompaniment when they deliver offerings.

The biggest ritual is *Suran* celebration, which is always held on the 14th to 15th of Sura (Javanese) month. The ritual begins with Thursday night's *uyon-uyon candi*, which is the chanting of Javanese *tembang* or poetic songs in the grave hut of the founder, on the 14th of Sura. Javanese calendar dates begin after sunset and end before the next sunset. On the next day, the people in-charge

prepare the 1000-kind offerings, and then, in the afternoon, put them in various places in *padepokan* and its surrounding. In the evening, on the 15th of Sura, the rituals continue with the staging of *Kembar Mayang* dance of nine virgins and *wayang sacral* (sacred *wayang orang*) performance which lasts until 2 AM. On the next day of the international calendar, which is still the 15th of *Sura*, the last ritual, the *jathilan kirab* marching, is conducted. The march is followed by the big family of *padepokan*, and with their colorful dancing costumes as well as the *bendhe* (small gongs) percussion being played along, they march around the hamlet three rounds, following the *pradhaksina* direction.

Jathilan kirab itself is a march followed by the *padepokan*'s members and big family and relatives as well as any network and friends who are willing to join the march. After the march, the dancers will dance *campur* or mix dance, which is characterized with the energeticness of people living in the feet of the mountains. It is a kind of folk dance to perform in the wide yard or field. The dancers put on the costumes of whatever stories they may perform in their *wayang orang* and *ketoprak* drama dances. There are kings, soldiers with their weaved-bamboo-slide horse dolls, monkeys, giants, and mountain monsters known as *buta*. This *jathilan kirab* procession ends the Suran rituals. After the series of dances and songs for rituals, the Suran festival is open for its festival, where different kinds of art performances are welcome to take part in the celebration.

For the *padepokan*'s members, those dances are simply their hobbies. They do not play *gamelan* music or dance for money. Their main objective is satisfaction in doing arts. They never calculate profit when it is about arts. Both Bambang and Sitras Anjilin mentioned that they would keep performing on stage at every annual event despite the absence of spectators. What happened in the Mauludan events in 2017 was that at the end of the farmer-artists' performance of *wayang Menak*, there were only three spectators left, two visitors and one old man with mental issues. During the pandemic Covid-19, when gathering and art events were strictly limited to control the spread of the infectious virus, *padepokan* kept performing the dances in those four main annual rituals without publishing and inviting their networks and public to attend those events. Bambang, Untung, and Widyo mentioned that they would feel satisfied and peaceful when they fulfilled the obligation for conducting those four art-ritual events. In other words, arts are their hobbies and function as rituals that provide them with satisfaction and peacefulness. Their mental and spiritual welfare lay on their arts activities instead of spectators and audience. It re-emphasizes the principle that they live for the arts.

Their hobbies in arts have made them famous for their art skills and capabilities, and, consequently, they get expanded opportunities to do such artist's jobs as performing and teaching or coaching in different institutions or villages and towns. Those farmer-artists have often been invited to perform their dances, to teach *gamelan* music playing or *karawitan* and dancing, or to become speakers at seminars or talk shows. As a group, *padepokan* often receives invitations to perform their *wayang orang*, *wayang bocah*, or *ketoprak* performances in various places. As individuals, they may also be requested to do a number of jobs related to the arts.

When Sitras was young, he went to the other towns to find teachers and gurus when he was young. When he was appointed by his third elder brother to lead the art centre, he did whatever possible to run the *padepokan* to be a space for learning, following what his father had established (Purnawan Andra, 2021). His brothers and relatives always support him, so that he is able to focus on keeping the *padepokan* as a space for arts for the people in the hamlet, from the village, and from different towns and places. As the times goes by, Sitras is often invited to share his experiences as a

dancer, puppeteer, and cultural activist. He has become a notable resource person, speaker, and instructor in many seminars and workshops in Indonesia. He was even invited twice to Great Britain to give workshops on arts.

It also happened with Bambang before he turned sixties. He went to different towns to join groups of human puppet dancers because he loved it. When he returned and established his life with his family in the hamlet, he was requested by the state middle school in the district of Dukun, where he lives, to teach *karawitan* or gamelan music playing. He accepted it without asking about the salary. Regarding his job as a *karawitan* instructor in a High School in Dukun sub-district, Bambang mentioned that it was not the payment that mattered, but his joy and satisfaction to play gamelan as well as to witness the young people grow love of Javanese arts and tradition though *gamelan* music playing. He emphasized that his life as a farmer suited him best because it provided him with time and flexibility to do art activities. He did not have to worry about material needs, so he would do everything for his hobby.

Untung was appointed to be a part-time after-school programs teacher of dancing and *gamelan* music playing in the private Catholic Elementary and Junior High Schools in Sumber. He often receives invitations to collaborate with different art groups for different kinds of dance performance and drama projects. In addition to that, he often receives orders to set event or wedding decorations because of his capability to make Javanese traditional art decoration. He will involve youngsters around his art workshop to work for the job. Untung's main topics on his pupils' behaviors and art-practice-related activities in every possible chance of conversation reinforce the indication that he was not concerned about how much he earned from the schools. He always talked more about how he witnessed the children to behave better than when they were not involved in art activities.

It also worked with Widyo when he was appointed as a part time dance trainer for the after-school program in the public elementary school in Tutup Ngisor hamlet. He sometimes receives invitations to perform such Javanese dance as *Bambangan Cakil* in various events such like hotels' events or Javanese wedding parties. Like the aforementioned farmers of *padepokan*'s members, Gatot receives incidental invitations to help coach different art groups and communities. He builds his own small art hall in his yard, aiming at establishing his own *sanggar*. Just recently, he started to open a residential program for those who wanted to learn to raise etawah goats.

Their stories when they do their jobs of arts were dominated with happiness, fun, and joy of doing them. They would enthusiastically share how they got satisfied with their creativity to face and deal with the challenges in the arts field of work without being bothered with financial issues. Sitras, Bambang, Untung, and Widyo said that they would feel guilty and incomplete if they did not do it because they consider those arts events and festivals a part of their Javanese *laku* or way of life. Sitras, Bambang, Untung, and Widyo, together with the whole hamlet dwellers and the neighboring hamlets would feel satisfied and at peace when they fulfilled the obligation for conducting events. Their experiences exemplify how the aforementioned job division in the society supports the farmer-artists to do arts as their hobbies. As a hobby they never care about the audience. They would keep performing even if there is no audience. They, then, coined that they "live for arts, not use arts for living." Contrary to what Alpagu (2014), Tobelem (2013), and Baharuddin, et.al. (2019) who viewed arts as an economic activity to improve the farmers' financial income, the farmer-artists in Tutup Ngisor view arts as their way of life instead of ways of living. In other words, arts are their hobbies and function as rituals that provide them with satisfaction and peacefulness. Their mental and

spiritual welfare lay on their arts activities instead of spectators and audience. It re-emphasizes their basic principle that they live for the arts.

Emic Super-structure: The Concept of *Kober*

The farmer-artists' material and economic security enhance them to go beyond basic and social needs to ideational and philosophical conceptions. It was further found in the research that the farmer-artists were able to formulate their own concept of *kober* or have time, as their way to explain how they move to be farmer-artists. In addition to their arts practices and performances, they like gathering to talk about arts and related arts to any possible things, including philosophy and spirituality. They gradually came to the formulation of their own concept of *kober* as they made sense of their perception towards arts as "something they live for, not they use for living."

As having previously mentioned that the farmer-artists never consider themselves as artists, it becomes significant to explain how such conceptual ideas came from them. This, therefore, is important to remain aware of their stable way of earning their living through farming on their own lands. As the landowners, whose lands were inherited from their parents, the farmers have their full control over their lands and farming. Their ownership together with their economic security provides them with opportunities to manage their farming in ways that preserve their economy. As the aforementioned elaboration about how they manage their farms, it becomes reasonable then when they have time to do their hobbies.

The farmer-artists, as explained by Sitras, Bambang, Untung, Widyo, and Gatot, have a lot of time after they have done with their works in the fields and farms. They use their spare time to do arts in the afternoon. Further investigation to their initially free time for arts have revealed that eventually they shift the concept of *kober* as "having time" into "making time," and they apply as two sides of a coin for the farmer-artists. As having repeatedly mentioned, they have time after they are done with their main jobs, so they can make time for arts as hobbies. Sitras explicated the way *kober* works by comparing Tutup Ngisor with another hamlet where he was once invited to help revitalize their arts activities. He mentioned that it was the people's capacity to view and utilize their material resources that would determine their abilities to live for arts. When people considered arts as a source of earnings, they would begin to calculate the economic sides of arts. It failed them to make time for the arts.

In contrast to the way of viewing arts as a source of earnings, farmer-artists in *padepokan* view that their farming has provided them with enough economic support, so they can utilize the remaining time after work for arts. Therefore, as Bambang repeatedly emphasized, farming is the most suitable way of life for arts. What he means is that farmers can live for arts because they have lived sufficiently, so they have time for arts.

This concept has been derived from the farmers' capability to make sense of their time and professional art management. The previously mentioned professional ways of organizing their art performances has explained how their lifestyle is to maintain their human qualities. Sitras said that their strict management was not to make them successful artists, but to gain trust from their networks. Bambang and Sitras emphasized that their parents taught them to be trustworthy to remain human.

Kober is also defined in connection with humanistic concerns. As Sitras and Bambang explained about the function of arts as a means of delivering messages, criticism, and advice, they refer to the willingness of farmers to open their eyes to social issues. To have time may mean that they make time to think about their environment. That means that they have to be open to restlessness caused by their concerns and cares about issues around them. Even though they would refuse to be involved in political tensions, they would quickly respond to sociocultural and humanistic issues such like the importance of quality education and environmental preservation. They will do it through cultural acts such as being shown in the inclusion of a happening art performance of tree planting ritual in the 87th *Suran* in 2022. It exemplifies how the farmer-artists have time for impactful arts that are derived from their availability to care about their sociocultural as well as ecological environment.

With all that said, the farmer-artists' cognitive capability to come to the conceptual formulation of their way of life becomes a significant element to the shaping of the sociocultural system in their community. Their capacity to utilize their land-ownership and economic welfare from farming makes them able to manage their social life, and then organize their sociocultural habits. Their capabilities to do all these have led them to the ability to coin their own way of life as *kober*. Their definition of having time as being resulted from their habitual behaviors as farmers can be traced back to the infrastructural activities where the farmer-artists develop their habitual activities and behavior to earn their living through farming.

Following Bourdieu's (1973) concepts of capitals, their economic capital becomes the basis for developing and completing their infrastructural and structural elements. Then, they develop arts and philosophy to be used as their social and cultural capitals to establish their position as recognized farmer-artists. With that said, economic security can determine the formation of a domestic and public economy. Nevertheless, the farmer-artists' capability for developing their ideational and philosophical thoughts shows that cognitive capability to make use of their sociocultural capitals interferes with the shaping of sociocultural habits and traditions. Economic capital becomes the least for them to think because it is an embedded survival mode instead of life orientation.

Conclusion

Applying Marvin Harris' infrastructural determinism to the construction of structural and superstructural facets offers insight into how farmer-artists within the Tutup Ngisor hamlet of Padepokan Seni Tjipta Boedaja formulated their concept of "kober" and dedicated time to living for and with the arts. Externally perceived, their extensive access to means of production through land ownership and ample material fulfillment from farming underpins their ability to self-manage within both familial and communal spheres. The closely-knit extended family structure facilitates adept utilization of sex, gender, age, and labor divisions, ensuring the continuation of art as ritual and hobby. The sturdy foundation for managing the art center and orchestrating performance shows rests upon the fulfillment of these infrastructural and domestic structural dimensions. Consequently, these elements provide the formative framework for interconnecting rituals, music, dance, arts, philosophies, and other ideational activities. The farmer-artists in Tutup Ngisor alters the linear way of defining cultural formation as materially based into a cyclical way of cultural preservation, where material sufficiency enhances sociocultural formation that enables the people to use their cognitive capability to develop their ideational and philosophical concept with which they live and preserve their culture. Material sufficiency fosters sociocultural structure, enabling cognitive capabilities to flourish and develop ideational and philosophical concepts that fuel efforts to address material needs.

Thus, the farmer-artists shift from a linear material-driven view to a cyclical model of cultural preservation, cultivating a fundamentally positive attitude that regards farming as the optimal vocation to sustain their dedication to the arts.

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Anthropocentrism: Criticism towards Human Incarnation of Mythological Creature Banaspati Depicted in Aroma Karsa by Dewi Lestari

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Absract

This article is interested with the way a mythological creature Banaspati is narrated in Dewi Lestari Aroma Karsa *novel (2018) and Javanese-Balinese mythology. Arguing the version of Banaspati in* Aroma Karsa *is adapting from those mythology. In Javanese version, Banaspati is depicted as a supernatural evil spirited fireball that flies across the night sky. The appearance is followed by intentional curse or teluh that caused sickness, Insanity and death. It is more like a witchcraft instrument that intentionally used to cause those things or cursed the targeted victim. On the contrary, Balinese version of Banaspati is depicted in* Kandapat Rare *and* Agastia Prana *mythology, who are incarnation of gods of life inhabiting rivers and stones. The version of Banaspati depicted by* Aroma Karsa *is also a mythological creature that protect the sacred forest called Alas Talingga from human destructive activities. This article sees while Banaspati narrated in* Aroma Karsa *is a form of criticism towards the idea of anthropocentrism, it seems unable to do so without using humanistic figure that leads back to the very idea it criticized. Close reading on* Aroma Karsa *was conducted in order to criticize the novel by using anthropocentrism and ecocriticism literary theory. It is argued that the Banaspati character in* Aroma Karsa *are anti-thesis to anthropocentrism by being represented as human incarnation. However, the human incarnation of Banaspati in the narration begs an ecocritical perspective as to whether they be critical towards human centrism without necessarily using incarnation of humanistic figure.*

Keywords: *anthropocentrism, ecocriticism, literary criticism*

Introduction

Banaspati is a mythological creature that often appeared itself as an evil spirited fireball. This supernatural mythological creature appeared at late evening to late night. It blazed through the dark carrying a mission. Flying across the night sky, this mythological creature was used as a witchcraft instrument to cursed the targeted victim. Due to curse that Banaspati carry, its appearance inflicted death to the victim that was being targeted and for those un-targeted victims that accidently saw its appearance, it is causing sickness and even madness (Bentang Pustaka, 2019). This mythology is spread across Java and Bali. In contrast with the Javanese version, Balinese version of Banaspati is depicted in *Kandapat Rare* and *Agastia Prana* mythology, who are incarnation of gods of life

inhabiting rivers and stones (Bentang Pustaka, 2019).

The representation of Banaspati in literature can be found in novel entitled *Aroma Karsa* written by Dewi Lestari or known as Dee Lestari in every novel that she wrote. Dee Lestari published her first novel entitled *Supernova* in 2001. It consistently became a national bestseller that was soon followed by more books from the series; *Akar* (2002), *Petir* (2004), *Partikel* (2012), *Gelombang* (2014) and closes with the book that won IKAPI (*Ikatan Penerbit Indonesia*) Book of The Year 2016 entitled *Inteligensi Embun Pagi* (2016). In the same year, Dee Lestari was also awarded as Indonesia favourite author or *Penulis favorit Anugerah Pembaca Indonesia* 2016 by IKAPI. The popularity of *Supernova* lead to its adaptation to screen in 2014. Entitled *Supernova: The Knight, The Princess and The Shooting Stars* (2014).

Aroma Karsa was originally published digitally. It was Dewi Lestari 12th novel. After successfully gaining the public attention, it was finally published as printed form in 2018. This novel achieved Book of The Year 2018 from IKAPI. *Aroma Karsa* was written due to her interest in scents, specifically the scents that come after rain called petrichor. Her interest in scents grown along as she grows older. Therefore, *Aroma Karsa* appears as a novel that comprise culture, mythology, love and identity. This article is interested in the characters depicted in *Aroma Karsa*. Raras Prayagung or 'Raras' as the human character, Jati Wesi or 'Jati' as Banaspati human incarnation, Tanaya Suma or 'Suma' as Puspa Karsa human Incarnation. They were kidnapped and used by Raras, the rich to find the sacred flower Puspa Karsa that only can be found by its scent. Only chosen Banaspati can smell its scent as they depicted Banaspati as part of the nature that protect Puspa Karsa from human destructive activities which to steal.

This paper focuses on the analysis of *Aroma Karsa* from an ecocritical perspective, particularly to examine that human and nature are related. This case become important along the awareness of environmental issues. The developing of the awareness started in 1990s when the case of environmental issue raising in the 21st century. At that time, the field of literary studies called ecocriticism appeared and addresses how human relates to non-human nature environment. This ecocriticism could be translated as wide and dynamic. The word eco is originally from Greek that means home. Glotfelty stated that "Ecocriticism studies the relationships between things, human culture and physical world" (Jaishi, 2019). The concept that this paper taken is Anthropocentrism.

Anthropocentrism is interdisciplinary roots from ecocriticism. "Anthropocentrism is literally defined as 'human-centeredness'" (Ayuningtyas P., 2021, p.2). It is defined as human-centeredness where humankind is the principal source of value on earth. Non-human become the second kind to walk the earth. It is referring to the explicitly stated or implied claim that "other beings are means to human ends" (Kopnina et al., 2018). Examine more about Anthropocentrism, it sees natural instrument only appears to support the needs of humanity. To conclude, anthropocentrism is defined as a belief that prioritizes humanism values and interest that encourages the overuse of natural resources to non-human, animals and the natural elements.

For their relation between myths and cultural environment, *Aroma Karsa* has been studied with a cultural ecology approach. A paper entitled *The Myth Study inside of 'Aroma Karsa' Novel By Dewi Lestari Perspective of Culture Ecology* by Yunita and Sugiarti is the one who used this approach. Their paper concludes that myths are related to cultural environment. Specifically, from this novel, the characters experience supernatural phenomenon and they are also mention about ghost market

or *pasar setan* and the mystery of lost village of Dwarapala that people belief in Mt. Lawu, Jawa Tengah. (Yunita & Sugiarti, 2019). Another paper studied *Aroma Karsa* with ecocritical binocular by Padju, Salam and Bagtayan. Their paper aims to describe human interaction with the natural environment, and to describe the role of humans in the natural environment (Padju, Salam & Bagtayan, 2021). Their paper examines the character in general. On the contrary, this article specifies the study in Banaspati Human Incarnation. The humanistic figures that come from a mythological creature (non-human). Banaspati narrated in *Aroma Karsa* is a form of criticism towards the idea of anthropocentrism, it seems unable to do so without using humanistic figure that leads back to the very idea it criticized.

Methodology

This research was conducted by close reading on *Aroma Karsa* and was conducted in order to criticize the novel by using anthropocentrism and ecocriticism literary theory. Glotfelty stated that "Ecocriticism studies the relationships between things, human culture and physical world" (Jaishi, 2019). Literary criticism is used to analyze how the connection between nature and humanity is portrayed in literary works. This article focuses on anthropocentrism of Banaspati human incarnation depicted in *Aroma Karsa*. The Banaspati are officiate to protect Puspa Karsa in the sacred forest called Alas Talingga from human destructive activities. This destructive activity is one character that attempt to stole Puspa Karsa from the forest. This article also will be elaborate how Dewi Lestari conveys the environmental topic in her novel *Aroma Karsa*.

Few steps are taken to analyze the data. First, the paper examines the characterization of the characters in the novel, especially Raras Prayagung, Tanaya Suma, Jati Wesi and his Banaspati Incarnation in *Aroma Karsa*. Second, the use of ecocritical point of view and anthropocentrism is studied to see how they relate the narration to the story. Furthermore, the human incarnation of Banaspati in the narration begs an ecocritical perspective as to whether they be critical towards human centrism without necessarily using incarnation of humanistic figure. Lastly, the result of the analysis is further examined by ecocritical concepts related to anthropocentrism.

Results and Discussion

Aroma Karsa using third person perspective depicted the story of a magical flower Puspa Karsa. The flower believed to have a power as powerful to change the world by its scent. It is grown somewhere in the sacred forest called Alas Talingga. Based on the chronicle that was written in the ancient palm tree leaf, Puspa Karsa only can be found by the ability of smelling its scents. Only chosen ones can do that. Raras Prayagung obsessed over this magical flower. It is like the legacy from Prayagung woman lineage starting from Janirah who happen to be her grandparent. Unfortunately, like others Prayagungs, Raras is not the one. This long obsession led her to Jati Wesi. A twenty-six years old man who lived in Bantar Gebang landfills. He is known for his strong-smelling ability. Then, Raras using her power as The Rich to control Jati to find Puspa Karsa. This process led Jati to Tanaya Suma, which happen to be the same age as him. Raras is not married yet, Suma was adopted. The interesting thing is Suma has the same ability as Jati. Different than Jati, Suma is not adaptable to any scents. While Jati sees his ability as blessing, Suma sees that as sickness. Along the way, Jati and Suma starting to unveil the mystery about them and how their ability is related to one another and has

purpose.

Puspa Karsa is protected by a mythological creature Banaspati. "... *Banaspati yang siang melayang seperti angin dan malam terbang seperti api*" (Lestari D., 2018 P. 538). Seeing this mythological creature as non-human character in the novel that has important role in the plot. Different from the myth of Banaspati as a supernatural spirited fireball, Lestari depicted Banaspati in humanistic form. It is depicted to have a body of human, white hair and wearing earth-coloured garments. Banaspati as the child of the forest called 'Wong Banaspati. "*Ketika Wong Banaspati Lahir, dia bukan milik orang tuanya, dia bahkan tidak bisa diakui anak manusia. Dia anak hutan.* ..." (Lestari D., 2018 P.560). The child that belongs to forest and devoted to protect Puspa Karsa from human destructive activities. In the novel, Wong Banaspati depicted to live side by side with gods in the sacred village called Dwarapala. It is similar from Balinese version of Banaspati that were depicted in *Kandapat Rare* and *Agastia Prana* mythology that depicted Banaspati as incarnation of gods of life that inhabiting rivers and stones (Bentang Pustaka, 2019). Both are relating to gods incarnation and somehow non-human thing.

Analyzing the case of human-centrism that was depicted in the novel as the character Raras Prayagung. "Anthropocentrism is literally defined as 'human-centeredness'" (Ayuningtyas P., 2021, p.2). She uses her power and does not let anything bother her to get Puspa Karsa. No one can stop her including the non-human aspects. All her obsession with Puspa Karsa is rooted from her grandparent, Janirah Prayagung. The reason why Raras is rich is because of Janirah. Janira depicted as servant in Keraton when she was young. She likes to steal. She declared herself as thief but she only steals the one who she considered important for her and people. " ... *Pencuri yang membagikan faedah bagi banyak orang*" (Lestari, D., 2018 P.2). This human-centrism thought that bring her to the scent of Puspa Karsa. It was sealed in the metal box hidden untouched for many centuries in a place where she served the royals. There were three small tubes of Puspa Karsa to believe has perfume-like scents. In the metal box, there a palm leaves that being used to wrote an ancient chronicle about Puspa Karsa. In the chronicle, there was a king named Mahesa Guning who used to ruled his kingdom with the power of scent from Puspa Karsa. Written in *Aksara Hanacaraka*, it is as well contained about how powerful the scent of Puspa Karsa. The human thought of the needs of feeling special, Janirah thought it was God who intentionally chose her to be her destiny with these three magic tubes filled with Puspa Karsa scent. Following the instruction that she interpreted from the chronicle, Janira uses the first tube. Magically, her life change gradually from servant to a successful business woman. She sells skin-care product that the ingredients are stolen from the royals in Keraton.

Puspa Karsa tubes and its chronicle was being a legacy from Janirah to her grand-daughter Raras. The tubes of perfume-like scent of Puspa Karsa is now left two tubes. That was the reason why Raras is obsessed about Puspa Karsa. The chronicle was written in *Aksara Hanacaraka* but it is translated to Bahasa. Therefore, Raras thought she known it fully about the meaning of the chronicle that was written in the palm tree leaf and the power that Puspa Karsa have.

"*Porsi pertama akan mengubah nasibmu.*
Porsi kedua akan mengubah nasib keturunanmu.
Porsi ketiga akan mengubah dunia sebagaimana keinginanmu." (Lestari D., 2018 P.9)

Puspa Karsa scent was belief has the power to make your destiny, lineage and world as someone wish it would be. After her grandparent passed away, she continues her legacy. Only the

woman in Prayagungs. Elaborating Chapter 1 and 2 in the novel, Janirah also left the legacy of her business named Kemara to Raras. Kemara is beaty-based business. Kemara sells products like skin-care and perfume. It is also depicted that Kemara and its products are well known in Indonesia. Therefore, it made Raras as the Top 3 Richest woman in Indonesia. Raras then gathered all her ability and richness to achieve her goals but above all that the main goal is to find Puspa Karsa.

Table 1. Characterization

Category	Character 1	Character 2
Human	Raras	-
Non-human	Jati	Suma

Categorized and devided the character as human and non-human. As the names mention 'Raras' identified as human. She showed human centeredness as human herselves. Then, Jati and Suma as the human incarnation of the non-human. After identified the characterization and the background of the story, entering the sub-result and discussion below.

Human Centeredness

Human centeredness consider human as the main attention in this earth. The concept of antrophocentrism. This concept sees another aspects as non-human is the secondary creature that only appear to fullfil human needs or interest. This concept also referring to nature as non-human to be exploited or even over exploitation just to only fulfill individual needs. In *Aroma Karsa*, the character 'Raras' identified as the human who appears to applied this concept of human-centeredness. Her obsession over Puspa Karsa makes her out of control. She happen to exploited her adopted child or actually she kidnapped 'Suma' to work for her. She raised her in lies to make her believe that she is special. Raras spoiled Suma and forget that her ability of smelling needs to be set free naturally. However, Raras raised her in human-way that cover up her ability to smell the scent of Puspa Karsa. "*Ibu memanfaatkan orang*" (Lestari, D., 2018 P.106). Suma knows her step-mother likes to exploit others to achieved her interest. Raras seems to be manipulative and defended herself as if its for the good of Suma. "*Aku Memanfaatkan bakatmu. ...*" (Lestari D., 2018 P.106)

The nature exploitation is depicted as Raras trying to steal Puspa Karsa. She thinks that her intention is good. She tries in her human way to get what she want without pay attention to the nature, ecosystem and other aspects. First thing in this line is when the the chronicle of Puspa Karsa that Raras thought to be true truns out to be missed in interpretation. The chronicle was written in *Aksara Hanacaraka* and it is also depicted in the novel about there were archeologists who work for her to help her interpreted the chronicle. The first interpretation is about Puspa Karsa as the goddess of vegetation that has powerful scent that can change the world as the wish of one intention. Conquering the world by its scent. In the first interpretation also mentioning an ancient king named Mahesa Guning who was happen to be married with the human incarnation of Puspa Karsa. The love of Mahesa Guning to Puspa Karsa lead to disaster as everything that he get from Puspa Karsa has price and he has to pay. Puspa Karsa eats human souls. Human world being apocalypse. Therefore the gods instructed Mahesa Guning to sacrifice Puspa Karsa to end the suffering of the humankind. It was also told that due to the cause that she made, her ability to incarnate as human was taken away. Raras known that chronicle all her life and believe only to the choosen one Puspa Karsa would let one smell her scent. Puspa Karsa only can be found throught her scent. Some of the interpretation of the

chronicle are seems to be true but they did not interpreted the other chronicle about Puspa Karsa is the Killer. "*Apapun yang dunia manusia tuliskan tentang Puspa Karsa, sungguh, kalian tidak tahu apa-apa.*" (Lestari D., 2018 P.620)

Human Incarnation

Banaspati in *Aroma karsa* identified as 'Wong Banaspati'. In javanese, 'Wong' can be translated as people. It might be the reasons why the Banaspati in the novel has human appearance and incarnation ability. On the Chapter 39-*Anggota Terkahir,* page 415, it is depicted as to believe to be Banaspati. In those lines, depicted two Banaspati as male that wearing earth-coloured pants with yellow Batik pattern belt. The similarity went along with the statement of the way Wong Banaspati move to one another like flying. "*Mereka berpindah dari satu titik ke titik lain bagaikan terbang.*" (Lestari D., 2018 P.416). It is similar like the Javanese myth about Banaspati. This arguments supported by the set of the sacred forest Alas Talingga that can be pass through middle track lane of Mount Lawu in Central Java. It is also reffering to the Balinese version of Banaspati that is an incarnation of gods. Relating this to the Dwarapala people where Banaspati took place to guard the forest and its secrecy. It might be the merge of those two mythology due to its similarity or it depicted a new version of Banaspati. The version that Dewi Lestari create.

The version of Banaspati depicted in *Aroma Karsa* is still left in the form of interpretation from the readers but the conclusion of all that is Banaspati or Wong Banaspati is non-human aspect in the story. "*Bau manusia tidak disukai di tempat kami,*" (Lestari D., 2018 P.534). This lead to the two characters Jati Wesi or 'Jati' as the human incarnation of Banaspati and Tanaya Suma or 'Suma' as the incarnation of Puspa Karsa. The goddes of vegetation or Puspa Karsa still be able to chose her human form. The difference is that this time, its more like possessed and Suma was the one that Puspa Karsa choses to be her incarnation. Suma actually came from Dwarapala. She considered as half-gods since Puspa Karsa choses her. While Suma is the incarnation of Puspa Karsa, Jati is the incarnation of Wong Banaspati. Both Jati and Suma were kidnapped by Raras in order to get the Puspa Karsa, the form of vegetative one. Raras, Jati and Suma herself did not know that Suma is the incarnation of Puspa Karsa. The tubes that Janirah left for Raras turns out to be the blood of Puspa Karsa. It has scent that works like perfume to conquer the world. "*Menggunakan mata panah, Suma menyobek ujung telunjuknya sendiri. Sekelumit darah timbul bagai embun merah di pucuk jarinya.*" (Lestari D., 2018 P.669)

Jati and Suma finally found out about their real identity. Raras being defeated and killed by Suma as the incarnation of Puspa Karsa that took the revenge because of the lies and the reality that Raras kidnapped her. Jati as the incarnation of Banaspati somehow falling in love with Suma without knowing that Suma is the huma incarnation of Puspa Karsa. The Banaspatis knew how dangerous Puspa Karsa is and how she can destroy the world. *"…, beliau tidak akan habis habisnya memangsa atma manusia.*" (Lestari D., 2018 P.646). As Raras has been defeated mysteriously without anyone know that Suma is the killer. Continuing the legacy, as everyone known Suma as a daughter that Raras adopted. The legacy of Kemara was down to Suma. She continues sells its product then branch out a new variety product which is perfume called 'Kangga'. Kangga is the product of love from Jati to Suma. As his ability to smell scents Jati was able to made a perfume uses the pure scents of Suma. Jati designed the perfume without knowingly that Suma is the incarnation of Puspa Karsa that has the scents to conquer the world. "*Kamu ciptakan pewangi berdasarkan aroma tubuhnya, dibotolkan, dijual, dibeli orang orang. …*" (Lestari D., 2018 P.691). The product was promoted all across the nation. Out of his range, the chronicles of Mahesa Guning and Puspa Karsa soon to be repeated. Puspa Karsa

was there to give but there is always price to pay, which is human souls.

In their human incarnation form, both Jati and Suma will achieved anything. "*Sebentar lagi kalian tiba di puncak segalanya. Cinta, harta, kemolekan, kemasyuran. ...*" (Lestari D., 2018 P.691). This is Anthropocentrism. The non-human uses humanistic figure to fullfil their interest. Both Suma and Raras has similarity in this case. While Raras is human, suma is non-human. Both uses everything to achieved their goals and fullfil their interest. Both also has humanistic figure and even human herself. This is supporting the idea of human-centrism. Aside from those two character, Jati uses its human incarnation from Wong Banaspati to human for his love. The idea on the human figure that those three character uses to fulfill their own needs. It should not be an Anthropocentrism if there was no attempt of nature exploitation. Nature and human are related. Knowing the limitation and moderation of human action. Raising an enviromental awareness through literature is something unique. Due to the contribution from each and everyone with their own way to save the plante earth.

Conclusion

The concept of Anthropocentrism is applied and found in *Aroma Karsa* by Dewi Lestari. Both the human and non-human characters took their parts. While the human character 'Raras' depicted to showed the human destructive activities by trying to stole and uses the magical flower Puspa Karsa from the forest for her own interest, the non-human character 'Jati' and 'Suma' as the human incarnation of Banaspati and Puspa Karsa that were took the humanistic figures to fulfil their respective interest. It is human-centeredness. The human character itself and the incarnation from the non-human is the evidence that *Aroma Karsa* is not yet being detach of human-centrism through its narrative elements.

Human and nature are related. The relation between human and nature has to be mutual benefit without exploit one another to achieved one interest or needs. As the environmental crisis on earth are raising in this 21st century, this criticism is expected to raise an awareness about how literatures like novel can contribute to save the earth with its own way. It is also expected that this article has given a proper contribution to the topic of representation of nature in literature. The awareness about knowledge is dynamic and will always grow years ahead along the way. Therefore, Further research using an ecocritical perspective can be conducted by combining ecocriticism with other approaches such capitalism and feminism.

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Mapping the Environmental Imaginary:
A Case Study of Project Child Indonesia

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Absract

The configuration of the contemporary world is largely being driven by the paradigm of 'Development', which is mainly characterized by binaries of power and flow of capital. This paper offers an alternative way of reading the functions of Non-Governmental Organizations (NGOs), largely regarded as critical agents of development projects, via an autoethnographic account of my own experiences as a member of Project Child Indonesia (PCI), which drives various environmental initiatives in Yogyakarta, Indonesia. It traces the emergence of Project Child as a 'glocal' environmentalist NGO focusing on community development in the context of an archipelagic postcolonial nation, which is fraught with competing ideologies and moral ambiguities. This paper engages with ideas from island studies and archipelagic studies, to conceptualize how PCI, as a youth-initiated entity, represents the reaction and response of Indonesia's youth to the conditions of the contemporary world, specifically issues of globalization and climate change.

Keywords: Non-governmental organization, development, environmentalism, island and archipelagic studies

Introduction

The configuration of the contemporary world is largely driven by the paradigm of development and globalization, which affects a wide array of global issues, such as issues of global geopolitics and global development agenda setting (e.g. UN's SDGs). One major issue raised over the past decade being environmentalism, or more often referred to as 'global warming' and 'climate change' within popular discourse.

Generally, the main premise of 'development' is that there exists a universal standard of development trajectory in which all communities should strive towards a certain idea of modernity. These universal standards are the basis of the binary between developed/developing nations of the world. It also follows that entities considered to be 'more developed' carry the obligation to provide assistance to those considered 'less developed'. One major phenomenon propagated by this development paradigm is the proliferation of the Non-Governmental Organization (NGO), most of which are established with the purpose of 'developing communities' in various aspects, such as education, healthcare, wealth and prosperity, sanitation, safety, and community empowerment, to name a few. Over the past few decades, NGOs have cemented themselves as an integral part of the

development of modern societies, working closely with communities, industries, governments, and higher education institutions.

However, while the global consensus is that these developmental models are generally successful and should be implemented in communities around the world, it should be brought to attention that development projects are typically driven by and measured through a limited perspective of modernity in which the datapoints used in the context of development are restricted to economic and sociological impacts (these are apparent through observations of reports published by the The World Bank, United Nations, and other developmental organizations). While these indeed provide insight useful to increase the effectivity of development projects, solely focusing on these perspectives eliminate possibilities of alternative and more holistic ways of understanding the various transactions, power dynamics, negotiation of cultural values, and other complexities specific to each project. Furthermore, the premise of the development paradigm itselt is inherently colonial, as the standards or benchmarks used are typically set by the West. Thus, global issues such as climate change and environmentalism are still mainly viewed from a Western point of view, and does little to take into account the specificites of each community. This, at best, limits potential positive impacts, and at worst, harmful to the communities involved. Indeed, recently there has been an increase in arguments being made on how current global agendas relating to climate change as pushed by various international conventions in fact lead to the neglect of more pressing issues, particularly faced by lower income societies (Nissan et al., 2019).

In this context, emerging fields of island and archipelagic studies offer new perspectives of viewing global paradigms, geopolitical power, and how we construe our relationship with our environment. In many ways, the values and ways of thinking upheld by island and archipelagic studies are a direct challenge to the hegemony of the development paradigm. Island studies as a discipline itself was established as a way to empower smaller island states who are oftentimes overshadowed and overpowered by continental or larger states (Baldacchino, 2006). This focus on highlighting alternative viewpoints, mostly of underrepresented or marginalized regions, has carried itself through the development of island studies, cementing the discipline as one that is, at its core, decolonial. Thus, island, and more recently, archipelagic theories are able to offer an alternative perspective towards how communities respond to the development paradigm currently driving the globe (Pugh, 2013).

This paper seeks to highlight this conceptual debate through an autoethnographic study of Project Child Indonesia (PCI), an environmentalist NGO established and based in Yogyakarta, Indonesia, as a case study to better understand the dynamics of these various global paradigms as they play out in real communities. PCI is an NGO co-established by social activists from Indonesia and Germany, whose main programs focus on environmental education executed in local elementary schools around Yogyakarta as well as in the riverside communities of Code and Gajahwong rivers. Its programs, mainly targeted for children, seek to empower communities through improving their understanding of their surrounding environment and how to protect it and themselves from environmentally caused disasters, such as flooding. The very situatedness of PCI as a 'glocal' (global-local) NGO operating within an archipelagic nation offers critical insight on how various competing paradigms and ideologies – specifically those upheld by development and island studies – are negotiated by communities, and how they, in turn, shape the way the youths of Indonesia understand their roles and relationship to their environment in today's contemporary world.

While the majority of island studies research focuses on practical issues faced by islands and small island states, conceptual research into how the various debates and modes and thinking brought forward by island studies may be applied into other areas of research and fields are also crucial. The history of island studies itself has shown that the discipline's growth is also largely due to its openness to engage with various fields within the social studies realm (Tsampi, 2023). The encouragement of these forms of interdisciplinary research are crucial to tackle complex global issues too large for a single discipline to cover, such as the impact of climate change. Furthermore, while critical reviews of each discipline, namely, development, island, and archipelagic studies have been done by numerous scholars (Kothari, 2005; Potter, 2014; Pugh, 2018; Stratford, 2017), none have been done with the specific purpose of tracing the connection among these different fields.

This paper will begin by tracing the emergence of PCI as an organization as understood through the lens of development. This paper will then move to critically reexamine this phenomenon via island and archipelagic studies. Ultimately, this paper offers an alternative way of reading the ubiquitous phenomenon of NGO-led social projects via critical island and archipelagic studies. These tools for conceptualization uncover relationship dynamics and forms of understanding previously shadowed, leading to a more holistic way of viewing environmental NGOs and their roles in today's contemporary society. By putting conceptual ideas in dialogue with a concrete case study, this paper highlights how all major phenomena in the contemporary world are driven by the same global forces.

Methodology

This paper is contingent upon two parts: a critical review of development studies as well as island and archipelagic studies followed by an autoethnographic account of my direct involvement with PCI. The critical review of the mentioned disciplines is crucial to understand exactly how the paradigms set forth by each discipline has shaped our engagement with current modern issues. The insight gathered from the critical review will then inform the analysis of PCI as a relevant case study.

The critical review will focus on identifying the *raison d'etre* of each discipline; highlighting the principle paradigm and worldview they uphold. Furthermore, this paper will attempt to trace the succession of each of these different conceptual frameworks – beginning at development studies to the emergence of island studies and archipelagic studies – to demonstrate how understandings of the world are continually contested and negotiated in response to the needs of the time and are reflected through the development of fields of study.

The case study of PCI will largely be based on an autoethnographic account of my own involvement as a staff member of PCI during the period of 2017-2019, strengthened by secondary data obtained from PCI's independent publications, namely the PCI official website and social media pages, as well as external reports covering PCI, such as news articles. Specifically, the account will focus on how PCI responds to the various ideas and external demands it engages with.

The discussion within this paper will begin by describing PCI, its purpose, programs, and how it functions. This will then be followed by an analysis which presents both aspects of this research – the critical review and the autoethnographic account – alongside eachother, as the objective of this paper is to put conceptual frameworks into dialogue with real life phenomenon. The development of PCI, an organization continually responding to its surroundings, can be seen to follow a similar transformative arc to island studies as it evolves in the direction of archipelagic studies,

demonstrating that there is a contemporary global condition that social actors are responding to at both institutional and individual levels.

Results and Discussion

Project Child Indonesia

Project Child is a non-governmental organization cofounded by Surayah Ryha (from Sulawesi, Indonesia) and Marvin Kiefer (from Offenburg, Germany) as a private side-project which began during the time Kiefer spent as an exchange student in Yogyakarta in 2011. This small project eventually developed into two registered organizations: Project Child Indonesia (PCI), which conducts all the field programs in Indonesia, and Project Child Germany (PCG), which gathers funds and manages overseas partnerships to support the programs in Indonesia. PCI and PCG are directed by Ryha and Kiefer respectively. PCI's model is based on volunteerism, in which twice a year volunteers – mostly university students – are recruited and trained to conduct their programs within a 6 month contract. Furthermore, international volunteerism also plays an important part in PCI through its connections with Pforzheim University, Germany, which regularly sends its exchange students to spend time working with PCI. PCI's growth in popularity since its establishment among national and international students can be accredited to the fact that it operates in the centre of Yogyakarta, a city which hosts over 80 universities and is known for being the main destination for higher education in Indonesia.

One among many NGOs operating in Yogyakarta, the defining trait of (PCI) is its relation to water. PCI's three flagship programs are all watery-related: River School, Beach School, and Drinking Water Program. The organization has created a niche for itself through its combined focus of education and environmentalism. The River and Beach Schools are similar in terms of their purposes, which are to educate the children of communities who reside in riverside and coastal areas about their surrounding environment. Programs are conducted through classes where volunteers would come to the community once a week to teach the children. The Beach School is held near Pantai Pancer, which faces the Indian Ocean, in a bamboo school which PCI built specifically for this program. The River School is held in several points along Kali Code and its connecting rivers, using spaces provided by residents, usually the home of one of the children's parents or the village chief. Meanwhile, the Drinking Water Program provides water filters to public schools so children can access safe and free drinking water. This program also includes volunteer-run sessions held once a week with 4th grade classes to discuss the importance of a healthy and environmentally friendly lifestyle.

On its website PCI states that its driving motivation is the "strong desire to contribute to the local community". The overarching mission of the organization is to engage with children positively and help them learn things important for caring for their health and environment. To support this aim, PCI often works directly with communities to learn more about the conditions of the area it operates in. During my time with PCI, this community liaison was conducted by the Research and Development Department. The main task of this team was to conduct research which support the programs along with program evaluations. It was my time as part of this department which gave me greatest insight into the organization's origins and its programs.

A quick analysis of PCI's origins and operating scheme reveals that the different factors driving

current contemporary society as mentioned by Smith are indeed present. The cooperation of PCI and PCG demonstrates globalization, PCI's mission statements of empowering communities through education while also being volunteer-driven speaks to values of modernity and neoliberalism, while the organization's concern for the environment is born out of the discourse of global warming which has dominated the globe in the past decade.

In all of its aspects, from its transnational cooperation, its concern for the environment, its mission of empowering communities through education, and operating through volunteerism, PCI embodies the essence of a multitude of contemporary paradigms, such as development, neoliberalism, and environmentalism. Therefore, by standards of contemporary society, PCI's model is regarded as the model to strive for. However, a deeper analysis is needed to fully grasp the impact of PCI. The subsequent analysis via the perspectives of development studies, island studies, and lastly archipelagic studies reveals that the inherent value of PCI goes far beyond successfully conducting programs, but it also reveals that moral ambiguities and ideological contestations are present in its operations.

Reading the world through different lenses

Development Studies

We begin with the discourse of development studies, which underpins much of the phenomena being described so far. The discourse on development, and the academic pursuit which followed, is generally seen to have begun with the process of decolonisation ushered in after the second World War (Chan, 2016; Cherni et al., 2016). The initial need to rebuild war-torn countries around the globe led to the emergence of development perspectives focused on promoting economic growth. Subsequent progress led to a broadening of scope to include "wider sets of political, social, ethnic, cultural, ecological and other dimensions of the wider human processes of development and change" (Potter, 2014). Development has since become one of the main ideologies driving the contemporary world as we know it, with governments shaping policies in line with the UN's Sustainable Development Goals, the proliferation of non-profit organizations, and the importance of foreign aid to the global economy. While there are a multitude of ways to analyse how development has shaped our experience of the present, I would like to focus on how this discourse has shaped imaginings of the world, particularly through the world map it produces.

The basic premise of development is that there is a universal standard of decent living towards which the world must work to realize in all regions. One consequence of this global project is that countries are being categorized based on how far they have progressed against development agenda, which leads to the use of binary terms such as developed/developing, high income/low income, and Global North/ Global South to define the status of particular regions compared to others. The world map produced by these comparative indices is a temporal map, marking each region based on its progression through modernity and the universal standards with which it is associated, such as economic growth, health and education levels (Massey qtd. in Pugh, 2013). Consider these literal maps and the figures they plot:

Human Development Index, 2017

The Human Development Index (HDI) is a summary measure of key dimensions of human development: a long and healthy life, a good education, and having a decent standard of living.

Our World in Data

| No data | 0 | 0.2 | 0.3 | 0.4 | 0.5 | 0.6 | 0.7 | 0.8 | 0.9 | 1 |
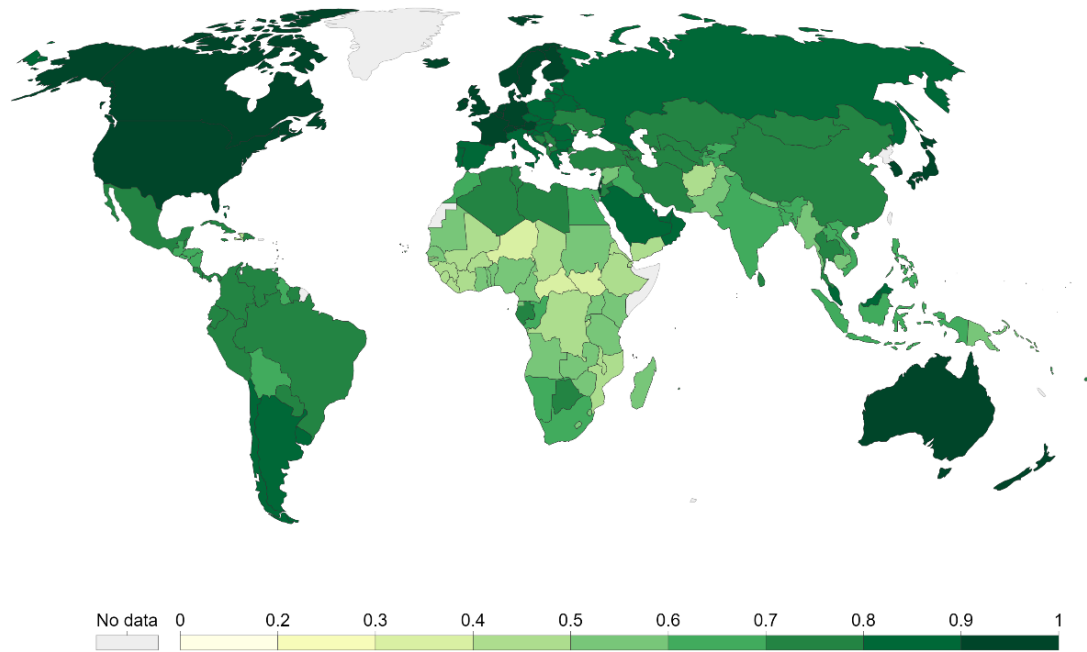
Source: UNDP (2018)

OurWorldInData.org/human-development-index/ • CC BY

Figure 1. Human Development Index Map from: Roser, Max. Human Development Index (HDI). 2019.
https://ourworldindata.org/human-development-index

The World by income

© 2021 Mapbox © OpenStreetMap

Year
Fiscal Year 2021
☐ Show history

Income Group

| ■ Low income (L) | ■ Lower middle income (LM) | ■ NA |
| ■ High income (H) | ■ Upper middle income (UM) | |
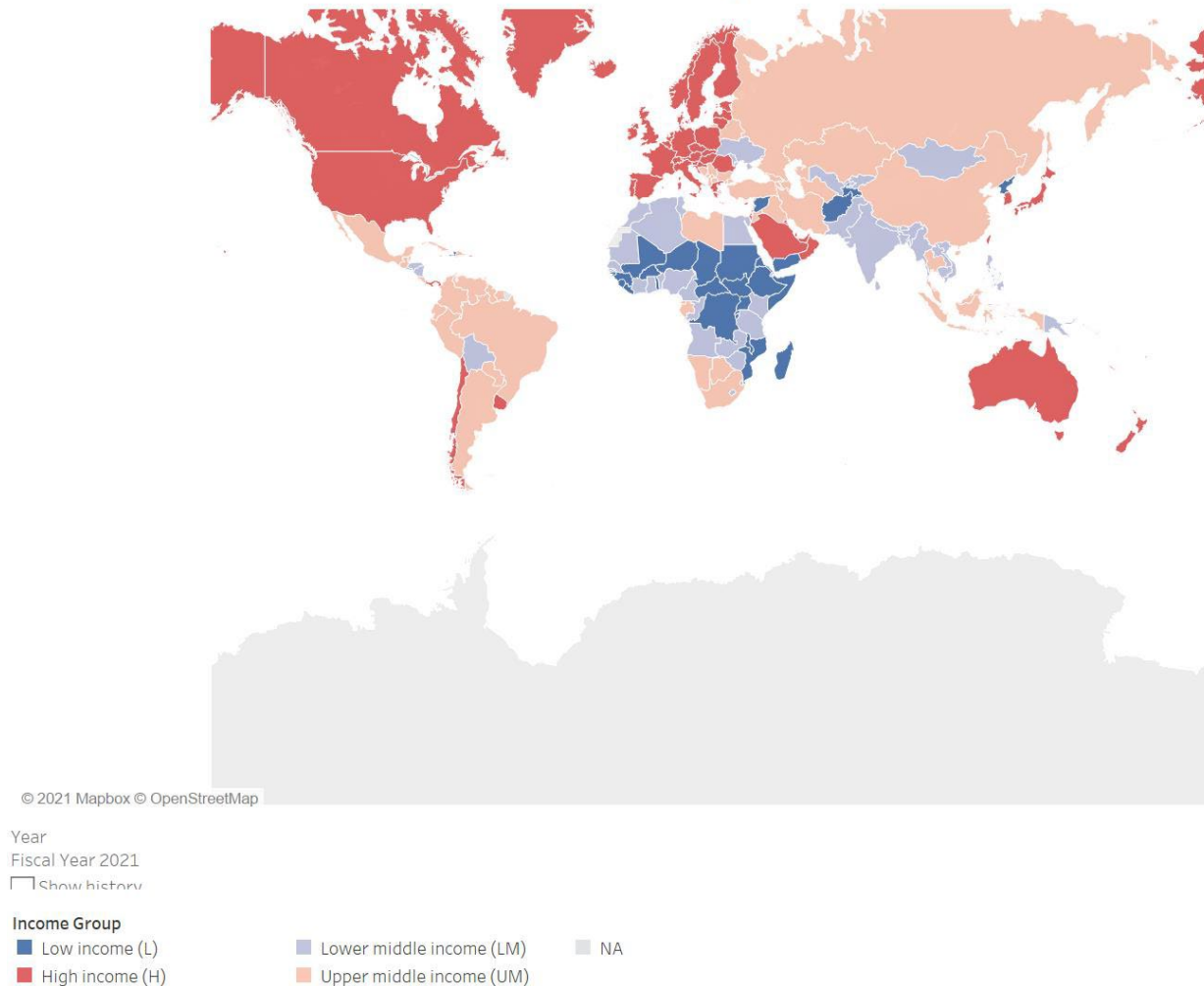
Figure 6. The World by Income Map from: The World Bank. The World by Income and Region. 2018. https://datatopics.worldbank.org/world-development-indicators/the-world-by-income-and-region.html

This particular configuration of the world, in which all nations are striving to achieve the same ideals, reinforces the idea that developed countries have the capacity and obligation to assist those that are behind in terms of development. Assistance is enacted through a wide range of programs, projects, financial aid schemes, and other interventions.

Organizations such as Project Child are also established on the idea that those who are more privileged must assist members of the community who are seen as more vulnerable. In Project Child this specific development paradigm is played out on two levels. First, since the majority of funds are raised by Project Child Germany (PCG), PCI is effectively a form of foreign aid on a global level. Second, on the local level, PCI initiates programs designed and conducted by students of higher education within communities with lower levels of education. While it may seem that the division of tasks between PCI and PCG is a pragmatic matter, taking a more critical look reveals how the

distinctions between PCI and PCG reflects deeply embedded development ideologies that play out in the context of their respective regions and within the organization as a whole.

The following table compares PCG and PCI based on how they would be categorized within the discourse of development:

Table 1. Comparison of PCG and PCI

Aspect of comparison	PCG	PCI
Location	"North"	"South"
Nation category	Developed	Developing
NGO category	International	Local
Driving principle	Philanthropy	Volunteerism

The various identifications shown above are not only useful for understanding the relationship dynamic within the organization, they are also practically important for the success of Project Child's mission. It is through presenting themselves through these identities that Project Child is able to communicate its role to a wider public and gain the support it needs to operate. The fact that these strategies have proven to be effective through the continuous growth of the organization shows that development ideologies remain prevalent in public discourse.

PCG mainly fulfills its role by gathering donations and partnerships from individuals and entities in Germany. To support this endeavour, the director of PCG, Marvin Kiefer, actively promotes Project Child through the German media, using the story of how he co-founded the organization to inspire contributions and participation from the public. In a newspaper article titled "Die Kinder hoffen auf eine Chance" (The children hope for a chance), he describes his period as an exchange student in Yogyakarta where he was moved by the poverty he saw in areas not far from the campus he was studying at. The article ends with a compelling message from Kiefer stating, "I don't want to disappoint the children in particular. They hope so much for your chance to shape their own lives." In another interview article titled "Den Spirit zum Helfen weitergeben" (Passing on the spirit to help), Kiefer is asked if he could "imagine helping in other countries, for example, Africa?", to which he responds, "Yes, of course, I could imagine that. However, I feel a strong personal connection to Indonesia." Both these examples show how Kiefer mobilizes his personal narrative of being a foreign student from a developed country who has dedicated his life towards supporting a project in a less developed country and invites others to do the same. The question regarding the possibility of branching out to Africa, in particular, implies that for a German audience the specifics of place are perhaps less relevant than the simple fact that they are participating in a developmental project, wherever it may be situated.

Globally, there is a tendency for development projects to be seen as inherently good. This can be problematic as it oftentimes restricts discussions of issues that are intertwined with this ideology, such as the consequence of the power imbalance perpetuated by continuous foreign aid. Indeed, scholars and practitioners active in the field of development are increasingly trying to address the colonialist nature of the development paradigm (Chan, 2016; Craggs, 2014; Kothari, 2005). In 2016, for example, the World Bank dropped the use of the terms developed/developing country from its

annual World Development Indicator (though the terms persist in popular discourse). While this decision shows a certain amount of reflexivity, the indicators used to create these categories in the first place, such as income per capita and education levels, are still in use, which suggests that the basic paradigm remains unchanged.

Island Studies

It is understandable how the discourse of development on its own would struggle to undo its colonial underpinnings as its rationale tends to place authority and the task of agenda-setting on those who are considered more powerful. This is where subfields such as island studies, which challenge the world configurations established by colonial enterprises, become crucial.

As a field, island studies challenges prevailing notions of islands and islanders that have their roots in colonial conquest and hosts the voices of island writers who are beginning to claim authority within this wider discourse. In his disruptive 1993 essay "Our Sea of Islands," Epeli Hau'ofa, who is now regarded as one of the leading authorities in discourses of islands and island life, challenges the ways in which small islands are belittled by global forces due to the bias of continental thinking. Observing how Oceania is often construed in a certain way by social scientists, Hau'ofa writes, "There is a world of difference between viewing the Pacific as "islands in a far sea" and as "a sea of islands". Hau'ofa suggests that 'islands in a far sea' is how non-islanders often imagine "small" islands, while 'a sea of islands' is how islanders have traditionally viewed their homes. He also points out that the term 'Pacific Islands' suggests that the sea is not part of the region, while 'Oceania' instead stresses the ocean as a significant part of the region's configuration. The first emphasizes dry surfaces in a vast ocean far from the centres of power. Focusing in this way stresses the smallness and remoteness of the islands. The second is a more holistic perspective in which things are seen in the totality of their relationships.

This same framework of thinking is also applicable to the communities PCI has worked with. The areas along Yogyakarta's rivers, namely Kali Code which runs through main parts of the city, are generally regarded as marginalized communities in which its residents are of a lower socio-economic background in comparison to the wider city. The area is infamously known as being unhygienic and crime-ridden. This reputation positions the communities in these areas as vulnerable and in need of assistance, which is one of the very reasons it has attracted various forms of aid and support, such as the programs conducted by PCI. The initial execution of PCI's programs heavily carry this bias, as volunteers for the River School program were trained to deliver educational materials pre-designed by PCI's program development team. However, a closer understanding of the history of the Kricak, the region which is located by Kali Code, reveals that the relationship between the provider of aid (government, NGOs, university students, etc) and the recipients (residents of Kricak) is not so straightforward.

The history of Kali Code, much like an island, is one that is defined by continuous change and migration. Historically, this river used to divide two different kingdoms, Keraton Yogyakarta and Keraton Pakualaman, and in the nineteenth century was a means for transportation and a centre for economic activities (Albaar, 2015). Nowadays, however, Kali Code and its surroundings hardly show any trace of its historically significant past. Since mass urbanization in the late 1960s, the area slowly began to build a reputation as a slum and the river became increasingly polluted. In the 1980s, a group of volunteers led by architect and scholar Y.B. Mangunwijaya began to work with the

community to improve local conditions and prevent the area from being physically cleared by the government and its residents dispersed elsewhere (Handayani, 2012). This project not only saved the community, it empowered its residents and initiated what would become a new tradition across subsequent decades of people from all around the city, the country, the world, coming to the banks of Kali Code to do good. Henceforth, the development of Kali Code was aided and influenced by many different stakeholders, such as governments, academics, local and international volunteers, and NGOs such as PCI. The fact of developmental intervention, coupled with the constant threat of natural disasters or eviction, created a community which was both dynamic and unstable, but because of that, also open to change. Defying its historical function of separating territories, the unique predicament of Kali Code brought many people together.

Thus, viewing Kali Code from a historical perspective reveals that PCI was just one among a long historical line of volunteers continuing the work set up by Y.B. Mangunwijaya. This way of viewing the volunteerism taking place at Kali Code shifts the dynamic of relationship of the actors within this scheme. The residents of Kali Code are not simply passive recipients of aid, but a crucial part of the volunteering tradition in Yogyakarta, while organizations like PCI then fall into a role that is historically integral to the continuation of the community.

With regards to environmentalism, there is a prevailing notion that island communities are vulnerable and passive in the face of natural disasters, and that they must rely on aid and assistance from larger continental countries. This image of the vulnerability of island dwellers is also apparent in discourses of climate change and discussions of sea-level rise, which position island ecosystems as at risk. Island studies scholars find this perception problematic since, as Rory Walshe and Charlotte Stancioff point out, it "simplifies and misrepresents island realities" (2018). Construing island communities as simply passive victims of climate change ignores the complexities of island realities and the fact that not all islands are similar. Furthermore, this notion removes the agency islands have for advocating alternative solutions to climate change, and instead gives the platform to larger continents to speak for small island states. Walshe and Stancioff instead argue for the importance of works which further the effort of understanding local island responses to disaster and climate change to recognize the value of their contributions, such as how to tailor policies surrounding climate adaptation strategies to specific concerns of islanders (Beyerl, Mieg, & Weber, 2018), or how social structures on islands influence the way a community perceives their relationship to their environment (Petzold, 2018).

Studies on the relationship between disasters and islands have shown that until recently, islanders perspectives and experiences have largely been excluded from mainstream disaster management discourses (Kelman, Lewis, Gaillard, & Mercer, 2006). In fact, case studies have shown that islanders' capacity for coping and managing disasters are remarkable. The research conducted by Rampengan et al. on Ruang Island on the coast of Sulawesi, for example, reveals that strong social cohesion and a diversified source of livelihood have made it possible for the community to quickly recover after natural disasters (2014). Studies such as these work to counter the pervading narrative that island(er)s are vulnerable and passive in the face of natural disasters and need to depend on outside assistance to thrive.

Scholars of island studies have anticipated this potential of small islands to guide the globe through climate change with their innovative local wisdom since the early conceptions of the subdiscipline. Depraetere has pushed for the recognition of islands as "cultural and environmental

bellwethers" as we head further into the 21st century (Depraetere, 2008), while Hau'ofa has called for the people of Oceania to reclaim their authority as "custodians of the oceans" ("The Ocean Is Us" 1993). DeLoughrey also comments on the renewed interest of the globe in the ways of island(er)s in the face of this challenge. "The boundedness of island space," she writes, "now finds a renewed purchase in the turn to 'saving the planet'" (2019).

Similarly, in its own progression over time, PCI similarly appears to have arrived at the realization that it is more productive to be open and responsive towards the needs of the immediate community and its capacity to determine and drive change. In its development, this has led to programs which involve community participation in its agenda-setting and design with the organization exercizing increasing flexibility in the programs it chooses to focus on. While initially branding itself as an organization which focuses solely on environmental issues, PCI has since executed programs of internet literacy, child literature, sanitation, personal health, household finance, tourism, and remote learning assistance. The organization has also since better acknowledged the Kricak community's local wisdom in caring for the environment and, instead of forcing its own pre-designed programs, participated in agendas led by the community, such as *kerja bakti*.

While this turn is indeed a positive change which allows more agency to be exercised by marginzalized communities, this act brings a set of uncomfortable questions regarding climate justice and moral responsibility; namely the act of turning to underrepresented communities when other agendas – besides the direct needs of the communities – are involved.

This question of morality is chronic to all development projects. Certainly, the members of PCI all shared an awareness of the disparity between ourselves and the local people we were working with. Despite their hospitality and openness, we were highly aware that we were not part of the community. We would come, conduct our programs, and leave at the end of the day. The uncomfortable truth that lay unspoken between us was that, despite our acceptance of the narrative that our involvement in Kricak and other areas was for the betterment of the communities, each of us was using this opportunity offered by PCI to further our own agendas: collecting experiences for our CVs, adding research experience for our resumes, networking, or simply to assuage the guilt of being more privileged members of the society. Acknowledging this truth brings out questions of right and responsibility; what gave us, inexperienced university students, the right to influence a community? And more generally, whose responsibility is it to address environmental and other societal concerns? Those most affected or those with more capacity to do so? How might this relationship be nurtured to ensure that rights and responsibilities are appropriately distributed?

These concerns are heightened during moments of need. One of Kali Code's most urgent problems is flooding. Every five years or so, when Mount Merapi shows signs of volcanic activity, Kali Code is under threat of flooding from the flow of cold lava which would find its way into the streams of the river. Rapid urbanisation has caused the city of Yogyakarta to make do with insufficient drainage systems and deal with waste and pollution, which worsens the problem. The socio-economic condition of the people who live on the banks of the city's rivers heightens the potential damage caused by natural disasters, as members of the community are unlikely to have sufficient savings or insurance of any kind. It is this urgency of environmental threat coupled with the tendency of the community to be open to 'outsiders' which connected Kali Code to PCI and is the basis of its lasting relations. As pragmatic as it may seem, this relationship is also fraught with complexities.

PCI's mission in Kali Code sounds simple enough: educate the children on their environment so that they may be more aware, and thus more prepared, to mitigate the risks of their vulnerability. Yet, what are the implications of this seemingly innocent goodwill? Why have we chosen to place the responsibility of 'saving the environment', however partial, upon the shoulders of these children?

Island studies has grappled with similar questions which are rooted in the bitter fact – which haunts discourses of environmentalism – that communities with minimal contribution towards the degrading environment are the ones who are most likely to be exposed to the risks arising from it. To communities such as these, climate change is a reality which they need to acknowledge and learn how to mitigate, fast. DeLoughrey writes that, "in an era of a truly global environmental crisis, Anthropocene scholarship cannot afford to overlook narratives from the global south, particularly from those island regions that have been and continue to be at the forefront of ecologically devastating climate change" (2019). Her realization that what the rest of the world should do is to listen to these communities coincides with, indeed may be due to, islanders own push to reclaim their authority as custodians of the environment, be it the ocean, their islands, or nature in its entirety (Depraetere 2008; Hauʻofa 1993). DeLoughrey's comments, while empowering islands, implies that voices of those from island regions have only become worthy of attention after the globe is desperately searching for answers on the complex issue that is climate change. Baldacchino also reflects on the fact that so far, much of the agenda setting in island studies is still dominated by non-islanders. This problem brings us to what Baldacchino refers to island studies' "epistemological challenge" (2008), and what NGOs such as PCI are reluctant to acknowledge, which is the tension between the will to empower islands, also other marginalized communities, and the fact that this effort will always be, at some level, colonialist.

Archipelagic Studies

Within island studies, the impulse to shift perspectives and create room for alternative world views has produced insights for tackling the world's pressing issues, such as climate change. However, 21st century island scholars are becoming more aware of the restraints and limitations of a field which heavily focuses on the nature of bounded space. While this framework pushes for a decolonized understanding of the world, it still works within the categorical binaries set up by development discourse (island/mainland; primitive/progressive). This framework would lead me to see my involvement in PCI and the projects conducted by the organization through these constricting binaries: PCI is either empowering or belittling the community of Kricak. This leads to focusing primarily on debates on morality, which does not fully grasp the nuance and complexities of the situation, and more importantly, overlooks the productive creativity of the people involved. Like other island scholars who wish to overcome the restraints of the island framework, I now look towards the archipelago in order to create an alternative "world picture". Writing on archipelagic thinking's relation to "the spatial turn" in humanities, Pugh states that, "[t]he spatial turn is, perhaps above all, an attack upon grand narratives of modernity, colonialism, and development. In particular, it is an attack upon their associated binaries and the varied forms of oppression these can produce" (Pugh, 2013).

The archipelago as an alternative framework has long been harboured within island studies itself. Ideas hinting at the conceptual power of the archipelago as a cognitive map can be traced to early debates surrounding the sea as a connecting agent and how island identities are characterized by movement and migration (Baldacchino, 2006). However, it was not until 2011 that this shift

emerges more fully with the publication of "Envisioning the Archipelago" by Elaine Stratford et al. in the 6th volume of the *Island Studies Journal*. This co-authored article advocates for more scholarship designed to uncover the potential of the archipelago as a governing trope. It makes the argument that "[t]here is need, then, to articulate new research agendas to explore alternative cultural geographies and alternative performances, representations and experiences of islands" (2011). Stratford et al. argue that within island studies the topological relation of island to island is underexplored. This relation, they insist, has the potential to overcome certain existing tropes that limit the study of islands, namely "singularity, isolation, dependency and peripherality; perhaps even islandness and insularity" (2011).

The definitive trait of archipelagic thinking is that it is a framework where networks, connections, and assemblages are prioritized (Pugh, 2013; Stratford et al., 2011; Roberts and Stephens, 2017; Thompson, 2017). It is a mode of thinking that "facilitates the study of places connected by complex processes that traverse geographical spaces" (Thompson, 2017). Where island studies tends to emphasize the meaning of physical place, archipelagic studies focuses on the fact that there are forms of space which are culturally constructed, and that space is always connected to other space(s). The concept of the archipelago is therefore inherently metaphorical; this is the source if its conceptual strength.

Brian Roberts and Michelle Stephens, editors of *Archipelagic American Studies*, use Indonesia as a prime example of how archipelagos come in to being. They point to the fact that the concept and identity of Indonesia as a place is not tied to any natural geographical feature, but rather born through the legacy of imperialism: "[t]he case of the Indonesian archipelago is significant because, even as it is regarded as the largest archipelagic state, it functions to undercut a view of the archipelago as a naturally coherent entity, pushing the archipelagic form toward what for some may feel like an uncomfortably tropological or metaphorical model" (2017). Untied to any particular configuration, the flexibility of the archipelago allows us to challenge the temporality of the world map produced by development discourse and overcome island studies' restraining emphasis on physical place. Thus the emergence of archipelagic studies responds to a real need for frameworks that are able to explain the configurations of relations and networks that are becoming ubiquitous in this globalized world and which exceed notions of national and international space and its physical corollaries.

In its process of becoming, Project Child has created an archipelago through being an organization that crosses the globe and involves a wide network of volunteers from different islands and countries, the many communities PCI and PCG has worked with, and other stakeholders such as education institutions and the government. To try and map these relations, a more mobile structure than the global development maps that are the legacy of colonialism are needed. To highlight the significance of the archipelagic approach towards relations, I would first like to demonstrate what this map of relations might look like in terms of development paradigm which is much directed by the flow of capital:
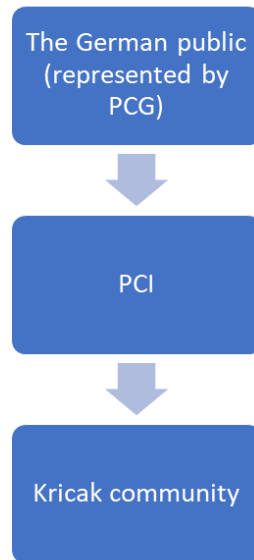
Figure 2. Relational map of Project Child in development studies

This linear relation emphasizes the imbalance of capital and capacity: the Kricak community can only be viewed as a recipient of foreign aid, while PCI is positioned as the source and distributor of capital.

An archipelagic map on the other hand, would focus on the relationality between each element to see how they come together and work as an assemblage. Within this mode of thinking, the flow of capital is regarded as only one factor among many contributing factors of equal importance in the overall configuration. If I imagine that the relational map of Project Child, specifically its River School Program, it would resemble something like this model:
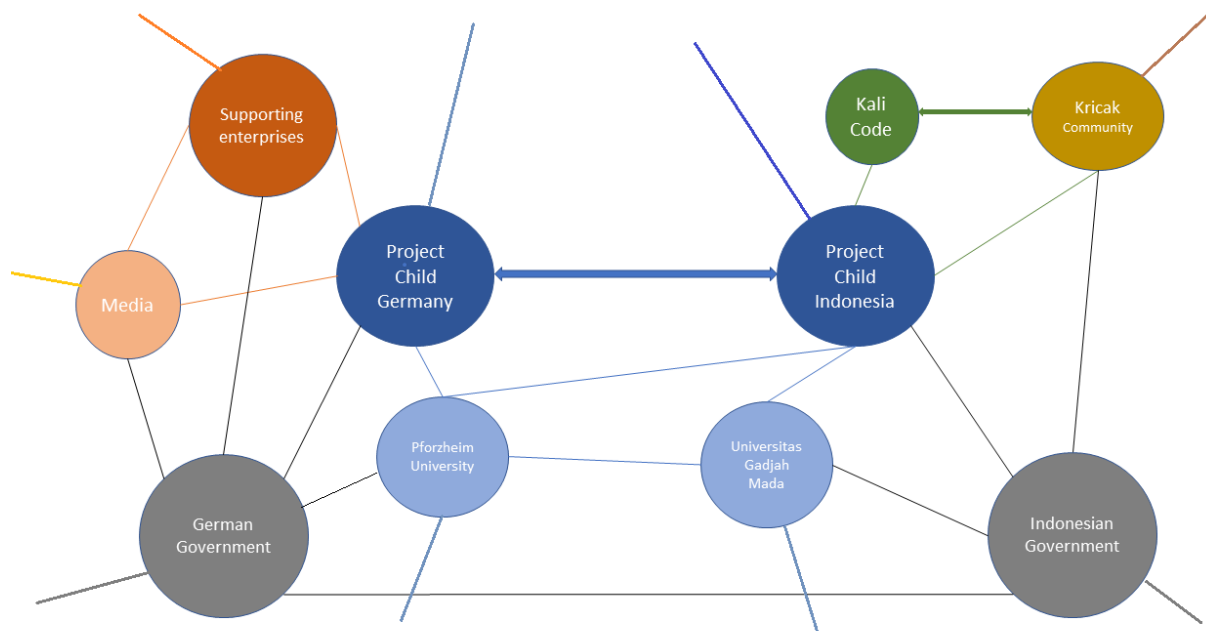
Figure 3. Archipelagic map of Project Child

What I attempt to capture in this map above is the relation among the different 'islands' involved in the Project Child archipelago and acknowledge the significant role each holds within the overall assemblage. In this visualization, Kali Code as a physical place carries as much significance in Project Child's coming into being as those who fund its programs. The entities plotted in the map are not exhaustive since I have focused my analysis only on my limited knowledge of the organization and also because archipelagic thinking always acknowledges the existence of emergent connections that may not yet be known. The open lines included above are intended to illustrate the possibilities of new relations and to encourage an imagining of the world which is boundless. As Craig Santos Perez has expressed, "no island is an island because *any island is itself an archipelago,"* (Perez, 2017,emphasis in original)*.

The ever expanding network of people and places Project Child has created is only one mode of "archipelagicity", to use Elaine Stratford's term (2011). Other modes expressed by Project Child are those that it shares with the host archipelago, Indonesia, which further emphasizes the experience and imagination of multiplicities and metamorphosis. The notion of multiplicities is necessary to understand the archipelago as an assemblage characterized by mobility and exchange (Pugh, 2013; Stratford et al., 2011). Stratford suggests that one way to picture archipelagicity is as a complex imbrication of forces or "a layered assemblage operating at multiple scales both temporal and spatial" (2011). Furthering this mode of thinking, Pugh argues that these multiplicities result in "metamorphosis," a generative process that "stresses themes of creativity" and a "transfigurative originality" (Pugh, 2013). These metaphorical rubrics of the archipelago framework can account for the different directions I have traced around my experience of PCI. From the archipelagic standpoint, the phenomenon of Project Child and my involvement in it cannot be reduced to a single, straightforward answer. That would be counter to the openness that is fundamental to archipelagic

thinking.

This mode of thinking allows me to view PCI in its totality, unrestricted by binaries and moral judgements. Project Child is all the factors I have described working in relation to one another in a process of continuous creation, disassemblage, and recreation. It is an organization which emerged as a response, and continues to respond, to a multitude of intersecting ideas. The nature of its work in the Kricak community is simultaneously historical and anticipatory. Despite branding itself as an NGO mainly concerned with environmentalism, its programs have included internet literacy, financial training, tourism management and, COVID-19 response. This multiplicity of aims is due to competing interests among stakeholders and conditions in the field that force the organization to continuously renegotiate how it understands and presents itself. The spread of the organization across continents means it cannot be pinned in a single geographical place, or be said to be made up of a single group or community. Yet, Project Child remains deeply connected to its internal workforce and to the communities it has worked with. Its establishment is contingent on the fluid involvement and entanglements of people who are seeking for connection to place and to people, all the while trying to advance careers, be responsible citizens, contribute to addressing climate change, and balance the tension of being a globalized generation in a country that heavily emphasises tradition and heritage. This is a never-ending generative project and it is this multiplicity that has resulted in the unique metamorphosis that is Project Child as a space of change.

Conclusion

The modern world as we know it is one that is defined by continuous change. Over the decaedes, fields of studies have emerged, challenged each other, and are in a constant state of re-negotiation in response to the conditions of the world. This paper has depicted such phenomenon as in the case of development, island, and archipelagic studies in its response of balancing the shifting dynamics of geopolitical power with immediate needs of communities. The transformative arc Project Child as an organization has experienced mirrors the transformation in conceptual debates existing within the discussed fields that address the paradigm of development, demonstrating that there is a contemporary global condition that social actors are responding to at both institutional and individual levels.

The issue of climate change and environmentalism in particular has presented a challenge on a scale never before experienced in human history, one that demands action on the level of international cooperation as well as day to day choices of the public. Initiatives such as Project Child demonstrate the complexity of addressing such a large-scale issue, particularly in its efforts of translating a global threat into concrete programs carried out in small communities. Similarly, academic disciplines are struggling to conceptualize a problem which cannot be defined by one discipline alone.

Thus, the increasingly complex nature of challenges today demand creative conceptual frameworks and theories to accurately and holistically describe modern phenomena, such as understanding the impacts of climate change or the impacts of a world order that is driven by development. In this regard, theories developed by island, and more particularly, archipelagic studies have been proven to be useful tools in conceptualizing unique issues that more traditional forms of research struggle to address.

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Interpretation of the Woman Role in Realizing Gender Equality Based on the Character Eloise in the Drama Series Bridgerton

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Absract

In the Bridgerton drama series, there are many points of view that can be seen by the audience based on British culture in the 1800s, daily lifestyles, and the role of women. Eloise Bridgerton is one of the female characters who has interesting characteristics because she has a stubborn character and is determined to be an independent woman which is a different attitude than other female characters. She is determined to break the cultural stigma that women cannot have more opportunities than men. Researchers are interested in discussing Eloise resistance against the construct of women in the Bridgerton series. The researchers also want to know all forms of expression of Eloise's rebellion that has an interpretation of British socio-cultural issues in the 1800s narrated into the Bridgerton drama series. The researchers conducted a film study that aims to analyze Eloise's act as a representation of gender criticism towards women stereotype and inequality. The purpose of this criticism to explain the representational form of resistance by women against stereotypical inequality between genders can be a new insight for readers. It can also be a form of motivation in eliminating all forms of discrimination, violence, harassment towards women. The results of this study offers a critical perspective regarding representational female rebellion against gender stereotype from a popular TV series.

Keywords: gender; representation; film studies; rebellion; popular series

Introduction

A community certainly has a culture, both in terms of norms, customs, and traditions in everyday life. The traditions applied by the community have certainly been passed down from the previous people. Despite being passed down and applied by the community, this culture is not always accepted by some people because it is considered not in accordance with their views. One of the things that often has conflicts between one community, and another is the role of women in a community.

Traditionally, the role of women in society is to place women in the reproductive function (family management, childbirth, and caring for children and husbands). Her life is 100% devoted to

her family. It can be summed up by women staying at home and men outside (Ahdiah, 2013). The existence of roles determined in this tradition has gained a lot of opposition, especially from women because women tend to feel their roles are limited and monotonous while men have roles that tend to be flexible and have more authority rights because the husband is considered the highest role in the household. This phenomenon eventually gave birth to a perception called patriarchy. Patriarchy is a social system that places men as the main central authority figure in social organizations (Israpil, 2017).

This opposition to the patriarchy phenomenon is being expressed in many ways, such as the formation of a special community to defend the rights of women who want to be equal to some of the rights that men have. There is also this expression done by utilizing entertainment media such as film works which are used as a medium in showing the form of patriarchy itself. In this modern era, rebellion against the role of women is often shown in movies. One of the films that will be studied by researchers in discussing gender equality towards women's roles is a drama series entitled Bridgerton. Bridgerton is a drama series that tells the life of a prominent family in an area of London in 1800. Bridgerton tells the story of eight siblings who are raised by their mother Violet Bridgerton who is a widow. The eight brothers are named: Anthony, Benedict, Colin, Daphne, Eloise, Francesca, Gregory and Hyacinth. This story is a romance, period drama, and social life genre story adapted from Julia Quinn's best-selling series of novels which was made into a drama series by Netflix which aired on December 25, 2020.

In this study, researchers focused on the role of women who were exposed in the Bridgerton Drama series with a focus on the character Eloise. The researcher will discuss the gender representation shown by the character Eloise. Gender representation in books (or other forms of work) is seen as something that cannot be a major factor in developing stereotypes but can reinforce these stereotypes and thus have an impact on children (Filipović, 2018). This is certainly related to the representation of how Eloise describes the role of women in that era.

To conduct this research, researchers referred to a previous study entitled "Representation and Resistance of Third World Women in the Novel Rumaysa (2021) by Radiya Hafiza" conducted by Sherien Sabbah. This study discusses how female characters are represented and how this text appears to be an effort to resist third world women against the construction of meaning implemented in texts about third world women. In Rumaysa, Radiya Hafiza challenges Western portrayals of third world women, who are often described as ignorant, poor, uneducated, illiterate and vulnerable. Chandra Mohanty argues that these women are victimized in their relationships with men in both familial and social settings, highlighting the need for resistance in Western texts.

Thus, the research conducted by Sabbah (2022) is relevant to the research conducted by the researcher because in this study, the researcher focuses on the character of Eloise Bridgerton. This is because the researcher assumes that Eloise has a different character from other female characters in Bridgerton's story. She often shows her disagreement with the stereotypes of women instilled in the upper-class neighborhood of London. This is shown by her response to a statement she gets. This response can be in the form of a sentence of opposition, disagreement, or gestures (attitude) shown by Eloise. The uniqueness of the character possessed by Eloise in the Bridgerton drama series certainly raises several questions that will be the basis for discussion in this study. Researchers want to conduct a discussion in the form of Eloise's resistance against the construct of women in the Bridgerton series. The researchers also want to know all forms of expression of Eloise's rebellion that

has an interpretation of British socio-cultural issues in the 1800s.

Methodology

In this study, researchers used a qualitative research approach method. Qualitative research method is an approach to understanding the phenomena experienced by the object of research (behavior, perceptions, actions, and so on) and then described in words and language. This type of research is descriptive. Descriptive research aims to show a picture of a social symptom that is the focus and wants to be explained by the researcher. This type of descriptive research aims to make a systematic description of the facts and phenomena of the object under study (Sugiyono, 2011: 69). In this study, researchers will make the drama series Bridgerton Season 1 which contains 8 episodes as a source of data taken. Researchers will use 2 data from each episode that will be used as the subject matter of discussion.

Results and Discussion

Based on the data that has been collected by the researcher, the researcher has seen the form of resistance from the character of Eloise Bridgerton. The resistance shown by Eloise can be seen in the sentences she uttered in several conversations, especially when the statement regarding the role of women in society became the topic of conversation. There are 15 data on Eloise's conversations taken by researchers from the Bridgerton drama series. The data that will be discussed sequentially will become the subject of discussion.

Eloise Bridgerton Resistance Against The Construct of Women

In the drama series Bridgerton season 1, researchers took data that focused on Eloise's statement. This data is accompanied by descriptive analysis of Eloise's conversations with other characters.

Time	Scene in Episode 1
1:30	E: I am already roasting. F: Are you to complain the entire day, Eloise? E: Surely, I cannot be expected to bear these fashions the entire day.

In the conversation data above, Eloise is seen complaining and feeling irritated about the clothes she is wearing. She sounded uncomfortable with the clothes she had to wear. She opined that she couldn't stand the fashion that she had to wear when traveling all day. In this scene, Eloise looks unhappy with the clothes she has to wear and is forced to stick to existing fashion. The fashion that she wears is certainly a fashion that is a trend or has been established in that society.

Time	Scene in Episode 1
29:30	E: Has anyone else read what Lady Whistledown has written of late? H: Should anyone pay any heed to what Lady Whistledown writes of late?

In the following data, there is a scene where Eloise asks her family about the news written by a writer named Lady Whistledown. This author covers social issues that occur in the environment. This makes his writing the center of attention for the community as a benchmark for attitudes in society for every family. In this scene, Eloise asks whether any of her family has read the writings covered by Lady Whistledown. However, Eloise Hyacinth's sister questions again, whether indeed Lady Whistledown's writings should be given much attention. In this conversation, the writer assumes that Eloise has an interest in reading and curiosity in seeking new insights compared to her brothers and sisters. This can be seen when in this scene, Eloise is the only member of the family who knows about the latest news written by prominent writers in her society and becomes the center of public attention.

Time	Scene in Episode 2
6:40	E: So, Daphne may be in love. Does she think it an accomplishment? What exactly has she accomplished, then? She certainly did not build that man or bake him. He simply showed up. Now he straggles about. He likes her face, probably. Perhaps her hair. Having a nice face and pleasant hair is not an accomplishment. Do you know what an accomplishment is? Attending university! If I were a man, I could do that, you know. Instead, I shall have to stand by and watch dear Mama appear proud because some man should like to admire my sister's face and hair and fill her up with babies!

Continues in the 2nd episode of the Bridgerton drama series. In this scene, Eloise is walking with her friend, Penelope Featherington, through her city neighborhood. In the conversation data taken from this scene, Eloise is seen grumbling about her sister, Daphne, who is making her debut to find a husband and is seen falling in love with someone. In the sentence that Eloise said, she seemed to be asking about someone's achievements or accomplishments, especially when she directed this at a woman. She has a different opinion from what her older sister, Daphne, has about achievements. For him, falling in love and getting married is not an achievement or achievement. Eloise even thinks that falling in love does almost nothing. Eloise describes that men may only like women because of their attractive appearance, such as their face or hair make-up. This can be seen in Eloise's opinion in the sentence "She certainly didn't build that man or bake him. He simply showed up. Now he straggles about. He likes her face, probably. Perhaps her hair. Having a nice face and pleasant hair is not an accomplishment."

After that, Eloise added her own opinion that what could be called an achievement was someone being able to enter university. This can be interpreted as someone who has succeeded in studying high knowledge and has broad insight. Eloise also expressed her envy of men's opportunities to study. However, unfortunately she still complains about the fact that what she must face is something she does not want.

Time	Scene in Episode 2
41:05	E: Suppose I desire something different. B: How do you mean? E: Just different. I watch Daphne prepare for these balls with all of those dresses and the many suitors, and I am exhausted. Suppose I want a different life, Benedict, that I truly believe I am quite capable of

	something more, even when I am not allowed to have anything else.

In this conversation log, Eloise was talking to one of her older brothers named Benedict. Benedict is Eloise's older brother who often listens to Eloise's complaints about her role as a woman which feels very limited and has been regulated. One of them is in this conversation. In this dialogue, Eloise expresses her feelings about how she saw her sister Daphne who was preparing to be married to her future husband. Starting from the clothes that Daphne must wear to attract the attention of men, as well as the events that Daphne must attend. This made Eloise uncomfortable, and she felt like she didn't fit in with it all, especially when she found out that she would be the one doing the same thing that Daphne did after Daphne got married. She made it clear to Benedict that she wanted a different life from Daphne. She emphasized this strong feeling from Eloise with the statement that she could do more than just marriage and she guaranteed this.

Time	Scene in Episode 3
27:18	D: You can take your reading outside. E: You say that, as if reading were a bad thing. D: I meant no such thing. E: But it won't gain me a husband? That what you meant? D: Eloise… E: You wish to follow your heart, and I wish to nurture my mind.

This scene represents a conversation between Eloise and Daphne. In this scene, Daphne is practicing playing the piano as a form of her expertise as a woman. Meanwhile, Eloise, who was reading a book nearby, felt disturbed and they started arguing so Daphne kicked Eloise out to read a book outside. This offended Eloise and she assumed that Daphne thought reading books was a bad thing and that reading would not get Eloise a partner or even a husband. In this conversation, Eloise also emphasized that she really wanted to train her mind by reading rather than dealing with matters about love or partners.

Time	Scene in Episode 3
36:00	E: It must be very difficult to want something and not be able to get it. B: Eloise… E: If you enjoy drawing but need practice, then practice. Hire a drawing master. Find a young lady to act impressed. If you desire the sun and the moon, all you have to do is go out and shoot at the sky. Some of us cannot! Look no further than Lady Whistledown. She possesses a huge talent for writing, and yet she must hide away and publish under a false name. B: Yes, because if anyone knew who Whistledown truly was, she'd be strung up for what she said.

	E: That is not my point. Whistledown is a woman, therefore she has nothing, and still she writes. You're a man, therefore you have everything. You are able to do whatever you want. So do it. Be bold. At least that way I can live vicariously through you.

The scene in this data is a dialogue between Eloise and Benedict. In this conversation data, Eloise started complaining to Benedict by stating that she had difficulty when she wanted something but couldn't get it. This continues with Eloise advising Benedict about the privileges he has as a man. Eloise supports Benedict's passion and convinces him to continue his talent. She reminded Benedict that not everyone can get that privilege and the freedom to choose a path in moving on in life. She addressed this statement to the role of women in that era, where the way of life of women had been regulated and focused on the household. Eloise again gave an example like Lady Whistledown as one of those people who cannot have the freedom to show their talents. She explains to Benedict that Lady Whistledown needs to disguise herself as a writer because she is a woman who does not have the privilege and freedom to show her talent for writing.

The results of the data analyzed are presented here. This part should not only present the results of data analysis but also its discussion.

Time	Scene in Episode 4
07:47	E: I have never understood the fashion for feathers in the hair. Why would a woman want to draw notice to the fact that she is like a bird squawking for a man's attention in some bizarre ritual? P: Then why are we looking? E: Because I would rather do anything than stay a moment longer in that house. while everyone flutters around Daphne, cooing over her prospects. P: Is the prince still courting? I imagine you cannot wait for the engagement. E: Pen, once they are engaged, I shall be next in line. If anything, I hope Daphne stays on the shelf forever. P: She must marry eventually. E: Why must our only options be to squawk and settle or to never leave the nest? What if I want to fly? You know who is flying? Lady Whistledown. She is up in the sky. A brilliant woman of business. who fools the entire town, whilst pocketing their money. Imagine the life she must lead. Independence. She is not simpering on the edge of a ballroom every night, praying a man might take a fancy and leg-shackle her into marriage. P: That is quite the life you have imagined for her.

In this scene, Eloise is in a shopping center with her friend, Penelope. She was looking at hair accessories for women when Eloise felt strange about the shape of the accessories which were made of bird feathers. This makes Eloise question why women want to use accessories that she thinks are ridiculous to beautify their hair just to attract men's attention. This of course also made Eloise continue her thoughts by questioning why women have so few choices in life. Eloise gave the parable that women have lives like birds who are only given two choices, namely, to find a partner or not to leave where they live. While what Eloise wanted was more than that. She wanted to explore himself further. She also added the opinion that Lady Whistledown is one lucky woman because she does her craft and at the same time turns her skill into a business. This makes Eloise also think that Lady Whistledown has succeeded in becoming an independent woman without worrying about the things that were required for women in general at that time. Like busy attending parties that are held every night and busy looking for partners to marry and do the household. The author should relate the present findings to the related studies presented in the introduction part. A table or chart might be used to help the author present the results of the analysis.

Time	Scene in Episode 4
08:48	P: Lady Whistledown's identity is quite protected. E: Are we not the two most clever girls in the town? If anyone can find her, it is us, I think.

This conversation data is a continuation of the previous conversation data. After she tells her assumptions about Lady Whistledown, Eloise invites Penelope to find out about Lady Whistledown's identity. Penelope again reminded Eloise that Lady Whistledown's identity was strictly protected and kept secret. However, Eloise still tries to convince Penelope that the two of them can find out Lady Whistledown's real identity because she considers herself to have high intelligence to solve the mystery of Lady Whistledown's real identity. Researchers have an assumption that Eloise's statement about her intelligence is the result of her reading a lot of books and her high curiosity about something which is not done by women in her environment.

Time	Scene in Episode 5
4:50	H: How does it feel, sister, to be in love? E: Imagine leaping off a cliff and shattering on the ground. A fair analogy? D: I am afraid I cannot find the words, dear Hyacinth.

In this scene, the conversation is started by Hyacinth who questions what it would be like to fall in love with her sister, Daphne. At this moment, Eloise immediately answered Hyacinth's question. She describes falling in love as self-destruction and unpleasant. Researchers assume that there are limited rights for women and marriage as the only goal of life for women, which makes Eloise have a bad view of the form of love.

Time	Scene in Episode 5
4:58	D: Though, Eloise, I believe you will know what love feels like soon enough next season.
	E: You think I am to follow in your footsteps? Can there be a more dreadful fate?
	D: You do know that I am setting the standard for your future matches, yes? You should be grateful.
	E: The only thing I am grateful for is that I am not you, nor will I ever be.

This conversation data is a continuation of the previous conversation. Daphne, who is currently in love and is about to get married, looks offended by Eloise's statement about love. Daphne reminds Eloise that she will be the next person to get married and Daphne also says that Eloise will know what it's like to fall in love. However, with Eloise's strong mind, he still avoids following in the footsteps of his sister, Daphne, to get married. She stated that she was adamant in her desire to break away from stereotypes and follow in Daphne's footsteps.

Time	Scene in Episode 6
3:05	V: things you should be learning for your debut.
	E: Making simpering conversation, pretending not to wince every time a man treads on my toes during a waltz?
	V: Eloise!
	E: I'm no good at those things. I'll only make a fool of myself.
	V: If you devoted as much time to your deportment lessons as you did to writing in your journal, you might feel rather better. And on that subject, in preparation for your season, it is time we lowered your skirts to wear at home.
	E: I have no time for a visit to the modiste. I am busy. The queen herself has charged me with discovering Whistledown's identity. You would not have me cross Her Majesty, would you?

In episode 6 there is a conversation where Eloise talks to her mother Violet, her mother says that Eloise should learn from her sister Daphne to prepare her debut readiness for courting or social season. Here Eloise speaks "Making simpering conversation, pretending not to wince every time a man treads on my toes during a waltz?" which can be interpreted that according to Eloise social season is just an unimportant activity because it can be seen from her conversation with her mother, she looks uncomfortable. Violet then reprimands Eloise and Eloise responds by saying that she is not

good enough to do that and she feels that participating in the activity will make her look stupid and only embarrass herself. In the next conversation Violet grumbled to Eloise that if she had spent more time learning deportment lessons instead of writing in her journal, perhaps Eloise would have felt more confident, and Violet also said that Eloise should lower her skirt to look more mature. Eloise simply replied that she was busy and didn't have time to go to the boutique to lower her skirt and used the excuse that the Queen had assigned Eloise to find Lady Whistledown's identity. This of course made Violet silent, not responding to her daughter's words, who had her own thoughts.

Time	Scene in Episode 6
19:15	V: See? You will look so very lovely with it pinned up next season.
	E: No. I will look like every other young lady, except less graceful and more bad-tempered.

This scene is like a continuation of the previous scene above where Violet tells Eloise to go to the boutique and lower Eloise's skirt to make her look more mature. In this scene we are told that Violet and Eloise go to the boutique and while waiting for the tailor Violet says that Eloise will look very beautiful using the fabric shown by Violet if worn by Eloise in the upcoming season. But still with her own thoughts Eloise replies that she disagrees with her mother's thoughts and concludes that she looks like any other young woman, except less graceful and grumpier.

Time	Scene in Episode 7
46:48	V: I suppose I was surprised to hear you wished to join us this evening. E: And I suppose I must be grateful for your restraint in not using any feathers.
	V: You look lovely. Eloise... Taking your place in society should be an exciting time in a young woman's life. If you are not truly ready, I shall not ask you to play pretend. Perhaps I have been rushing you. We need not hasten your coming out before you feel prepared.
	(Eloise looking uncomfortable)

In this conversation, Violet bonds with Eloise in front of the mirror as Violet helps Eloise put on her necklace, saying that Violet was surprised to hear Eloise say that she wanted to go to the opera, which Violet knew Eloise didn't like. Eloise replied by thanking Violet that she was grateful that Violet had not asked Eloise to wear a feather on her head as a decoration. Just like any other mother, Violet advised Eloise that appearing in front of the public to debut at social season should be fun for other young women, but Violet knew that her daughter was not like other young women who were happy with social season, quietly her mother said that if Eloise was really not ready, Violet would not force Eloise to pretend to be fine in participating in social season, Violet said and felt that maybe she had rushed Eloise. Violet had also said that Eloise didn't need to debut if she didn't feel ready.

Time	Scene in Episode 7
50.30	Q: I have hired a team of Bow Street Runners to do a proper investigation. They will unmask Whistledown, and she shall be made to pay for her impertinence. That noxious gossip rag… will finally cease to exist. E: You want to silence her? But there is still good she must do. Q: Child, go.

The conversation scene above is a scene where Eloise meets the Queen to discuss finding the identity of Lady Whistledown, but while talking the Queen feels that Eloise is too long and wordy in finding out who Lady Whistledown really is. This led the Queen to hire a team from Bow Street Runners to conduct a proper and quick investigation. The Queen also said the investigation team would unmask Lady Whistledown and make her pay the price because according to the Queen, Whistledown had spread gossip and would make Whistledown disappear. But here Eloise was shocked by the Queen's words which wanted to silence Lady Whistledown and Eloise realized that Lady Whistledown was doing what Eloise could not get. Eloise said there were still many other good things she had to do to feel like she could support Lady Whistledown. The Queen just dismissed Eloise as a child and told her to leave.

Time	Scene in Episode 8
39:13	E: Sister… I suppose I should thank you. D: Whatever for? E: For being so perfect… so I do not have to be.

In this last episode, Eloise thanked her sister Daphne sincerely, according to Eloise, her sister had become the best to make her family proud. Eloise also feels that she is grateful and thinks that by Daphne being the best in this social season, her mother Violet can gradually accept that Eloise may not be ready for the social season. Then Eloise felt she could be herself.

Conclusion

The analysis that has been done in this study, the researcher can conclude that Eloise is a female character who has a different character from other women in the neighborhood. She tends to be disinterested and even considers that the stereotypes instilled for women in that era tend to be detrimental because they are considered to limit women's desires. Eloise is also seen to be very resistant to the things she must go through as a woman and seeks ways to be able to choose her own path. She was even more interested in going to university than finding a partner and getting married.

In the description of Eloise's way of thinking, the researcher believes that Eloise has a free spirit and wants more than what society limits her to. She believes that women have more abilities than just getting married and having children. The stereotypes that are patently applied by society make

Eloise afraid to fall in love and even get married. This can be seen from how Eloise views love in marriage itself. What is depicted by Eloise's character is a form of her rebellion against the limitations that women have.

The social situation in Bridgerton's drama series also happens a lot in real society. What happened to Eloise was certainly also influenced by the concept of tradition from generation to generation. Similarly, many women are bound by existing stereotypes that are passed down. This certainly limits the role of women themselves. With the character of Eloise in the Bridgerton drama series, the researcher has the opinion that this can help the audience to be more open to existing boundaries, so that the representation of the female character Eloise can become a reference in the form of thinking about the need for equal rights and opportunities for women and men. This is because the equality that wants to be created is certainly for the good of humanity.

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Hungry Revenge *'Dendam yang Lapar'*:
Political Portrait of Grassroots?

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Abstract

This study aims to examine the portrait of the political dynamics of the grassroots that is revealed in the short story Hungry Revenge 'Dendam yang Lapar' by Riyana Rizki. Post-reform, Indonesia's political life has developed more dynamically. The direct election system has increased the grassroots involvement in making their choices. This happened up to the election level at the village level, especially since direct elections at that level had already been going on long before the current general election law existed. The dynamics of political life are accompanied by intense competition in the struggle for votes. Social issues, including hoaxes, social identity, and women's transactional, are also widely involved. This qualitative study uses data from the short story Hungry Revenge 'Dendam yang Lapar' by Riyana Rizki. Data were analyzed descriptively with a literary, sociological approach. This study could reveal how women are used as material in transactional political elections for village heads, as well as hoaxes and other social issues. Alin, a teenage girl, is lured by Haji Buloh if he can get rid of Swarta, her father's strong competitor in business and village head election. As a religious and community leader, Haji Buloh spread the tuselaq issue against Swarta, arousing public anger, which led to the burning of Swarta's house. The point of women, hoaxes, and identity politics has become a political commodity that extends to political life at the grassroots level.

Keywords: literature, politics, women, hoax, identity

Introduction

Post-reform Indonesian political life has developed increasingly dynamically. The most visible and visible change recently is the direct election system. This system has increased community involvement in making choices. This can also be seen from the participation of volunteers in the general election process (Herdiansah, 2022). The public can determine their votes for prospective leaders and legislative candidates whose track records they genuinely know. This creates increasingly lively competition between prospective leaders and legislators. The competition of ideas and programs and the outpouring of attention for the community becomes an open competition shown by the competitors. Society is in the position of a subject whose voice is contested.

Power is a comfortable field that is always contested. Competitors' orientation towards power is very diverse; it could be to gain that comfort zone, or it could also be a choice as a step in the struggle for society. These various orientations add color to the dynamics of tight competition for

votes. The tight atmosphere of competition for power and votes gives no less color to the dynamics of Indonesian politics. However, the pragmatic path is often chosen to realize this desire for power.

Financial support is a very determining point in the competition. Competitors worthy of participating are the only ones with strong financial backing. That is why quite a few entrepreneurs and conglomerates become competitors. Of course, there are negative things that arise from this. When entrepreneurs and conglomerates gain power, conflicts of interest between personal matters and office demands become challenging to avoid. This phenomenon is said to occur in Indonesia and other parts of Southeast Asia (Reuter, 2015).

Social issues are also widely involved in the competition for power. Identity politics, supported by the spread of fake news, also gives color to the dynamics of Indonesian political development. The freedom of information circulating through social media platforms has become fertile ground for the circulation of fake news. The immaturity of society in sorting and observing the truth of the information circulating is increasingly giving rise to problems arising from the spread of fake news. Meanwhile, fake news is spread to worsen things and provoke violence because it targets emotional people, not logical responses (Sawitri & Wiratmaja, 2021).

The spread of fake news also seems to support the practice of identity politics. The spread of fake news supports efforts to bring down political opponents with specific identities. Widian et al. (2023) stated that identity and primordial approaches, especially religion, are seen as helpful in having an impact on gaining votes as a political strategy. Identity politics and fake news continue to enliven social media, especially in political years.

Social issues color the dynamics of Indonesian politics not only at the national level. Even at the lower level, this is present in the political frenzy of regional head elections. The 2017 DKI Jakarta Election became the center of attention because it was seen as an election that involved identity politics (Argenti et al., 2022; Arjon, 2018; Fautanu et al., 2020). This also happens in Riau, Central Kalimantan, West Kalimantan, and Irian Jaya when negotiating with other political entities (Haboddin, 2012). Identity politics also occurs at the village election level (Surya et al., 2021).

From the naked eye, if we see all this happening in everyday life, maybe all of this is seen as happening naturally. It is not easy to see this as a problem. What appears on the surface will look simpler than reality, which may be much more complex. Literary works are a medium that can portray social problems and present them so they can be understood well. Even though it is presented from a human subjective perspective, literary works present life, which mainly contains social reality (Wellek & Warren, 2014).

Literary works can photograph and express problems very well. With the beauty of language and the strength of the structure of a work, we can understand the problems with their complexity depicted by a writer. Regarding the function of literature, Horace (Wellek & Warren, 2014) stated that works are dulce and utile; they are beautiful and valuable. Works are created by writers to be enjoyed, appreciated, understood, and utilized by society. Meanwhile, writers are members of society who use inner reflections from their relationships with other people or society (Damono, 2020). Furthermore, Damono stated that literature can contain ideas that can be used to foster social attitudes or even trigger certain social attitudes. Thus, it is not wrong for literary works to be used

as material to see a portrait of political dynamics in society. Literature can also be used to see what message of change the author wants to convey, relating to the dynamics of Indonesian politics.

One of the literary works that depicts political dynamics in society is Hungry Revenge *'Dendam yang Lapar'* by Riyana Rizki (2021), a writer and female activist. Hungry Revenge *'Dendam yang Lapar'* is one of 12 short stories collected in a book of short stories entitled Do not Go Home If You Are a Woman *'Jangan Pulang Jika Kamu Perempuan'*, published by *Buku Mojok*. The publisher is quite selective in choosing works and balances the quality of the work with the reader segment and market tastes (Wahidah, 2021). The collected works focus on women's issues. Riyana Rizki revealed women's problems in various areas of life, including the politics of village head elections.

Research on Riyana Rizki's work has been carried out by several researchers, including Hilmi et al. (2022), Huwae et al. (2022), Bakthawar et al. (2022), and Rodiyana & Wakhyudi (2023). The first three studies look at Riyana Rizki's work from a feminist aspect. The latest research looks at character education contained in Riyana Rizki's work. A work can be seen from various aspects, one of which is the aspect of political dynamics. From the research conducted, no research has looked at Riyana Rizki's work from the aspect of political dynamics. Therefore, it is essential to research how social issues, including women's issues, are involved in politics. Based on all that, this research wants to answer the problem of how social issues are used in the political dynamics of lower society, which is revealed in the short story Hungry Revenge *'Dendam yang Lapar'* by Riyana Rizki.

Reading literature can make our sensitivity to social phenomena higher. Social issues around us may be seen as something that naturally occurs. When we examine this in a literary work, we can see problems with more profound complexity, making us more sensitive to social issues around us. This is a good thing as a valuable contribution to the development of better political dynamics in Indonesia.

Methodology

To answer this problem, this research uses a literary sociology approach to literature by considering social aspects. The type used is a literary sociology approach, which positions literary texts as study material. This understanding necessitates studying literary texts to find their structure, which is then used to understand social phenomena outside of them in depth (Damono, 2020).

The data for this research comes from the text of the short story Hungry Revenge *'Dendam yang Lapar'* by Riyana Rizki, which is the primary data. This data is strengthened by other data collected and by literature studies. In-depth and repeated reading was carried out on the data source in the form of the text of the short story Hungry Revenge *'Dendam yang Lapar'*. This is done to deeply understand the structure, including plot, characterization, and setting. The results of this process are realized in the form of a concise structure containing actions, words, and thoughts, as well as the form and purpose of these actions. Next, the data was analyzed descriptively. Data analysis is carried out by connecting it with concrete social and historical conditions, with the social groups and classes that bind the author and the worldview of the class concerned (Damono, 2020). Teeuw (2013) calls this process an effort to compare data and social analysis of the community as the birthplace of the work.

Results and Discussion

Results

Data from the short story Hungry Revenge *'Dendam yang Lapar'* was obtained in the form of actions, words, thoughts, form, and purpose, which can be contained in a concise structure. This structure is then connected to reality outside the text to understand how social issues are used in the political dynamics depicted in the story. These results can be seen in the following description.

Alin is a well-known female figure in her village. She is the only daughter of Ishan, the head of Karangjelo Village and tobacco boss. Alin became the third wife of Haji Buloh, a quite influential religious and community figure. Getting married at the age of 15 was not her choice. Ishan forced his daughter to marry Haji Buloh, a respected figure in his 60s.

At that time, Karangjelo Village was tense due to the spread of various issues and incidents, which enveloped the community in panic and fear. If a mother's fetus does not develop, it becomes an issue of fetal loss. Many residents' livestock were lost. The bones of livestock stripped of their meat were often found in bamboo groves near Swarta's house, which is at the end of the village, close to the rice fields. In the people's minds, the bamboo grove is a terrifying place. Meanwhile, not one of Swarta's livestock was lost; however, it increased because some were born.

With these various incidents, people's attention was focused on Swarta. He is known to never go to the mosque because his house is at the end of the village, far from the mosque. On the other hand, Swarta has brought many changes to the people of Karangjelo. Swarta is a livestock and tobacco boss who is not stingy in sharing his knowledge. Residents are invited not to depend solely on tobacco but to open other opportunities from livestock. He taught residents to intercrop if one day the harvest failed. Residents sell their tobacco to Swarta at friendly prices.

The strangeness that occurred in Karangjelo Village was linked to the *tuselak* issue. On Friday, Haji Buloh gave a sermon reminding the congregation of the dangers of allying themselves with jinn and devils. Residents understood who Haji Buloh was referring to. Swarta is the person on whom this issue is focused. At the peak of all this, the residents were inflamed with anger, and a crowd came to Swarta's house led by Haji Buloh, carrying torches, machetes, and other tools. Initially, they were only going to expel Swarta from the village. I do not know from whose mouth the cry,

"Burn the Satanists! Burn!"
"This is not the plan. This is too late. They could die."
"This is to prove whether Swarta is *tuselak* or not," argued Haji Buloh (p. 19).

Most residents handed it all over to Haji Buloh, who was seen as familiar with supernatural events. He was seen starting to read prayers while playing with the prayer beads. Someone barred the doors and windows of Swarta's house with wood. Someone was sneaking around and spilling fuel, and then a fireball was seen flying towards Swarta's house. "This is a sign that this family is in league with the jinn. "They have received their reward," explained the man in the white turban to calm the confused and frightened residents because of the explosion (p. 20). Residents who had lost their livestock looted Swarta's livestock. After that night, no more residents lost their livestock or

were disturbed.

Five years later, the facts of all the oddities and terrible events were revealed before Haji Buloh was killed by Suma to avenge the death of his father and mother. Haji Buloh revealed to Suma that it all came from Ishan, the head of Karangjelo Village and Alin's father. It all started with Ishan, who wanted to become village head to cultivate crooked fields with fertile soil. He also wants to monopolize the purchase of tobacco at low prices. Swarta is seen as a stumbling block to all these desires. Ishan feels he cannot beat Swarta regarding business and the struggle for the village head's seat. He asked for help from Haji Buloh, who was seen as a religious figure by the community. Ishan wants to take advantage of Karangjelo residents' beliefs about religion and mystical events. Alin becomes Haji Buloh's target if he smokes out Ishan's strategy. Ishan is willing to sacrifice his 15-year-old daughter for his ambition. These results can be seen in the following table.

Table 1. The Use of Social Issues
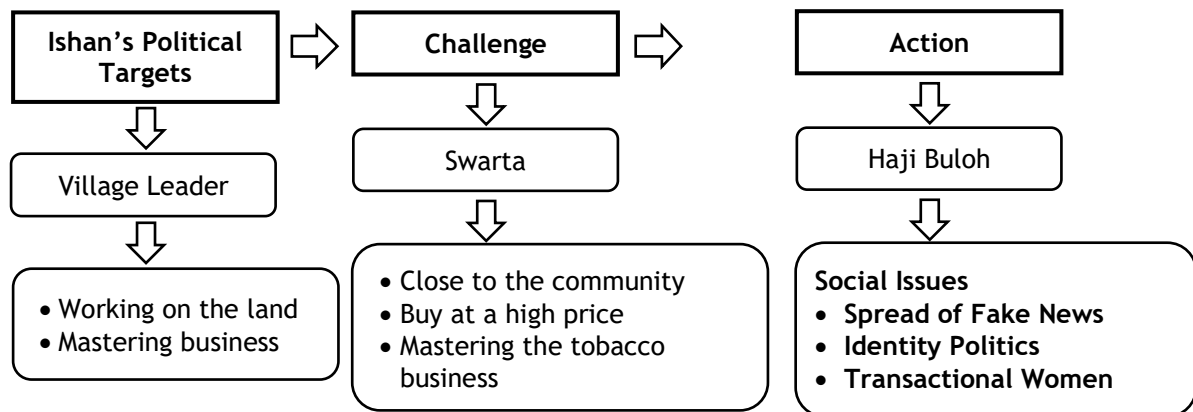
Discussion

Hungry Revenge *'Dendam yang Lapar'* is one of 12 short stories published in the Do not Go Home If You are a Woman '*Jangan Pulang Jika Kamu Perempuan'* collection. These short stories raise women's problems in various areas of life. With this, Riyana Rizki, the writer of this short story, can be classified as a feminist writer. The short story Hungry Revenge '*Dendam Yang Lapar'* raises the theme of women in the political realm by taking place in social settings in rural communities. However, this setting does not mean that it presents simple problems. The problems of social institutions within it are very complex.

The conflict in the short story Hungry Revenge '*Dendam Yang Lapar*' originates from the character Ishan's desire to become the Head of Karangjelo Village so he can cultivate fertile land and control the tobacco business in the village. Conflicts of interest like this are commonplace in our political world today. Reuter (2015) wrote that not only in Indonesia, this also happened in other parts of Southeast Asia. It is difficult for elites to avoid their demands as public officials and their interests if they run a business. Likewise, in this short story, Ishan's political orientation in occupying the village head is only to cultivate certain land and control the tobacco business in his village.

With his political desires, Ishan must face Swarta, who is already close to people's hearts. Swarta is known to help the community often. People prefer to sell tobacco to Swarta because the

prices are better. Swarta also invited the public to try other agricultural commodities to guard against the possibility that the tobacco harvest would fail one day. In Ishan's eyes, Swarta is a stumbling block to his political desires. Swarta is a strong competitor that is difficult to beat.

The development of political life in Indonesia does not mean political competition is always carried out well. Not a few competitors choose the pragmatic path, ignore social norms, and even resort to criminal acts. This is also expressed in this short story, as shown by Ishan's attitude in asking Haji Buloh to carry out various evil conspiracies. This step was chosen to destroy Swarta's good name, which is very close to the people's hearts. Even at the lower level of society, his efforts to make for political competition are not simple. This political desire drives him to turn various things into political commodities, including his daughter and other social institutions. Several social issues can be found in this short story, involved in realizing political desires. At least three significant issues were found: the spread of fake news, identity politics, and women's transactions.

Spread of Fake News

The spread of fake news, more recently known as hoaxes, was used as a choice by Ishan to defeat Swarta's popularity in the eyes of the public. A series of other engineered actions were created and attempted by Ishan and his followers to strengthen the fake news so that it appeared to have occurred naturally. Haji Buloh was chosen as the main perpetrator in creating the fake news. Haji Buloh is known as a community leader and religious figure, which is the social capital he has. With this social capital, he quickly played social institutions in Karangjelo Village to smooth the spread of fake news. There was two fake news spread by Haji Buloh which were targeted to damage Swarta's good name in society, namely the *tuselaq* issue and the loss of a fetus still in her stomach. In summary, these findings can be seen in the following table.

Table 2. Spread of Fake News
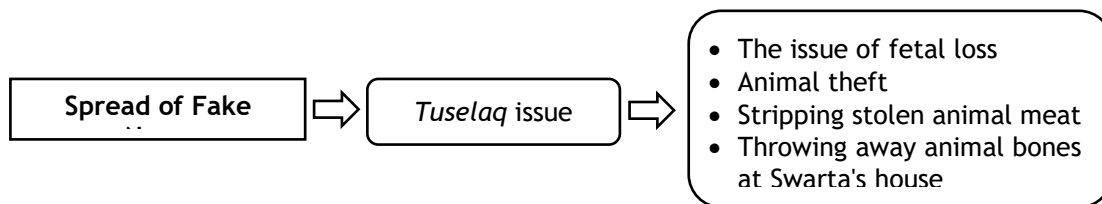
In the Sasak community, as the social background of this short story, as well as the social background of the author, the issue of *tuselaq* is trendy. *Tuselaq* is a social member, like society in general. People classified as *tuselaq* are known to master black magic and allied with devils and jinn. With this knowledge, he can fly, crawl, and transform himself into various desired shapes and tends to become animals, such as dogs, pigs, and others (Aditya, 2020). Although, like other social members, for the Sasak people, from a religious and social perspective, the *tuselaq* is a despicable figure. *Tuselaq* is known for various disgusting characteristics, such as going out at night looking for dirty places, looking for food in the form of dirt, and all that is disgusting (Syafrudin, 2013). In the past, some Sasak people guarded the graves of recently deceased people for nine nights to protect them from being disturbed by the *tuselaq*. The figure of *tuselaq* is also synonymous with a lack of understanding of halal and haram, so with his black magic, he drinks liquor and eats worms, dragonflies, snakes, and bats, which is a common practice as a means of subsistence (Hidayah, 2019).

To strengthen the *tuselaq* issue aimed at Swarta, Ishan ordered his followers to steal livestock in the village. Many residents lost their livestock, making the condition of the village increasingly tense. Livestock for agricultural communities such as the Sasak ethnic group is precious. Losing livestock means losing one's economic foundation. More than that, when many citizens experience loss, the problem is the fear of losing their economic base and security issues that make society even more anxious. Mutual suspicion between members of society is a social impact that is difficult to avoid. Faced with a situation like this, people's anger seems to be ignited, and they are ready to be released against the perpetrator even though it is still a question mark.

Livestock theft is insufficient to support the spread of the *tuselaq* issue. In the knowledge of the Sasak people, there is no connection between livestock theft and the *tuselaq* issue. That is why the stolen livestock is stripped of its meat, leaving only the bones. These bones were thrown into a bamboo grove near Swarta's house. "Then, they stole people's livestock. Stripped the flesh and threw the bones into the bamboo grove near Swarta's house" (p. 31). This action was seen as being able to strongly support the spread of the *tuselaq* issue, which Swarta wanted to address. When people are worried about the theft of livestock and see a pile of bones in a bamboo grove near Swarta's house, their suspicions about Swarta will be awakened by the *tuselaq* issue. Ishan took advantage of the Sasak people's knowledge of a figure called *tuselaq*.

The spread of the *tuselaq* issue was also strengthened by the spread of the issue of the disappearance of a fetus in a pregnant woman's stomach. "Some residents suspected that someone was learning to become a tuselak by eating the baby in Alin's stomach to satisfy its newly developing appetite for prey" (Pages. 1—2). From this narrative, it can be seen how the Sasak people know about the character inherent in the figure of a *tuselaq*. In the minds of the Sasak people, a *tuselaq* is a follower of black magic, commits shirk, is in league with devils and jinn, and consumes haram and disgusting food.

The spread of rumors about livestock being lost and their bones found near Swarta's house and about the disappearance of unborn fetuses strengthened the spread of the *tuselaq* issue directed at Swarta. With this issue, it disappeared from the minds of the people of Karangjelo how Swarta had been buying their tobacco products at higher prices. The *tuselaq* issue has lost its closeness to Swarta, known to help Karangjelo residents often. The *tuselaq* issue destroyed Swarta's good name as a strong competitor in the race for the seat in Karangjelo Village.

Political Identity

Identity politics has become an issue that continues to be discussed recently in Indonesian politics. Fukuyama highlights how identity politics occurs even in developed countries such as the United States and Europe (Orde & Mahpudin, 2021). This short story's social setting has no different identities, such as ethnicity, religion, or others. However, researchers discovered an attempt at identity politics carried out by the main character. This short story nicely reveals the identity politics carried out by Ishan to win the position of village head. By spreading the *tuselaq* issue directed at Swarta, Ishan, through Haji Buloh, built a different identity within Swarta. *Tuselaq* in the Sasak community is like other members of society. However, when the label *tuselaq* is attached to a person, other community members will always be wary and suspicious when a strange incident occurs, which, in the knowledge of the Sasak community, is closely related to the act of *tuselaq*. Even though they are accepted as part of society like others, in critical and strategic matters, *tuselaq* cannot get

their rights like other members. For example, to participate in village head elections, a *tuselaq* is considered unfit or disabled to participate in such a contest. In summary, these findings can be seen in the following table.

Table 3. Political Identity
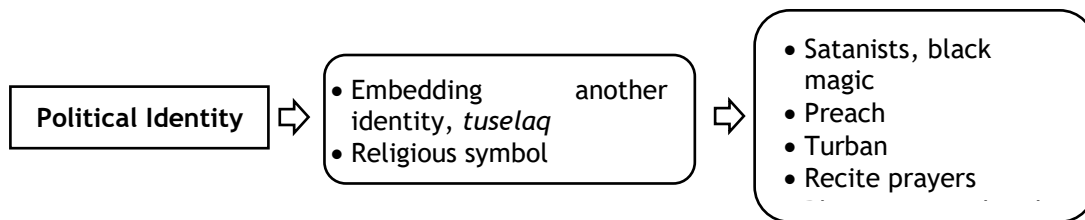
Haji Buloh also strengthened building differences in identity by utilizing social institutions such as religion. Haji Buloh took advantage of his opportunity to preach on Friday to remind the public of the dangers of being in league with Satan. This sermon was addressed to Swarta, and the public understood who it was addressed to. On Friday, Haji Buloh, who at that time had not yet performed Hajj, delivered a sermon (p. 18). Himself Haji Buloh also uses religious symbols to strengthen his identity as a religious and community figure. The story text states how Haji Buloh preached, wore a turban, recited prayers, and played prayer beads.

The word that he had not yet performed Hajj at that time can be found in the text repeated several times. This confirms that Haji Buloh used religious symbols to strengthen his identity so that he could be justified in attaching another identity, in this case, *tuselaq*, to Swarta as his political opponent in the race for the village head's seat. The title of hajj in the Sasak community, perhaps also in other communities, is an honorable title and a legacy that can elevate a person to become a religious and community figure. When the words that he had not yet performed Hajj were repeated, it could be seen that Haji Buloh was only politicizing this identity for his desires. From this, it can be understood that the story's writer wants to say that the character Haji Buloh politicized his religious identity. This politicization of identity was carried out solely to destroy Swarta as a serious competitor in the election for Karangjelo Village head.

Transactional Woman

Ishan's efforts to realize his political desires are not simple. He must destroy Swarta's character, known by the public as a good name. He must spread the *Tuselaq* issue and other conspiracies to strengthen this issue. That is not enough; there are other things he just sacrificed to smooth out his political desires. He gave up his daughter, Alin, to become the third wife of Haji Buloh, who was known as a religious and community figure. "In return, Haji Buloh will be married to Alin. Ishan knows that Haji Buloh is targeting Alin. He was willing to sacrifice his child for his ambition" (p. 31). Haji Buloh is a Karangjelo Village figure who is in his 60s. Meanwhile, Alin is a teenager who is 15 years old. Alin has to bury her love relationship with Suma, which is still beautiful. Alin is used as a lure for Haji Buloh if he succeeds in getting rid of Swarta. In summary, these findings can be seen in the following table.

Table 4. Transactional Woman
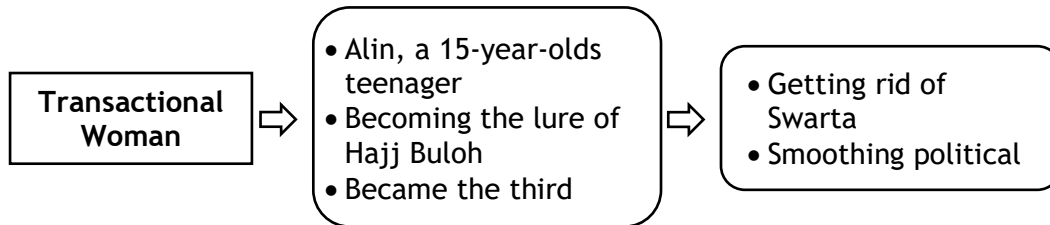
What Ishan does in this short story to make it easier for him to win the village head position can be called transactional politics. Some give, and some receive in a political goal agreement. Ismawan (Pagala, 2021) states that giving money, goods, or the promise of something to the masses in groups or individually to gain political benefits can be called transactional politics. Transactional politics is widely discussed in post-reform Indonesian political dynamics even though it is a legacy of the previous electoral system (Pagala, 2021).

Haji Buloh, in this context, is not a voter. However, what Ishan transacted with Haji Buloh was solely for Ishan's political interests in winning the village head's seat. If we often hear about political transactions in the form of money or goods in socio-political dynamics, women become the transactional political tools in this short story. Ishan was willing to sacrifice his daughter to Haji Buloh, who later became his third wife. Making Alin his wife may seem ordinary, a natural thing to happen. However, it becomes unusual when he is willing to sacrifice his teenage daughter, who is still 15, to become a third wife. This was made worse because the marriage occurred in a political transaction. This is part of Ishan's transactional politics in winning the village head's seat. Moreover, in this short story, it is stated that Haji Buloh was indeed targeting Alin. Ishan knows Haji Buloh is targeting Alin (p. 31). Ishan seems to have chosen the right tool to transact with Haji Buloh as the agent who commands the mission to destroy and get rid of Swarta with his various conspiracies.

What can be revealed in this short story, perhaps in everyday life, is seen as a natural thing that happens. The issue of *tuselaq* is commonplace in the Sasak community. *Tuselaq* is still considered part of society but is considered unfit and unfit to be a leader. A person who preaches reminding the congregation not to ally themselves with devils and jinn and their dangers will be seen as a duty that is indeed carried out by a religious figure. The practice of polygamy carried out by religious or community leaders is common in Sasak society. However, if all of this is used as a political commodity for personal gain, this should be seen as a problem, mainly if it results in loss of life, in this case, Swarta and his family.

This short story makes readers more sensitive and aware of social issues as part of a political conspiracy. What is found in this short story should not reach the level of just irritating the reader. However, all of this should be able to simplify regulations to create better political dynamics. Most importantly, no more victims will fall in vain because of an unconscious political conspiracy.

Conclusion

When seen in real life, what is revealed in this short story might be considered something that naturally happens, not a problem. However, when it happens because of a political transaction, this

is a big problem. Literature can make us sensitive to this. While what a writer expresses in his work reflects his relationships with other people or society, what is expressed in this short story is not born from space. This may be a political dynamic that occurs at the bottom of society and can even occur at the national level.

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Normalized Coercion and Deprivation of Women's Rights in The Short Story "Laki-Laki Dari Ratenggaro"

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Abstract

An issue that appears in the short story "Laki-Laki dari Ratenggaro", they call it the Kain Tangkap tradition. Kawin Tangkap can be depicted as marriage by force, and most of the victims of this old tradition were women. They were kidnapped, and forced to marry people they didn't love. And it is normalized by the community. This compulsion is a problem where it will be seen to violate women's rights to choose and to give their voice. This is directly related to the gender inequality that exists in that environment. This violates a woman's right to choose what she wants to do or to decide who she wants to marry. This paper will see and discuss how this issue is seen from the point of view of others who see it as something unfair. This tradition is somewhat coercive and corners women in their right to vote, and forces them into silence. By using the feminist theory, to analyze and critique the inequality of gender. It emphasizes the importance of recognizing and challenging these oppressive practices disregarding women's rights and contributing to their disadvantage. Seeing how this has deviated from women's fundamental rights, men are considered to have the power and authority to choose which women they want to marry. This kind of normalization is very detrimental to women in Sumba whose environment still considers normal like this. It's a loss because they may not be ready for marriage or don't love the man. Just because men have the power to choose, women are disadvantaged by forcing them and putting their feelings aside. This paper aims to look at the problems of force and normalization in the short story "Laki-Laki dari Ratenggaro", using the silence issue in the feminism theory., and this normalization of forced marriages in the community is a manifestation of gender inequality.

Keywords: Forced marriage, Gender, Normalization, Silence, Sumba.

Introduction

A marriage is a physical and spiritual union between a woman and a man who love each other. Marriage itself is done to form a family and one of the goals of which is to form a happy family. Generally, a marriage must also be carried out with the consent of both parties of the bride. Toriqudin (2022) in his journal "Kawin Paksa Dan Implikasinya; Studi Kasus Di Desa Bugo Kabupaten Jepara" , says that *"Kebebasan dasar dalam hubungan keluarga, antara lain mempunyai hak yang sama untuk melakukan perkawinan, bebas memilih pasangan dan untuk melangsungkan perkawinan atas dasar persetujuan yang bebas dan sepenuhnya, serta hak dan kebebasan yang lain",* Here, it can be seen that

doing a marriage should not be coercive, and if there is a rejection from one of the parties concerned, marriage should not be done. Coercion in marriage itself is very detrimental to those who have been deprived of their right to make their own choices. But, in some parts of Indonesia, the phenomenon of marriage by force still exists. It is because there are still some parts of Indonesia that are still thick with existing customs, which makes traditions like this still exist and are still considered normal by local people, even though this tradition is clearly detrimental to one of the parties in it.

Maria Matildis Banda in her short story, "Laki-Laki dari Ratenggaro" raises the phenomenon of marriage by force, which is the *Kawin Tangkap* tradition. Tells the story of a woman, Julia, who experiences culture shock with the *Kawin Tangkap* tradition, and also sees and experiences this tradition. According to Doko, Suwetra, and Sudibya (2021) in their journal, Kawin Tangkap is commonly called *Piti Rampang* by the people on Sumba Island. According to Maramba, Salam, Indah, and Pajaru(2022), in East Sumba, they call it *Piti Maranggangu.* In this tradition, women are the main topic and the victims. Where women are arrested or kidnapped by men to marry without the consent of the women themselves, and that is sometimes done in front of many people. According to the journal by Doko, Suwetra, and Sudibya (2021), this tradition is because the people of Sumba still uphold their customs, which still contain a patriarchal culture.

Here, the violation of women's right to vote, of course, makes it indirectly related to feminism theory, which is gender inequality, more specifically, the issue of women being forced to remain silent. We can see that women here cannot give their voice to choose who they want to marry, and are forced to marry a man they don't necessarily like. Not only that, in the story "Laki-Laki dari Ratenggaro" because this has been normalized by society, this makes the women who become victims can only surrender and accept the marriage that started with the kidnapping. The issue of silence in the current phenomenon is due to the patriarchal culture, and this culture still exists in Sumba. This is where people still see men in Sumba as having strength and power. "*Silence was not simply about being silent or silenced; it could also be a form of power.*" Parpat (2019), that women in this case are victims of traditions that have been going on for decades. Women who are used to being silenced end up thinking that in social life, women do not have any power or strength to fight or express their opinions. This causes women to feel that there is no point in fighting and choose to remain silent.

This marriage is done without the consent of the woman who wants to marry. Maramba, Salam, Indah, and Pajaru (2022) in their research, discuss this phenomenon and see it from a legal perspective. 1). This forced marriage does not include the consent of the woman to be married, so this has violated women's rights in making choices, 2). The results of the research they conducted were violations, namely marriages were carried out with women under the age of 19, or an average age of 15-25 years. This forced marriage is also very detrimental to women physically, sexually, psychologically, and socially. Doko, Suwetra, and Sudibya (2021).

Several previous studies have discussed the Kawin Tangkap issue, such as one of the research journals written by Doko, Suwetra, and Sudibya (2021). However, this research looks at this tradition from a legal perspective. In this study, the phenomenon of the Kawin Tangkap tradition is seen from a different perspective, it is from a gender inequality perspective. The discussion on the Kawin Tangkap phenomenon will be analyzed using the issue of silence and the data from the short story . The issue of silence itself has been used as research material in several cases, for example, in the journal, Parpat (2019) wrote about *Rethinking silence, gender, and power in insecure sites: Implications for feminist security studies in a postcolonial world*. This topic is used to produce new

Methodology

This research was carried out by looking at how this phenomenon is from the side of literary works. Where by raising about the phenomenon of *Kawin Tangkap* which is a phenomenon that is told in the short story "Laki-Laki dari Ratenggaro". By using feminism theory which is more focused on gender inequality, the issue that will be raised here is the issue of silencing women in Sumba. Seeing how normalization is being carried out by a society that is shown in the short story "Laki-Laki dari Ratenggaro", who see it as something that is not wrong or an action that has taken away women's rights to vote or give opinions about their choices. These issues depict how women can't have their right to choose or their voice to something they agree or not.

Data collection for this study used existing journals, which also discussed the issue of silence in feminism, and journals which discussed the *Kawin Tangkap* phenomenon. In this research, one of the sources used is the short story "Laki-Laki dari Ratenggaro", and will be analyzed using several articles about the silence that will support the writing of this journal. By using existing journals, this research will compare some of the results of existing research on the issue of silence and the tradition of Kawin Tangkap, and use them to see and analyze the phenomenon of *Kawin Tangkap* and also the issue of silence which is discussed in this research.

Also in this study, because one of the sources is a short story, the discussion will include several excerpts from the story to support or validate several arguments. Like a quote from the dialogue of the characters in the story or the narrative written by the story writer.

Result and Discussion

Coercion, and Deprivation

Coercion and deprivation of rights are the focus of this journal writing. In essence, every human being has the right to choose or determine what will be a decision whether in living life or so on. However, in the tradition of Kawin Tangkap which is described through the story "Laki-Laki dari Ratengggaro", it is clear that there is no justice for women to give voice to explain.

In the short story "Laki-Laki dari Ratenggaro", Julia, the girl who is the main character that told about her story is not a Sumbanesse. She comes from Kupang, and she comes to Sumba because of her boyfriend. Here what makes it interesting, Julia shows us her cultural shock when she sees her friend's experience with the "*Kawin Tangkap"* tradition.

There is a part of the story that tells about the *Kawin Tangkap* tradition

Indonesian Version: *"Julia kembali bergidik saat diingatnya kembali peristiwa siang itu yang selama ini disimpan dan terkunci dengan baik. Dia kembali merasakan kebingungan, tidak mengerti apa yang terjadi. Dengan mata berkunang-kunang, dia melihat Rita didudukkan*

dengan paksa di belakang salah satu penunggang. Lalu, satu laki-laki meloncat duduk di belakang Rita yang terus-terusan memberontak dan berteriak-teriak marah. Laki-laki di belakangnya membekapnya erat-erat.Rita berteriak dan memberontak, tetapi tenaganya tidak seimbang dengan tenaga para laki-laki itu "

English Version: "*The sound of horses galloping onto the pasola field, drew their attention. Julia remembered clearly how the team of horses — two riders on each horse — reined in right in front of them. Three men quickly dismounted. Without saying a word, they grabbed Rita and pushed her up onto the saddle behind a rider, as another man leaped onto the saddle behind her. Rita's screamed were cut short as the man behind her gagged her. Her struggles meant nothing in the arms of such strong men.*"

One of the excerpts from the story is one of the stages carried out by men who want to marry the women they choose using the Kawin Tangkap tradition. It appears that this tradition itself is carried out in public by force, women are kidnapped and forced to go with the men who have chosen them.

Indonesian Version: "*Kawin tangkap. Dijadikan istri, karena ada yang sayang, karena keluarga mau, nanti perempuan juga mau," jawab salah satu perempuan sambil tertawa ringan. "Dibawa ke rumah laki-laki, masuk kamar, dan tidak keluar lagi sebelum jadi istri. Ya, namanya juga sudah diculik dan dimasukkan ke kamar untuk tidur sama-sama. Ya nikah tinggal diurus…*""

English Version: *"For marriage!" a woman answered lightheartedly. "Either someone wants her as a wife, or a family wants her as a daughter-in-law. A kidnapped bride is taken to the man's house and kept in a room. It is only natural that the man and woman will sleep together, and after that — what else but a wedding ceremony can follow?"*

The silencing of women in giving opinions or approval of what they are experiencing also occurs. This also follows what has been discussed by Doko, Suwetra, and Sudibya (2021), and Maramba, Salam, Indah, and Pajaru (2022) in their journal that discusses the *Kawin Tangkap* tradition. This coercion of women can traumatize women who are kidnapped and forced. whether it's from a physical point of view where women are arrested, kidnapped, pulled, forced, held, even beaten, and also sexually where their body parts are held, squeezed, abused, and even raped, which of course this treatment is carried out forcedly and women are not given rights to speak or refuse. Meanwhile, from a psychological perspective, women will feel humiliated, depressed, traumatized, and worthless. From a social perspective, women who manage to escape and who are assisted by legal aid are labeled by the community as women who have been wasted.

Indonesian Version: "*Mana Bili!" Julia berteriak dan berusaha sekuat tenaga mendobrak pintu. Dia memukul dan menendang, terempas ke kiri dan ke kanan. Dia berteriak dan menangis kehilangan akal. Kedua lengannya lebam akibat genggaman tangan laki-laki yang mendekapnya.*

English Version: *She shouted, "Where is Bili?" while kicking at the bemo's door and banging her fists against its closed windows. She could not keep her balance and was thrown from side to side, as the vehicle sped through winding, narrow roads and a vast savanna. Terrified, she screamed and cried, losing her mind. Her arms ached from the men restraining her.*

Julia, who is also a depiction of a woman who is kidnapped and forced, shows how the incident that she experienced has created trauma for her. Although he managed to free herself from this *Kawin Tangkap* tradition.

Indonesian Version: *"Sudah lama sekali…. Sejak melahirkan anak pertama, rasa marah saya berangsur-angsur hilang. Yusak laki-laki yang baik. Entah mengapa dia memilih menikahi saya dengan cara kawin tangkap.*

English Version: *"It has been a long time. After my first child was born, my anger dissolved into love. Yusak is a good man. I may not understand what made him kidnap me as a part of our wedding arrangements*

The dialogue spoken by Rita, a girl who was one of the victims of Kawin Tangkap at the time, clearly shows that there is no justice and right for women to refuse, or to speak out when they do not agree to marriage by kidnapping. With this silence, Rita finally felt she didn't dare to fight back and was forced to accept what had happened to her. Even though it certainly hurt her rights and pride because she was married in that way.

Indonesian Version: *Rita menceritakan bahwa otak penculikan terhadap mereka sebenarnya adalah Yusak yang dijatuhkan Bili di lapangan Pasola dan teman baik mereka ketika sekolah bersama di Kupang. Rita tidak memiliki kekuatan menolak akibat rasa malu karena sudah dibawa ke rumah laki-laki itu.*

English Version: *Rita told Julia that the mastermind behind the kidnappings had been Bili's friend Yusak, who Bili had unhorsed during the pasola. "How could I refuse to marry Yusak after I had spent the night with him at his house?" Rita asked. "I was too ashamed to do so."*

In this part, the feeling of not having power that is felt by Rita herself is not without reason. Because there is still a patriarchal culture that still exists, the notion that men have more power and strength is what causes Rita to choose to remain silent and not fight back. Choose to surrender and live the marriage by force. This silencing of women has usurped rights and demonstrated gender inequality. And if we talk about equality, many people understand it only in terms of education or things that can be done by men and women. But actually, we sometimes forget to pay attention that many people sometimes underestimate the power of the right to voice.

Indonesian Version: *Mereka sadar bahwa perlakuan kawin tangkap adalah penghinaan pada perempuan dan gadis-gadis zaman sekarang tidak boleh mengalaminya.*

English Version: *Yusak and Bili have repented, realizing that bride kidnapping is an insult to women and that no woman should have to go through this trauma.*

This injustice to women is also felt by the two female characters who experience the Kawin Tangkap tradition. This shows that the trauma caused by Kawin Tangkap is very lasting, even though some women can accept it and try to live it. Huge losses were experienced by women in this case, not only were women's rights taken by force, but women had to feel traumatized by the violence that was perpetrated.

Normalized by The Community

According to the journal written by Doko, Suwetra, and Sudibya (2021), and also Maramba, Salam, Indah, and Pajaru (2022), the implementation of the Kawin Tangkap tradition itself is not far from the culture of the people in Sumba, which still adheres to a patriarchal system. Kawin Tangkap itself can be said to be the result of a society that still adheres to and operates this patriarchal system. And what makes this even sadder is society normalizing this. Because, according to the customs in Sumba itself, this Kawin Tangkap tradition is permissible and legal to do.

● Indonesian Version: *Julia berlari mengejar sambil berteriak-teriak memanggil Rita. Sementara, orang-orang yang masih tersisa di lapangan menertawakannya.*

English Version: *Terrified, Julia had run after them, screaming while the other women watched her, laughing.*

● Indonesian Version: *"Siapa laki-laki itu? Dari kampung mana? Saya akan lapor polisi," Julia tambah pucat, tambah ketakutan ketika orang-orang meninggalkan lapangan tanpa beban.*

English Version: *"Who is the man? Where does he live? I'll report him to the police!" Julia grew more frightened when everyone started leaving the pasola field as if nothing had happened.*

● Indonesian Version: *"Jangan takut," suara seorang perempuan penjaga bicara. "Nanti laki-laki Inya akan datang. Baik-baik saja. Jangan berteriak. Nanti Inya akan ditertawakan orang-orang yang berjaga-jaga. Tabah saja supaya Inya tidak bertambah sakit."*

English Version: *"Don't be afraid, Inya," one of the women guards soothed. "Your man will come soon. Just relax; everything will be fine. Don't scream; the people outside will only laugh at you. Don't fight it; you'll only make yourself sick."*

● Indonesian Version: *Julia memberontak. Tendangannya yang melayang kian kemari menimbulkan bunyi-bunyi di lantai dan dinding kamar. Suara tawa di luar kamar membuatnya lebih menggigil ketakutan sekaligus menjadikannya berbuat nekat. Dia menggigit dengan sekuat tenaga lengan laki-laki yang memeluknya.*

English Version: *Julia struggled to break free, and the scuffling of her kicking feet and flaying arms on the floor and walls drew laughter from outside the little room. That boisterous merriment frightened her so much that she bit down hard on the arm of the man who held her tightly against him.*

● Indonesian Version: *Suara-suara di luar kamar diliputi tawa dengan penuh tanda tanya tentang berlangsungnya kawin tangkap yang sedang terjadi antara perempuan yang diculik dan laki-laki yang memperistrinya. Sudah biasa, malam pertama yang menegangkan dan menyakitkan itu menjadi sesuatu yang menyenangkan bagi kedua belah pihak. Urusan lainnya dapat diatur kemudian.*

English Version: *The voices outside of the room were filled with amusement, as people speculated about the goings-on between the man and the kidnapped woman inside the room.*

> *The crowd knew that every couple's first night together started tense and uncomfortable, but usually ended quite pleasantly for them. Everything else could be arranged later.*

The word "laughter" that appears in several quotes in the short story "Laki-Laki dari Ratenggaro" shows how the surrounding community reacts to incidents of kidnapping and coercion of women. The response shown by the community indirectly shows that for them it is already categorized as a normal thing and it is permissible to do it. The adherence to a patriarchal culture on the island of Sumba is one of the reasons why people think that men have power and can dominate and control various things.

This normalization is also talked about by Doko, Suwetra, and Sudibya (2021) in their journal, where "socially (women who manage to escape who are assisted with legal assistance are stigmatized by society as women who have been wasted)". Shows that women are not given the right to speak, refuse, or rebel. Society also normalizes this and creates a stigma that if a woman tries to fight for her rights then she will get social sanctions, which she shouldn't get because she is a victim.

Parpat (2019) in the journal she wrote which discusses the issue of silence gives her arguments. Someone choosing to be silent is sometimes not a form of weakness, but sometimes someone chooses to be silent and does not voice their rights, which is a strategy in self-defense or self-protection. Where when someone chooses to remain silent it could be one way for them to survive, or maintain their survival. In the analysis in this journal, this is proven when there are social sanctions that will be received by women when they rebel, run away, or resist, making women choose to remain silent. This is because for women there is no other choice, and there will be no good results if they fight for their right to speak. What they will face is social sanctions given by the surrounding community who see them as abandoned women or outcast women.

In the story "Laki-Laki dari Ratenggaro", it can be seen that when they see women being kidnapped in public, it becomes normal for them and they just ignore it. Even when Julia kicked and rebelled when the man who kidnapped her was her boyfriend, the reaction she got from the public was to laugh at them. Ironically, society laughs at things that are considered self-defense for women who are about to experience sexual violence.

Because this is considered normal and legal to do, this indirectly justifies the silencing of women. Deprivation of women's rights as well as coercion is considered normal in society. The community also feels that when a victim is kidnapped in front of them, it is a funny thing and they don't need to help the victim. The response from society that was received by women who were victims of the Kawin Tangkap tradition made women finally feel that it was pointless to save themselves or to voice their disapproval of what happened to them. Women prefer to remain silent and accept what happened, choosing to undergo forced marriages that they experienced. The truth is that marriages carried out by kidnapping really hurt women's self-esteem. Women who initially want to rebel, but because of the stigma that has been created by society women who fight or run away will be branded as outcasts. The existence of social sanctions like this makes women feel that they have no more choices, and inevitably have to live a coerced married life.

Although some people are starting to realize that this marriage tradition is detrimental to women, because of the strong customs that apply in Sumba, this makes people think that this is a normal thing. Therefore, the Kawin Tangkap tradition is still carried out for various reasons.

According to the research by Doko, Suwetra, and Sudibya (2021) is carried out because of economic problems, it is debt where women are used as ransom. Social strata, when a man has a high social or educational strata, then he has the power to choose and marry a woman he wants. And also the local people's belief in their ancestors.

Conclusion

The phenomenon of *Kawin Tangkap* that occurred in Sumba which was raised in the short story "Laki-Laki dari Ratenggaro" shows that the issue of silencing women still exists and is still being carried out in several regions in Indonesia. The silencing of women's rights to express opinions or to vote shows the deprivation of women's rights. In addition, the phenomena that have been discussed in this study show how gender inequality still exists. The patriarchal culture still thinks that men have power and strength has made society and women who initially wanted to rebel become silent, and it appears in the short story.

The silence and fear of women in rejecting, rebelling, or expressing their voices is also one of the results of the normalization carried out by the surrounding environment. People who think that the phenomenon of the *Kawin Tangkap* tradition is normal, permissible, and legal. Many other interesting things can be analyzed from the issue of silence as well as from the Kawin Tangkap tradition which can be further developed by researchers who will examine the same issue or topic. Using other sources may enrich the results of the analysis, making it easier for other researchers to research the same topic or issue.

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A Parody of Debt and Death: Dostoevsky's
Crime and Punishment in Diaz's *Norte, the End of History*

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Absract

The Filipino filmmaker Lav Diaz has always been open about the great Russian novelists' influence on his cinema. Reimagining the works of Fyodor Dostoevsky and Leo Tolstoy with his long takes and slow movements to portray and confront the issues plodded through Philippine history. The auteur's loose adaptation of Crime and Punishment into the four-hour opus North, The End of History, makes both creations a product of historiographic metafiction that deal with the past. Despite the argument that fiction, such as novels, differs from historical accounts, Linda Hutcheon posits that even with this apparent difference, both forms share social, cultural, and ideological contexts and techniques. This supposed adaptation of the Russian fictional creations is a mere allusion since only parts of the premise are taken and later intersected within the space of the film. These interactions of the different texts were meant to produce a further iteration of the crime-redemption arc, to incorporate the Filipino psyche and culture into a foreign literary work, and to abuse and subvert the original narrative to drive this kind of longing for a supposed shared past to appear for the film's audience. As mentioned by National Artist of the Philippines for Literature Virgilio S. Almario, through reclamation and recuperation of Filipino's damaged culture, can establish a genuine Filipino Identity. However, before this can be fully realized, written fiction and films must first contest the recorded versions of history.

Keywords: film adaptation, historigraphic metafiction, martial law, Philippine history, Russian literature

Introduction

There is no denying the influence, and perhaps, the inspiration that the great nineteenth-century Russian novelists have on the works of Filipino filmmaker Lav Diaz. He freely adapted their literary works into his films while incorporating the Filipino psyche into the themes that these writers originated.

Among these films which, evidently has this strand of Russian narratives are: *The Woman Who Left* (2016) based on the short story of Tolstoy, the *God Sees The Truth, But Waits* (1872), *The Criminal of Barrio Concepcion* (1998), and its subsequent remake, the Cannes entry, *Norte, The End of History* (2013) which, loosely follows the early premise of Dostoevsky's *Crime and*

Punishment (1866). Diaz, whose works are known for their long takes and slow movement, has taken the literary form of these writers and reimagines them into epics of 5 and 4 hours, respectively. It is an expansion and even contradiction of the former's themes to confront the issues hunting Philippine society. An interview with Diaz mentioned that this is an examination of the past, "to be able to pursue […] and achieve freedom" (Guarneri 110). The loose adaptation of *Crime* into *Norte* makes both works a product of historiographic metafiction dealing with the past, whether personally or on a grand scale.

Dostoevsky, as well as Tolstoy, wrote literature that were products of their time. Contextually speaking, these fictions are not far removed from the time and the space that these pages depict. In other words, the novelists have written something that they may have seen or experienced in their motherland. Still, today works like *Crime and Punishment* are perceived as literary artifacts that contain historical data about mid-19th century Petersburg in Russia. In fact, according to Linda Hutcheon's *Historiographic Metafiction* (1988), the nineteenth century was the period that saw the start of the realist novel and even the narrative history (109). This not only includes the Russian writers, but it may well have reached as far as the Philippines, with the European-based and educated Rizal who wrote his novels with almost the same style, content, and theme as that of Dostoevsky. Diaz even adapted the National Hero in his 8-hour opus *Lullaby To The Sorrowful Mystery* (2016), which saw the characters of *El Filibusterismo* interact with historical figures. The rise of the two genres mentioned could be due to the need to represent the world at that time. But today, there is a reversal of that need, the need to contest that recorded history.

However, one may argue that novels and history are two entirely different media, tackling different sides of the spectrum: the human condition with the former, creating a fictionalized version of the world. At the same time, the latter problematizes past events. Even Hutcheon emphasizes that these two are not coming from the same form of discourse as she echoes Hayden White and Paul Veyne regarding the shared attributes of the two forms of writing. Moreover, she adds that even if they are different:

> […] they share social, cultural and ideological contexts, as well as formal techniques. Novels incorporate social and political history to some extent; historiography, in turn, is as structured, coherent, and teleological as any narrative fiction (111).

This presents the readers of the Russian novel, though it is fiction, an account of the world, the underbelly that was Petersburg, maid immortal through Dostoevsky's writing. As an object of the modern reader's understanding, it gives a passage into the zeitgeist of the author's period—a well of historical material. In the same vein, Diaz's *Norte* is a postmodern fiction as Joyce Arriola posits it (2009, 180), not only for its loose adaptation of *Crime and Punishment* but as an intertext because the film is an alternate version of the novelist's world as well as its critical view of our traditional historical records.

Externalizing Man's Duality

One feature of *Norte* that is coming from historiographic metafiction is its ironic sense of tackling the past. However, it is evident that this film is set in a contemporary period to the filmmaker, but this does not take away its capacity to confront and problematize Philippine history while mentioning its key players, e.g., Aguinaldo and Marcos others. This trait is already what Arriola

emphasizes as a parody in a postmodern film, where the mere nostalgia is what "the fiction writer and the filmmaker refuse to be taken in" (Arriola 2006). Although the setting and characters are from the present, historicity here is what Jameson defined as a "perception of the present as a relationship to the present as history" (1991, 284). This makes *Norte*, much like *Crime and Punishment*, a blurring of the lines between past and present. This defines the printed and the film version as historiographic metafiction even more apparent.

The film adaptation maintains the protagonist Raskolnikov in the form of Fabian, a bright law student. While pursuing a law degree, he was resided in a small town in the Ilocos region but had abandoned his studies, reaching the final straw of his financial issues with a debt from Magda, the pawnbroker. The closed-knit setting made it possible for Fabian to learn that this lady had been rude to everyone who owes her money, including Joaquin, who had a failed attempt to strangle Magda to death, which occurred in the heat of the moment. This episode was followed by Fabian's attempt to finish what Joaquin failed to accomplish but in the guise of paying his debt to claim his ATM card. Premeditated in his action, unlike the previous attempt, what he did not consider was the presence of her daughter, whom Fabian had to kill, too, similar to the circumstance of the Ivanova sisters from the novel.
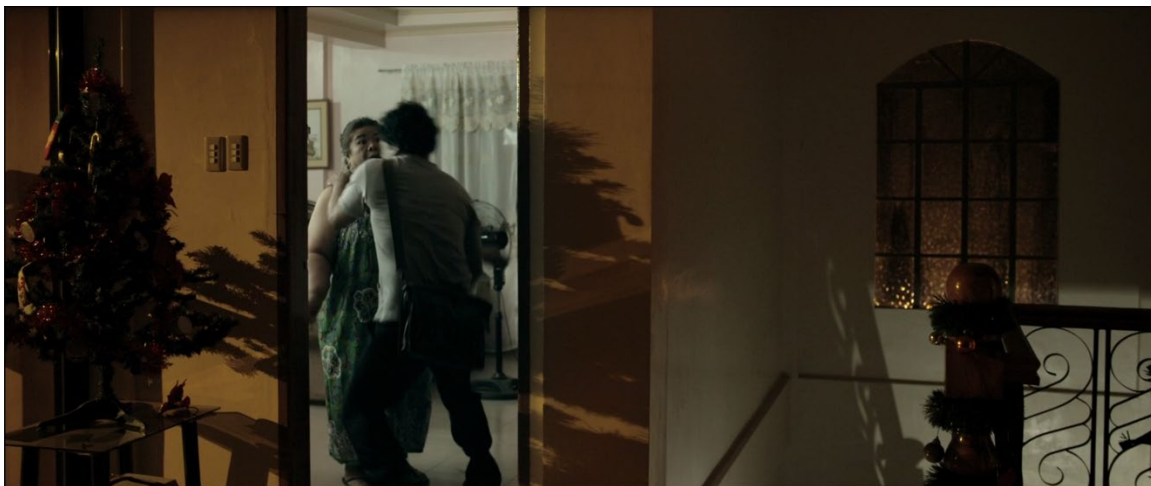
Fig. 1. Fabian, similar to Rodya, strikes the pawn broker in the confines of her home in tha guise of bringing business to her; *Norte, The End of History,* Wacky O Productions, Kayan Productions, Origin8 Media. 2013.

Ultimately, these changes the directions that the two protagonist took, both for the worse but even more for Fabian. Here is where the film's similarities with Dostoevksy's work end. The novel offers a path to redemption and change after an extended psychological pressure to Raskolnikov after the deed; the film foregoes entirely of this. It presents a descending approach to self-destruction.

These events lead to a lifetime of imprisonment for Joaquin, much like Aksyonov's character in Tolstoy's *God Sees The Truth But Waits*. In contrast to Raskolnikov, a young man confronted with a twisted desire to end the injustice set by a single person and help himself only later helps others, to an extent, was tortured after the fact. On the other hand, the occurrence of Fabian's psychological change only amplified the belief that he held for a while—there is a need to eliminate absolute evil. He was eventually consumed by the brand of justice that he was instigating and became the very

thing that he was willing to eradicate, including friends and family, the legal system, and even the notion of nation, which he pronounced was only a myth. In a way, the supposed adaptations of these Russian fictional works are is mere allusions since only parts of the premise were taken and intersected within the space of the film. That was how Julia Kristeva would have described the idea of intertextuality in *Desire in Language* (1980, 36).

These interactions of the different texts, including literary, cultural, and political, that inform and influence Diaz as a visual creator were meant for three reasons. First, it was to deviate from the same narrative created by Doestoevsky's sin-redemption arc that has been done numerous times before, as mentioned in an interview with the filmmaker conducted during the Cannes film festival (Kasman, 2013). Second, it was his way of incorporating the Filipino psyche, politics, and culture into a text and an experience that is so foreign, even if it speaks of universal truth. And lastly, having taken a life of its own from its source material/s, *Norte* makes its mark, but rather than just benefit from the novel, it abuses that intertextual connection used in the first place. As Hutcheon argues, the attempt here is for intertextuality's capacity in "inscribing their powerful allusions and then subverting that power through irony" (118). The question raised by this inscription and derivation from *Crime* is, what is there in this fictional work that needs to be subverted?

For one, the film as an epic, in terms of its four-hour runtime, may be considered as an allusion to the rise of the political power of Ferdinand Marcos, who hails from Ilocos, the northernmost landlocked region in the country. According to Diaz himself, this place is "where fascism started in the country [...] the place where the history of the Philippines ended, when Marcos destroyed us" (Guarneri, 71). Raskolnikov, a mentally and spiritually conflicted person before and after committing the crime, was placed in the Filipino context as Fabian, a morally ambiguous man to begin with, and later turns for the worse after the murder had sunk in. But the versions of almost the same characters were somehow composites for the Filipino dictator who, as a law student too, defended himself in the Supreme Court for the appeal on the murder of Julio Nalundasan, his father's political rival, in 1935 and were acquitted five years later (Killen, 1986).

Through *Crime and Punishment*'s Rodya Raskolnikov, whose duality or schism is derived from the meaning of his name, is viewed as a person divided within himself. Clearly, there is an opposition brewing in this character, as reflected by the long expositions that are taking place in his head prior to and after killing the pawnbroker. It affected his decision-making, getting away from the crime scene and even maintaining that evasive stance while thinking that the authorities may have already known about his deed. And on top of that, other issues are piling, like his relationship with his family weighing Rodya down. Despite that, the novel's reader can surmise how the protagonist deals with the internal and external conflicts, his heinous sin and possible redemption, and cling to rationality or surrender to faith. All these have a sense of equilibrium. If taken literally, the long walks Raskolnikov took before, during, and after murdering the sisters was his balancing act to maintain that self-control. This is where the self-reflexivity occurs for the main character and even for Dostoevsky, who wrote the serialized novel after his own Siberian imprisonment.

Lav Diaz carries this automatic movement of Raskolnikov over to *Norte*, although this has been a signature of his films as a master of the slow cinema. But here, Fabian, portrayed by Sid Lucero, captures those seemingly long walks across Petersburg except for the internal dialogue taking place in Rodya's mind. Since the film is a visual medium and requires the artform to externalize anything that is not cinematic, every motivation or anything abstract must have a physical equivalent that

should be seen on the screen (Lee, 8). The audience somehow has a grasp of what Fabian's internal struggle looks or sounds like without actually adopting the dialogue from the novel through the movement employed, or lack thereof, as well as the direction that the character takes when leaving or arriving.

Fig. 2. Clockwise from left: Fabian leaves town on a bus; He returns and anonymously offers cash to Eliza; Fabian goes back to his family's home; He is trasported to nowhere; *Norte, The End of History,* Wacky O Productions, Kayan Productions, Origin8 Media. 2013.

Fabian's decision to leave and come back to the community where the crime took place, other than it is a character-driven choice, also shows Diaz's externalizing the toll that the psychological burden on the film's main protagonist. According to Louis Giannetti, the importance of the physical movement in film, especially the left to the right direction, is its tendency to be perceived as psychologically normal as people usually scan photos, and even text, in this manner. The opposite action seems to indicate filled with "tense and uncomfortable" (64, 99). With these film techniques in mind, the bus station scene is only a natural reaction since he will have to leave and hide somewhere else. While the scene where he returns and confronts Joaquin's wife, Eliza, to give financial assistance as a concerned third party is awkward but necessary because he is acting out of guilt. On the other hand, the descending left-to-right motion scene amplifies Fabian's attempt to run away again, for good, this time to his family's estate, only to be faced with the same dilemma: wanting to erase the idea of the family leading to raping his own sister. This concludes with the final movement towards the right, once again. He was riding a rented boat, which does not lead to anywhere in particular. Perhaps, this scene in the body of water is in contrast to Raskolnikov's kiss to the ground before surrendering.

Reclaiming the Past, Erasing the Universal

Adapting the premise of Dostoevksy's novel figures not only as a plot device for the film and set Fabian to spiral down to his own psychological turmoil. It is imperative to note that while *Crime* and *Norte* had the scene of the Alyona/Magda occur in an earlier part, it had a more significant implication on both works. Serving as a trigger for Rodya/Fabian to begin examining their actions and themselves leads to a change for the better and for the worse. More so, for the film's character. The notion of taking back the items through sheer violence, such as the ring held dearly by

Joaquin's wife before pawning it, is an allusion for something else entirely within the historico-political and even cultural context of the Philippines.

National Artist for Literature Virgilio S. Almario mentioned the same thing in what he establishes as "Bagong Pormalismong Filipino" (New Formalism in Filipino). He was pertaining to cultural artifacts that were taken or eradicated by the arrival of the colonial masters. Only through the reclamation and recuperation of our damaged tangible and intangible culture will we truly establish a Filipino identity. When speaking about protection and care for heritage, Almario meant that it included a deeper appreciation for the desire for any cultural heirlooms and memory, which will be a fountain of other beneficial things to multiply this effect (10). This means that Fabian, at the beginning of the story, was an idealist who believes that no one should be oppressed for their financial incapacity, and desired to destroy all these oppressive institutions. However, the longing to bring back a sentimental past was overrun by wanting to overhaul everything from top to bottom. As Fabian's choices worsen and worsen, this ironic turn of events lines up with Hutcheon's idea about postmodern fiction. Following her statement that:

> I have been arguing that postmodernism is a contradictory cultural enterprise, one that is heavily implicated in that which it seeks to contest. It uses and abuses the very structures and values it takes to task (106).

Accordingly, *Norte* is trying to reclaim as the past is now being confronted head first as a statement about how recorded historical knowledge is accepted and represented in other forms. Thus, Fabian deviating from Raskolnikov now had a new objective: to erase the basic unit of society—the family—together with personal connections with friends and acquaintances, and move on to demystifying everyone's notion about the nation, the Filipino people, and creating a seemingly genuine new society (Bagong Lipunan) from scratch. Raskolnikov's inner struggle had been externalized and made cinematic by Diaz, expanding it to fit better the psyche and the ballooning ego of a young dictator-in-the-making.

This usage of the subject matter and its later abuse is related to the parodic feature of postmodern fiction. Following what Hutcheon mentioned, this mode of presentation is "incorporating the textualized past into the text of the present" (118). This follows what was discussed above regarding the changes made by the creator in the intertexts of works. The inclusion of Dostoevsky, Tolstoy, and even Diaz's *Barrio* contribute to the aggregate of this film into focus. Even the choice of protagonist, both novel and film, help strengthen this idea of a perversion of the historical past as the two main characters fall under the types "ex-centric, the marginalized, the peripheral figures of fictional history" (114). As Raskolnikov and Fabian are penniless and seem to avoid the attention of their social settings, they have been allowed in their respective narrative worlds to epitomize the duality of man. Thus, becoming neither a hero nor a villain, but rather, and the closest definition one could give them is the anti-hero, since Rodya and Fabian were thrown into this journey, albeit, one of them deliberately never came back to fulfill his arc.

The idea being espoused by the marginalized origin of the protagonist in their own rights may be because it establishes them as one of the people, the masses. Probably this signifies that this could happen to anyone, a kind of a universal story. However, on the part of Fabian, this grounds him temporarily, at least in the confines of the film. But if placed in parallel to historical account, as source material of the intertexts, Marcos as Fabian may be the myth being promulgated to make him the

man for the people, for the country, whose personal history is shrouded in crime and murder even before entering public life. Along with the protagonists are the numerous characters whose voices are heard or actions that seem to reverberate across the screen. And all of them have valid, competing voices, which can be categorized as an "ideology of plurality and recognition of differences" (Hutcheon, 114). In other words, this is a kind of polyphony which, Bakhtin already mentioned as a characteristic of Dostoevsky's body of works. He observed:

> What unfolds in his works is not a multitude of characters and fates in a single objective world, illuminated by a single authorial consciousness; rather a plurality of consciousnesses, with equal rights and each with its own world, combine but are not merged in the unity of the event. (6)

Given the background of Dostoevsky, it is evident that Raskolnikov is far different from him still, even that of Razumihin, Marmeladov, Sonya, and Pyotr, among many others. Still, they counteract and create a balance with Rodya's mental incapacity for the entire duration of the story. Similarly, *Norte* has Fabian, Joaquin, and Eliza, who may be considered the three protagonists, since they were given enough time in the film to be fleshed out, were acting separately to try to adjust and find peace or justice in the aftermath of the incarceration. The three disparate, yet connected lives, tell the story of the Filipino people living with the injustice, while one of them slowly rises with power and authority.

This is the schism where Raskolnikov is coming and extended to the contrasting characters presented in the novel and the film. Apparently, *Crime* calls attention to itself when, even with the use of the third person omniscient narrator, because of authorial intrusion, when it suddenly refers to or even involves the reader as part of the collective *we* like, "We may note, in passing, one peculiarity in regard to all the final resolutions taken by him in the matter" (72). This same intrusion has been a style of Rizal in his two novels, bearing in mind that the two novelists are products of the nineteenth-century realist tradition. But one could not help notice the fact that the narrator of these works of literature somehow places the readers within the story as it is told. There is audience inclusion in the film, too, as a spectator and as someone who should have been more culturally invested, only later subverted by the implied political motivation of Fabian and who he represents. A Filipino watching *Norte* should have felt betrayed by his unending search for glory and destruction.

Conclusion

In conclusion, Diaz's adaptation of Dostoevsky clearly is not meant to patronize another foreign text. It is a way for the filmmaker to stampo out of stamping the universal theme of redemption from the original and signing it with a brand of the local inequity that had been in existence for centuries and made only more disquieting with the rule of fascism. I conclude that every text is a product of postmodern fiction, better yet, of historiographic metafiction, whether the history tackled by a work is contemporary of the author or filmmaker or if it's in the distant past. Every period once fictionalized, becomes historicized, too. Thus, paving the way to problematize and confront the epoch mentioned earlier by interrogating our received versions of the past.

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Rape Culture, Victim Blaming: How People Treat a Crazy Woman Who Was Raped Through The Story 'Blokeng'

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Abstract

In patriarchal societies, rape serves as a mechanism for asserting power over women and upholding existing systems of gender stratification. In a rape culture, sexual violence is normalized. One prevalent aspect of this normalization is the occurrence of rape victim blaming, where the victim is held responsible for the assault instead of the perpetrator. Rape myths, which deny and justify male sexual aggression against women. One of the things that happens quite often is blaming the victim for what happened rather than the perpetrator. This paper will examines the story "Blokeng," a mentally ill woman who is raped and becomes pregnant, only to be blamed by the local residents. The short story highlights the victimization of the character and the subsequent blaming she endures for the rape and pregnancy. This paper will use the concepts of rape culture theory focuses on rape myths, which is about prejudiced, stereotypical, and false beliefs about rape, rape victims, and rapists, as introduced by Martha R. Burt. The main purpose is to introduce the Blokeng situation as a victim blaming, who is a poor and crazy woman, and how people try to be heroes to avoid being accused as the rapist in order to stop all the gossip that spread in the village..

Keywords*: Blokeng; Rape Culture; Rape Myth; Victim Blaming*

Introduction

Rape is an act of violence in sexual relations where this usually occurs by force, without any consent from the victim. The victims sometimes are women, men choose their victim before they will "eat" them. Even a crazy woman. the rapist would not care for the victim, even the people or other women would not care for the victim, sadly they would blame the victim. This rape treatment mostly corner the victims or avoid the rape victims.

"Blokeng" written by Ahmad Tohari was first published in a collection of short stories, *Senyum Karyamin* (PT Gramedia Pustaka Utama 2000), it tells about Blokeng, a crazy village woman who was raped by an irresponsible man, which make the poor crazy woman getting pregnant and giving birth to a baby girl. In short, the residents wondered and started gossip about who is the man who impregnated this poor crazy woman. In the story "Blokeng" Ahmad Tohari shows a sense of humanity that has been lost. This story shows how poor women are shunned, insulted and cornered by villagers. The story character, Blokeng, becomes a symbol of the women whose fate is the same as Blokeng.

Villagers men who try to become "heroes" in order to find the rapist that impregnated Blokeng so that they are not accused of being the man who raped her, trying to safe themselves, save their

dignity and name.Villagers women who do not want to be equated with Blokeng a crazy woman who only lives in the hut and trying to save all their husbands from all the accusations and suspicions, and completely blame Blokeng. This is a very inhumane act. Apart from Blokeng who is crazy and struggled to give a statement and also forgot about who is the man that made her pregnant.

Navisla Santhy Retnovika (2022) in the study discuss about Promising Young Woman (2020) movie rape culture. in the journal discuss about three portrayals of the rape culture: normalizing to look down opposite gender, normalizing verbal sexual harassment, and victim blaming. These studies explain how people in Promising Young Woman (2020) normalize catcalling against women. It also discusses the rest of rape culture, how people look at people good or bad reputations. If the person has a bad reputation then what happened to them is their own fault and that should be their responsibility too. but it is different with those who have a good reputation, those who have a good reputation if doing something wrong people will assume impossible. In this journal the author gives a message to always be aware of rape culture.

Erika and Hetty (2020) discuss about rape myths. rape mytys is stereotypes or prejudices that hold victims accountable, blame victims of sexual violence and demand understanding about what women do or not to do. It also discusses about Just World Beliefs, this is believing that bad things will happen to bad people and good people will receive good things. This study discusses how victims are harmed, get bad impacts and trauma that they experience.

Imam Afli and Umi Halwati (2019), in their article entitled "*Factor-faktor Blaming Victim (Menyalahkan Korban) di Wilayah Praktik Pekerja Sosial* " explains about the study of blaming victims in order to corner and for self-justification (the rapist) that occurs in social workers especially women. This case of blaming the victim triggers trauma to the victims. Victims who have experienced sexual harassment and victim-blaming are often ignored by their surroundings.

Shopiani at el (2021, in their article entitled "*Fenomena Victim Blaming pada Mahasiswa Terhadap Korban Pelecehan Seksual*" discusses about the studies of sexual harassment that often occur among students and it is not uncommon for victims of harassment to be blamed. Studies say that this happens due to cultural differences in gender inequality, where society often blames how the victims dress and always wear a lot of makeup in front of the men/rapists. This study also discusses the factors that cause this victim-blaming to occur. The study also discusses the impacts that are possible affect the victims

Blokeng is a woman who is biologically the same as other women, but women in Blokeng's village don't want to be compared to Blokeng. In this article study will discuss about how the people in village, men and women treat a poor, alone and have mental disorders woman who have been raped. This study will discuss the rape culture theory and rape myths theory. Blamming the victim for rape in this story will be seen and use the theory of rape culture, where rape, sexual violence/harassment are considered normal, especially in this day and age. Also, this article will discuss the myths of rape against victims, blaming the victims, blaming Blokeng in order for rapists to seek self-justification and not be considered as criminal.

Methodology

This article discusses how a woman is treated unfairly by men or women, even when the woman has mental health. When the crazy woman was raped is shunned and used by the people around her. This is to invite us to feel how the sense of humanity around the environment is almost

disappearing. This short story "Blokeng" will be the data in this writing. Blokeng's character in this short story will be a discussion about how a crazy woman was treated before and after the incident. Rape Myths introduced by Martha R Burt will be used for further analysis. Rape Myths discusses how prejudice, stereotypes or wrong beliefs about victims. victims will be blamed for what happened to them. This will be seen in the character of the villagers as well as Blokeng, for blaming Blokeng for what happened to her. Blaming the victim does not mean blaming people with mental disorders.

Data collection will be done by analyzing data with close reading of each short story Character in Blokeng's short story, and looking at the environment in the story.

Results and Discussion

1. Factors That Cause Victim Blaming

At the beginning of the story, it is said that Blokeng gave birth to a baby -a girl- and the village became curious. all the villagers were confused and they started gossiping. With the suspicions of residents and curiosity about who is the father of Blokeng's baby.

- *"Maka Blokeng pun melahirkan bayinya: perempuan. Lalu kampungku tiba-tiba jadi lain, terasa ada kemandekan yang mencekam. Kampung penuh kasak-kusuk, bisik-bisik, dan cas-cis-cus. "*

  Eng translation:
  "Blokeng gave birth to her baby—a girl—and suddenly our kampung, our village, was full of secrets, whispers, and gossip."

It was clear that Blokeng had been raped by an irresponsible person. Blokeng is a woman who lives alone, and does not have any knowledge, and has a mental illness. Sadly she is shunned by the residents (men and women) and intimidated when she was pregnant and when she had given birth. it is said, when a security guard who was very curious about who impregnated Blokeng. Blokeng, who couldn't remember his face, just said "Mbuh" - it means "No" in Java-.

- *Dulu ketika Blokeng baru diketahui hamil empat bulan ada seorang hansip yang bertanya kepadanya, siapa ayah si jabang bayi.*
  "Mbuh," jawab Blokeng acuh.
  "Eh, katakana saja, demi kebaikanmu sendiri dan demi bayimu yang pasti memerlukan wali bila kawin kelak."
  "Mbuh, mbuh-mbuh-mbuh!"
  "Eh, jangan alot seperti itu. Aku ini hansip, kamu tak boleh mungkir. Atau kudatangkan polisi kemari?"

  Eng Translation:

  When people found out Blokeng was four months pregnant, a civil guard asked her whose child she carried.
  "Mbuh, I don't know," she answered indifferently.

"Just tell us for your own good and for the sake of the baby, who needs a guardian to marry him or her when grown up."
"Mbuh, mbuh-mbuh-mbuh! I don't know and I don't care!"
"Don't be stubborn. I am a civil guard. You can't evade my questions. Or should I ask the police to come here?"

However, the security guard who threatened Blokeng and felt intimidated answered inappropriately and it doesn't make sense. In this case, we can see how a security guard only wants to find out who is the man that impregnated this poor crazy woman. The security guard knows that everyone is afraid with someone in uniform, he thinks they will obey and answer the questions that will be asked. But the ignorant and crazy Blokeng doesn't understand what the police are and what the law is. All she knew was that someone came asking and he answered.

● *"Blokeng tak mengerti apa itu polisi. Tetapi dia mengerti orang-orang berseragam yang pernah menarik tangannya agar dia menyingkir dari onggokan sampah pasar karena bupati mau datang meninjau pasar. Seperti monyet melihat belacan. Takut dalam citra satwa. Itulah kesan perasaan yang tergambar dalam wajah Blokeng. Wajahnya menciut."*

● *"Pak hansip mulai berang. Ternyata baju seragamnya tidak cukup ampuh sebagai alat penarik pengakuan Blokeng. Maka dicarinya tali. Pak hansip berpura-pura hendak membelenggu Blokeng."*

Eng Translation

● *"Blokeng did not know what the police represented, but she understood they were people in uniform, some of whom had pulled her away from the market's rubbish pile because the mayor was going to make an inspection. Hearing the word, she became frightened. Cringing, she looked like the monkey that saw a mongoose."*
● *"The guard became annoyed. His uniform was not impressive enough to make Blokeng tell him who had fathered her child. He fetched a rope and pretended he was going to tie her up."*

After what happened, the villagers started worried with all kinds of gossip, what made the villagers worried was that every time Blokeng gave a clue about a man who made her pregnant, the villagers became more anxious, the villagers, especially the men, threw all the "flashlight" when Blokeng said about the man who make her pregnant had a "flashlight".

● *"Maka keesokan hari tersiar berita: ayah bayi Blokeng adalah seorang lelaki yang memiliki lampu senter. Kampungku yang pongah kemudian memperlihatkan gejala aneh. Lampu-lampu senter lenyap. Yang berjalan malam hari lebih suka memilih suluh untuk penerangan. Ronda malam dan hansip kena marah karena mereka menjaga kampung hanya dengan menggunakan korek api, bukan lampu baterai. Tetapi lampu senter terus menghilang dari kampungku yang pongah."*

Eng Translation

● *"The next morning the news spread. The father of Blokeng's baby was a man with a flashlight. This rumor caused the upright villagers to stop using flashlights and those needing*

a light when they went out at night used a bamboo torch instead. Men who were scheduled for the kampung night patrols as well as civil guards got in trouble when they chose to use matches instead of flashlights. Yet battery-powered lights continued to disappear."

Why do all the men throw away their flashlights? This shows how the villagers do not want to be blamed or kept away from all accusations that might be accused. All worried women want all the gossip to end quickly. because they didn't want their husbands to be seen as the one who raped Blokeng

Especially when Blokeng said that the child's father was not bald, but had hair. All The men are cutting their hair.

● *"Mereka menggaruk kepala masing-masing yang sama sekali tidak botak kecuali Lurah Hadining. Di bawah rambut lebat otak mereka mulai berpikir untuk berkelit menghindar dari kemungkinan tuduhan membuntingi Blokeng. Sungguh, keesokan hari kampungku sudah berubah gundul. Gundul di sini, gundul di sana, di mana-mana terlihat lelaki gundul. Dan keblingsatan tetap mencekam kampungku yang pongah."*

Eng Translation

● *"They scratched their heads, which, except for the lurah's, were not bald. Under their thick hair, their brains worked hard to get rid of any suspicion they might have fathered Blokeng's baby.The next morning, the men of my kampung had turned bald. Clean-shaven heads were seen everywhere, and restlessness spread through my kampung once again."*

At first the men wanted to "help" Blokeng to find out who the man had impregnated her. they asked who was the father of Blokeng's child. All the men are trying to be a "hero" for it. But who would have thought that in order to avoid all the accusations and evidence, the men once again just only want to keep their name to be still good. By keeping their good name and their dignity, they avoid all suspicion and accusations and it will only make Blokeng be much shunned and alienated , because Blokeng is not smart and crazy. Which this will only make any impact on Blokeng

2. Perspective Villagers on Rape Culture

In the story of Blokeng, Blokeng is raped. Even Blokeng became pregnant and gave birth to a daughter. She even named her daughter, it is Cowet. . Rape itself is "penetration, however slight, of any bodily orifice, obtained against the victim's will by using force or threat of force, of any part of the assailant's body or any object used by the assailant in the course of the assault" (Burt, 1991, p. 26). Rape also according to Lee and Jordan (2014) that sexual assault is either a violent or non-violent behaviour which represents unwilling sexual relationship.

It was said that things like what happened to Blokeng had also happened to other women in the village. The illegitimate child born will be taken away to a faraway place with the mother. It was said that these women often came home pregnant because their boss some women home pregnant not knowing whose child it was.

● *"Perihal perempuan hamil di luar nikah, sebenarnya tidak lagi menjadi persoalan yang*

mengesankan di kampungku. Sudah acap terjadi babu dari kampungku pulang mudik membawa buntingan anak majikan. Atau entah anak siapa. Ada anak perawan mendadak lenyap dari kampung dan pergi entah kemana untuk mencari tempat yang jauh agar kelahiran haram-jadahnya luput dari pengetahuan orang sekampung. Banyak lagi cerita seperti itu."

Eng translation

● *"Once a young girl vanished from the kampung. Rumors said she had moved far away to give birth to an illegitimate baby and hide it from us. There were many other such stories."*

But what distinguishes other women who experience the same thing as Blokeng is that biologically Blokeng is a woman who was born normally, but unfortunately mentally Blokeng says otherwise. All women who experience the same thing do not want to be compared with Blokeng. They don't want to be equated because Blokeng has mental health and she is stupid.

● *"Sebab Blokeng memang tak ada duanya dan setiap perempuan akan merasa demikian malu bila diperbandingkan dengan dia."*

Eng translation

● *"Because no one was like her, any woman found it humiliating to be compared to her."*

The thing that must be seen here is how the pregnancies of other women do not make residents curious. This is because this happens too often, pregnancy out of wedlock. Whether this happens legally or illegally, humanely or inhumanely. These other women's pregnancies were no longer what impressed the residents. Why does this thing keep happening? Even though women were treated unfairly, only to satisfy the lust of men after that the women who were treated unfairly were thrown away. It is a culture of rape.

Rape culture is considered a normal thing, it is appropriate that women must "serve" men or vice versa. This rape culture, people often ignore the safety for those who are harmed. According to The Potrayal Of Rape Culture in the Promising Young Women (2020) Movie: A Feminism Perspective quoting from the journal An Empirical Exploration into the Measurement of Rape Culture, Martha R. Burt (1980) regarding rape culture "a pervasive ideology that effectively supports or excuses sexual assault." which also explains about Martha Burt's statements that there were hypothesized that the chain culture or the original reason of rape culture was made are because traditional gender roles, sexism, adversarial sexual beliefs, hostility toward women, and acceptance of violence.

As can be seen, the villagers in Blokeng village are used to seeing this kind of sexual harassment, but still they are being such a curious person about what is happening and perhaps why they are being that so much curious is to trying to "escape" it.

2.1 Causes of Rape Myths

In the story Blokeng became a victim of rape and the residents there started to wonder who

the man that impregnated Blokeng was not only the women who gossiped but the men also participated in the gossip.

● *"Jadi, ketika Blokeng bunting, lalu melahirkan bayi perempuan, kampung blingsatan. Perempuan-perempuan berdecap-decap sambil mengusap dada."*
● *"Kaum lelaki kampungku cengar-cengir. Tanpa seorang pun terkecuali, mereka bergabung dalam paduan sas-sus. "*

Eng translation:

● *"So when Blokeng became pregnant and gave birth, the whole kampung was in uproar. The women said, "Ck, ck, ck," while rubbing their chests in exasperation and disbelief."*
● *"The men in my kampung grimaced. Every one without exception joined the gossip sessions."*

When Blokeng became a victim of rape, all the villagers start gossiping. This is because the villagers surprised, how could someone rape a crazy woman. Even other women who already have husbands must cover all suspicions about their husbands.

● *"Mereka masing-masing punya suami yang tak bisa membebaskan diri dari kecurigaan yang telah menutup seisi kampung. Atau karena perempuan-perempuan itu sudah sama-sama merasakan perihnya melahirkan bayi. Perih, tak peduli bayi itu sudah lama diidamkan, lagi pula anak seorang suami yang sah. Bagaimana tentang si Blokeng yang melahirkan anak antah berantah?"*

Eng translation

● *"They were all concerned since each had a husband, who, as a man, could not escape the suspicion clouding everyone's mind. Or because they, too, had experienced the pain of childbirth—which was very painful no matter how much they desired it and conceived from a legal husband. But what about Blokeng, who gave birth to a child from nowhere?"*

Men who do not participate in gossip will only attract attention and will be suspected by the villagers. It is how men just want to maintain their dignity. The villager men instead joined in on the gossip, distancing themselves and isolating themselves from all accusations. allegations of who had impregnated Blokeng.

● *"Tanpa kecuali, sebab mengasing diri sama artinya dengan mengundang perhatian khalayak dan pada gilirannya tanpa ampun lagi bakal tertimpa tuduhan menghamili Blokeng."*

Eng translation

● *"None of them missed these, since isolating oneself attracted people's attention and the man would be pitilessly accused of impregnating Blokeng."*

Blokeng doesn't remember the man who got her pregnant, this is very profitable for the rapist, but not for the village men. they have to deal with all suspicions. So that's why they all try to avoid

all accusations and suspicions. so that their self-esteem and security are maintained.

The villagers, especially men, just want to get a title as "heroes" for helping and finding out who is the man behind this crazy woman's Blokeng pregnancy. They even try to always distort the facts regarding Blokeng's statements, because they are afraid.

Blokeng was treated inhumanely by the residents in the short story. the residents not feeling empathy for what happened to a poor woman, alone, and having nothing in her life. In the story, the residents are just curious about who has impregnated Blokeng. fellow women secluded themselves, away from Blokeng. other women do not like and do not want to be equal with women like Blokeng. They will feel ashamed if they are considered the same as women like Blokeng. The incident that happened to Blokeng, whoever impregnated Blokeng was outside of all legal law or other rules.

- *"Selebihnya, siapa pun tak sudi diperbandingkan apalagi dimiripkan dengan Blokeng. Ini kepongahan kampungku yang dengan gemilang telah berhasil memelihara rasa congkak dengan cara mempermainkan nilai martabat kemanusiaan."*

- *"Tuduhan membuntingi Blokeng, di luar segala urusan hukum atau aturan lainnya, dianggap sebagai perilaku purba yang paling tidak bermartabat. Sebab Blokeng memang tak ada duanya dan setiap perempuan akan merasa demikian malu bila diperbandingkan dengan dia."*

  Eng translation

- *"Apart from this, the women would have been insulted if they were compared with her. This was the arrogance of my people. In their arrogance, they proudly manipulated human dignity."*

- *"Making Blokeng pregnant, apart from its legal and other consequences, was considered the most degrading primitive thing to do. Because no one was like her, any woman found it humiliating to be compared to her."*

  However, despite all that, even though Blokeng was cornered by the village people and insulted by the women in her village, treated like an animal, and shunned, Blokeng, who had a mental illness, did not hold any personal revenge and she was happy and the end of the story was told that she and her children laughed because of the villagers which them (especially men) trying to avoid all the accusations.

Conclusion

In a short story "Blokeng" written by Ahmad Tohari, it tells how a stupid woman who lives alone and also has a mental illness was raped and even gave birth to a daughter. This did not show concern for the poor woman, on the other hand the villagers exchanged information, gossiping about who was the father and the man who impregnated Blokeng. This culture of rape that happend to Blokeng village is really heartbreaking, a woman does not deserve to be treated like that.

Even to the point of cornering or blaming the victim. Blokeng's grief is already being cornered by the villagers and even shunned and humiliated. Even though Blokeng was the victim of this incident. The villagers cornered Blokeng because they wanted to protect their name and pride. so that the safety of their lives is more guaranteed and so that they are still seen by the local people. but Blokeng, who has been treated so badly by the villagers, can still be happy with her daughter.

Apart from all that, the sense of humanity in Blokeng's short story has disappeared. How do the villagers treat a crazy woman like that. They are all trying to say and show that Blokeng is wrong, trying to say there is no man like that. Blokeng's character is a symbol for women out there who feel the same sorrow. How rape culture, sexual harassment is considered ok, even blaming rape victims just to protect their (the rapist) name and self-respect. Moreover, in this case the reader is invited to understand what behavior we should carry out in an incident like this, and how to respond to all these things.

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Strong Anthropocentrism in Environmental Education: A Critique from a Geophilosophical Approach

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Abstract

This article argues that strong anthropocentrism still exists in Environmental Education. This framing of anthropocentrism cannot be separated even from environmental pedagogy. Everything related to environmental or ecological views cannot guarantee its notion to be free from human exceptionalism or emerging 'species heroism' in the name of sustainability and saving the Earth from destructive forms. To challenge this view, I prefer to adopt geophilosophical insights in examining current curriculum development. This article implements philosophical inquiry while collecting qualitative data by interview and quantitative data by survey. I conclude that in order to maintain the crisis of human-impacted, there are some arguments that strong anthropocentrism is undeniable in the history of civilization, for instance: a) cybernetics argument, b) paradox of non-human morality, c) non-independence institution, and d) environmental guilt. Thus, challenging strong anthropocentrism in Environmental Education does not mean eliminating humanity, but rather leading to more sustainable and ecologically aware practices and decisions in times of uncertainty. We can start to learn beyond the classroom: the world is not isolated in the textbooks, and teachers as agents of critical pedagogy are playing an important role in this transformation. Finally, perhaps I hope teachers or curriculum experts consider their surroundings through the lens of the geo-landscape. As humans move through the world, all around us, is changing by themselves, and by ourselves.

Keywords: *Anthropocentrism, Geophilosophy, Speculative Turn, Environmental Education, Critical Pedagogy.*

Introduction

Rethinking the world after the postmodernist turn, it means that a new trend and shift happened, for instance, the failure of modern and Enlightenment (Sim, 2011). Modernization is seen as a source of metabolic rift by late capitalism. Capitalism is oriented to maximize profit; everything is possible to extend as a commodity. Some people also believe that the Cartesian legacy made everything to be merely oriented to humans, in the spirit of dualism between nature and culture. Culture is the place of humanity, instead of nature. And in this moment, the dawn of 'strong' anthropocentrism shifted not only in philosophical discourse, but also in many everyday life.

The COVID-19 pandemic, as a condition that emphasized the power of a non-human actor, i.e. SARS-Cov-2, fully reconfigures our relations with the other. The COVID-19 pandemic, ontologically, made caring between humans and non-humans a new way of being, while the Anthropocene epoch is also characterized by human beings as a new geological agent (Horn, 2021; O'Callaghan-Gordo & Antó, 2020). The accumulation of mass human activities now is considered transforming the Earth, alternating the landscape of land and sea. Intuitively, everything is changing, including us. A new relation between human and non-human orientation is strongly shifting. This means that understanding the recent epoch also requires an anthropocentric approach, because the history of the world cannot be understood without understanding its impacts as non-human existence.

Anthropocentrism has been steadily gaining momentum within philosophical inquiry. This framing of anthropocentrism often inadvertently bolsters notions of human exceptionalism, even in educational settings and curricula that claim to be addressing the ecological crisis. In education, climate education is to be a new subject and matter. In these educational settings, the teaching of human-nature relationships is often limited by the assumption that the world today is uninhabitable for humanity due to the planetary crisis and a naive equilibrium perspective suggesting that humanity once, cosmologically speaking, lived in perfect harmony and diversity with the world.

According to Stratford (2019), education is responsible for teaching environmental education and raising ecological awareness. In the near future, planetary crisis matters, and education has moved further away from the teaching of science based on mere humanity itself, and came to a new understanding of taking care of the other (not only human, but also nature). However, by examining some fundamental environmental ethics or education approaches in Indonesia specifically, I find that the orientation of 'species heroism' in the name of sustainability developmentalism, saving the Earth, and preventing the extinction of multiple species by fabrication of biopolitics happened by default in educational settings. As we know, Indonesia provides a fascinating setting as a magnificent wealth of biodiversity and the third largest tropical rainforest in the world. Some inspirations coming from the landscape of Indonesia, as a nation-state, creates the curriculum background.

In this position, I argue that the steady state of nature-harmony relations is not relevant again in the education of the future in Indonesia, especially Environmental Education. Parker & Prabawa-Sear (2019) argues that Environmental Education is limited by the risks of reproducing blind spots of anthropocentric thinking in terms of understanding the ecological rift. Environmental Education's status in Indonesia is still merely an optional curriculum or subject, which makes the structure of teaching withdrawing subjects to avoid non-human's co-relation and intra-action because their existences are never considered as symmetrically co-dependent relations in living.

To do so, I begin by synthesizing the current philosophical debates in anthropocentrism, between strong and weak anthropocentrism. I argue that weak anthropocentrism would be better in setting up our education to be more sensitive in responding to recent conditions of the Anthropocene rift, and also enable students to think critically that their existence could not be justified as limitless as in human exceptionalism and species narcissism. I also argue that the anthropocentrism debate matters. I realize that to critique how strong anthropocentrism has dominated the structure of Environmental Education still needs adopting the subject-matter, to be more clear and fair. The reason is because we cannot think human without human, so the debate of anthropocentrism needs to be overcome, without being trapped in non/de/a-humanism. The last choice is posthumanism, even though it is still debatable.

To challenge this view, I prefer to adopt geophilosophical insights. First, we can consider new literature on the environmental crisis with a trans/posthumanist and speculative turn. This can stimulate the decentering of the human-centric orientation in curriculum development. Why is this important? Because if we still solely orient our thinking through the social or cultural, the way we explain the real issues of the environmental crisis will only serve to justify human capital and power. Second, we can use the spectrality of geotrauma among the geo-bio-morphological landscape to explain the challenges of environmental justice in the next chapter of intra/intergenerational dynamics. Third, teaching Environmental Education in Indonesia should integrate educators' eco-literacy to advance students' nature and environmental experiences and cultivate non-anthropocentric relations. It means that learning should extend beyond the classroom, and natural experiences should be facilitated through critical pedagogy nuances.

Therefore, challenging strong anthropocentrism in Environmental Education does not mean eliminating humanity, but rather leading to more sustainable and ecologically aware practices and decisions in times of uncertainty. Finally, perhaps I hope teachers or curriculum experts consider their surroundings through the lens of the geo-landscape. As humans move through the world, all around us, is changing by themselves, and by ourselves.

Methodological notes

This article is based on the research report, surveys, in-depth interviews, and literature analysis (Leavy, 2014). To collect the data, I mainly added 916 survey respondents coming from Java, Lombok, Sumatra, Borneo, Sulawesi, and Bali. Not only collecting data by survey, I also interviewed six people, consisting of students, teachers, and environmental activists. This article also follows the latest issue on Indonesian educational curriculum, *Merdeka Belajar*, to map out the national regulatory framework. After collecting the data, I transcribed and coded to find any interconnected ideas concerning strong anthropocentrism in Environmental Education. Against the strong anthropocentrism, I formulate a philosophical inquiry in challenging the established pedagogical stance: that it remains a romanticizing type of knowledge about human-nature relationship taught by teachers.

Geophilosophy and Anthropocene

Before we discuss further the debate of strong anthropocentrism and its criticism, it is necessary to emphasize an alternative philosophical formulation to understand the current and real condition of Earth's trajectory. I adopt two primary ways here, namely Geophilosophy and the Anthropocene. However, the Anthropocene as a discourse cannot be separated from every idea of geophilosophy as well as developing its concept in explanation of the Anthropocene (Tynan, 2016). I believe that there is an implicitly human still contained Geological view; both mutually altered each other. Modern thinking shifts this relation, that the real condition of humanity is to overcome nature, humans should tame nature by using their knowledge and science. Accelerating knowledge in applied science, like technology, humans are able to re-engineer the structure of nature. Non-human existence is tamed by the civilized reason. Simultaneously, it brings back the conversation on the assumption about the stability of human-nature relations implied on ontological dualism, separating nature and culture. It signals people for domination and exploitation of everything that is positioned under human governance. Unfortunately, this notion is no longer suitable in the Anthropocene epoch.

An unknown crisis after the Anthropocene situation will force human-exceptionalism as a new subject, because they should tame their interest in an insufficient way, and existential anxiety post-crisis becomes inevitable.

The Anthropocene has transformed the trajectory of human history and also the way we understand our relation to nature (Lewis & Maslin, 2015). The Anthropocene marks a turning point in the geological time scale in which humans are considered as subject and object of geological factors for the current epoch (Steffen et al., 2011). The changes that have occurred during the Anthropocene epoch primarily signify a shift in the outermost geological structure inhabited by humans. Humans have become the center of geo-engineering. Interestingly, debates about the status of the Anthropocene have been ongoing for approximately the last two decades (cf. Rosol et al., 2023; Waters et al., 2023). These debates were initiated by geologists trying to determine the timescale and location of the so-called Anthropocene *golden spike*, while non-geological approaches imply the Anthropocene as a new discourse of humanism in the post-Holocene path.

In short, researchers approach the debate on the Anthropocene from three perspectives: Good Anthropocene, Bad Anthropocene, and Uncanny Anthropocene (Lewis & Maslin, 2015).

The Good Anthropocene perspective emphasizes the mastery of science and technology and civilization's control as a way to overcome the Anthropocene crisis. Eco-modernism subscribes to this belief (Dalby, 2016). The glorification of scientific and technological progress is seen as the key to modernizing the "wilderness." This perspective leans toward a utopian and optimistic outlook, as it involves categorizing and engineering nature.

The second interpretation is dominated by eco-Marxism, focusing on the ecological rift (metabolic rift) approach to understanding the acceleration of the Anthropocene (Martín, 2023). This critical approach supports the rejection of robbery of nature and value-added, which has been alienated by advanced capitalism (Saitō, 2022). This expanded reading of the Anthropocene can be seen through the assumption of the Capitalocene, which correlates with the ecological damage during the Anthropocene crisis (Moore, 2016).

Moreover, I suggest a third discourse by formulating weird, strange, and mysterious dimensions by combining readings of the Uncanny Anthropocene. Appreciating the unusual and marginalized becomes a unique way to uncover different aspects of the Anthropocene (Bubandt, 2018; Stark et al., 2018). In my opinion, both the Good Anthropocene and the Bad Anthropocene perspectives tend to negate non-human relations. Even in the critical Marxist reading, the consideration of nature's value within the production system may not be strong enough to deeply reinterpret the history of the Anthropocene. To formulate an alternative approach, this article introduces the third discourse by exploring weird-ness and strange-ness dimensions by combining readings of the Uncanny Anthropocene.

The struggle for the recognition of the Anthropocene is not solely about the extent to which evidence can be found or determined but also about how important the Anthropocene is for human understanding amidst the ongoing and future crises (Mahaswa & Purbandani, 2023). Rejecting the geological interpretation of the Anthropocene, which tends to anthropocentrism, serves as a starting point for reexamining the history of the Anthropocene by investigating the concepts of posthumanism and new materialism as references for exploring speculative-philosophical

dimensions (Ulmer, 2017).

Of course, this approach can be subject to further debate, but it can be developed as an alternative framework for understanding the Anthropocene outside the influence of strong anthropocentrism. The aim of this approach is to demonstrate that the history of the Anthropocene is not only about human-centric changes in the geological timescale but also about the coexistence of various non-human species in constructing a new 'ecological politics.'

Geophilosophy, in short, still has a human-centered tendency in the history of earth. What we know and what we understand about the Earth-it-self, always and always limited so far. However, stories of human-centric tendencies, such as colonization and land-grabbing, have shaped the discourse around territorial sovereignty (Jurkevics, 2022). Territorial sovereignty commonly encompasses competences related to jurisdiction, resources, property regimes, and borders. Upon close examination, these competences often echo each other and overlap. For instance, the rights to use and manage property overlap with the territorial right to control resources. This overlapping and interrelated nature of territorial sovereignty reflects a human-centered view, where humans historically regarded the environment as something to privatize and dominate. This perspective is evident in the physical and conceptual barriers such as borders and fences, which highlight the human-centric approach to reshaping the environment, either by excluding or adding elements to suit human needs (Jurkevics, 2022, p. 36).

The history of territorial sovereignty, characterized by human actions like colonization and land-grabbing, underscores the interconnectedness of competences over land, resources, and governance. These competences reflect a human-centric perspective where the environment has often been seen as a resource to be controlled and reshaped according to human needs and desires. This view is symbolized by physical and imagined boundaries, such as borders and fences, which serve as tangible expressions of human dominion over the environment. In essence, the historical trajectory of territorial sovereignty reveals a human-centered mindset that has played a significant role in shaping the relationships between humans and their environments.

The conquest of the Earth, being an essential issue, is then understandable. As mentioned by Deleuze and Guattari in *What is Philosophy*? (1994, p. 85) that "…thinking takes place in the relationship of territory and the earth…". It then presents a profound perspective on human-nonhuman relationships, offering a departure from the traditional subject-object paradigm. They argue that thinking is not confined to the binary distinction between subject and object, nor is it a revolving interaction between the two. Instead, they assert that thinking occurs within the relationship between territory and the earth. In this reimagined framework, agency is shared between humans and the nonhuman world, and their coexistence influences the landscape of the earth.

Deleuze and Guattari emphasize that the earth is not merely one element among others but rather.

> "… brings together all the elements within a single embrace while using one or another of them to *deterritorialize territory.* Movements of deterritorialization are inseparable from territories that open onto an elsewhere; and the process of reterritorialization is inseparable from the earth, which restores territories" (Deleuze &

Guattari, 1994, p. 86)

From this perspective, a rhizomatic way of thinking about the non-human world emerges, emphasizing a holistic view that transcends human-centered viewpoints, offering the possibility of experiencing the earth itself. This geophilosophical approach becomes a producing-concept that operates not within traditional paradigms but through syntagmatic, connective, linking, and consistent thought. "The concept is not paradigmatic but syntagmatic; not projective but connective; not hierarchical but linking; not referential but consistent." (p. 91).

Deleuze and Guattari's philosophy also embraces anti-linearity. They challenge the notion of history as a linear progression and suggest that history represents only the conditions from which one turns away to create something new. Philosophy, according to Deleuze & Guattari (1994, p. 96), continuously breaks free from its historical constraints to generate novel concepts that may re-enter history but do not originate from it or 'create something new'. This perspective offers a refreshing outlook on human-nonhuman relationships and the potential for evolving thought beyond traditional boundaries. Anti-linearity concept explains that "Philosophy cannot be reduced to its own history, because it continually wrests itself from this history in order to create new concepts that fall back into history but do not come from it" (p. 96). Intuitively, philosophy is concerned with the creativity of humankind, and it means philosophy is possible to be more human than human, because it possesses to transversal the established world (Woodard, 2013).

After the concept of territorialization in the Anthropocene, we also need to discuss the work of Deleuze and Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* (1987), that challenges traditional notions of knowledge and structure. They contrast the tree, which imposes the static and restrictive verb 'to be,' with the rhizome, which is represented by the conjunction 'and … and … and ….' This conjunction embodies a dynamic force capable of shaking and uprooting the verb 'to be' (Deleuze & Guattari, 1987, p. 25). Also, this concept has been applied to educational settings, where traditional expert-centered pedagogical models are considered too rigid to accommodate the fluid nature of knowledge in the digital age. Rhizomatic education is seen as a suitable model for disciplines on the cutting edge, where knowledge is constantly evolving and lacks a fixed canon for comparison and evaluation (Cormier, 2008).

In the context of organizational studies, the rhizome represents a free and expansive movement, akin to the growth of grass, connecting random and infinite points. Lawley (2005) delves into the conceptual development of the rhizome, emphasizing that its movement can branch out into an infinite number of paths, offering a flexible and open approach to understanding and organizing knowledge (Lawley, 2005, p. 36). This rhizomatic movement allows for the creation of new concepts, introducing novelistic methods into philosophy, offering a way to express events and ideas in a manner that transcends traditional linear thinking.

The rhizome concept, with its emphasis on multiplicity, interconnectedness, and non-hierarchical thinking, offers a unique lens through which to view knowledge, education, and organization. It challenges established structures and encourages a more fluid and adaptable approach to understanding and working with complex systems. The rhizome metaphor has the potential to shape the way we approach learning, knowledge creation, and the study of complex systems in various fields, including the Anthropocene discourse. Thus, I bring geophilosophy plus the Anthropocene to bridge the discourse of anthropocentrism in Environmental Education. The

important thing is that by thinking like rhizome, re-orienting the subject and subjectivity of humans in their relations with nature on different levels, human and non-human existence have their own roots, but always connected in multiplicity of the worlding.

Anthropocentrism, Philosophy, and Education

Anthropocentrism, deeply ingrained in the fabric of human thought, has long been a cornerstone of philosophy and education. At its core, anthropocentrism places humans at the center of the universe, both philosophically and educationally, often to the exclusion or marginalization of non-human entities and concerns. This human-centered perspective has significant implications for how we conceptualize knowledge, ethics, and our relationship with the environment. It has framed the epistemological and ethical foundations of our intellectual pursuits, often leading to the neglect of non-human entities and ecosystems.

In education, this anthropocentric bias has manifested in curricula that prioritize human knowledge, history, and culture over other life forms and the environment. However, as our understanding of the interconnections between human and non-human elements deepens and as environmental concerns grow more pressing, there is a growing need to critically reassess the role of anthropocentrism in shaping both philosophical thought and educational paradigms. This segment sets the stage for an exploration of the multifaceted relationship between anthropocentrism, philosophy, and education, emphasizing the urgency of reevaluating these intersections in the face of contemporary ecological and ethical challenges.

Ferrante and Sartori (2016) explain that the transition from anthropocentrism to post-humanism in the educational debate presents a profound critique of the conventional understanding of education. They begin by highlighting the prevalent anthropocentric narrative that has historically dominated educational discourse. This narrative has long emphasized the transmission of human knowledge and culture while sidelining non-human entities, particularly animals. The perspective, rooted in a separation between culture and nature, paints a picture of humans as rich in culture but impoverished in nature, and conversely, animals as abundant in nature but lacking in culture, imprisoned by their instinctual behaviors. Within this framework, education becomes a confined, "threshold notion" (p. 180) that creates a divide, isolating humankind from other living forms, particularly animals.

Furthermore, Ferrante and Sartori (2016, p. 180) delve into the instrumentalization of non-human entities within the educational process. They observe that in this anthropocentric paradigm, non-human elements, whether animals or machines, are often reduced to mere objects of knowledge or instruments to enhance the efficiency of learning. Their role is predominantly utilitarian, aimed at serving the objectives of human education. This reduction of non-human entities to tools or subjects of study further underscores the rigid division between the human and non-human realms, perpetuating the anthropocentric bias in educational practices.

This critical analysis challenges the established boundaries of education, urging a transition towards posthumanism, which advocates for a more inclusive and ecologically aware approach. Posthumanism calls for a holistic perspective that recognizes the interconnectedness of human and non-human entities in the educational process. By reevaluating these narratives and considering the broader ecological context, educators can move towards a more inclusive and interconnected

educational paradigm that transcends the rigid human-nonhuman divide.

Kopnina (2012) argues that education for sustainable development (ESD) highlights the transformative shifts in environmental education, aligning with the transition from anthropocentrism to a more holistic perspective. It emphasizes the growing recognition of the need for pluralistic and emancipatory educational paradigms that encourage co-creation of knowledge and critical dialogue, signaling a departure from traditional anthropocentrism. The focus of ESD is evolving, moving away from a primary emphasis on environmental protection towards a broader engagement with social issues, reflecting the changing dynamics of our world and a departure from the limitations of anthropocentric thinking. This transformation resonates with the broader trend towards post-humanism, which redefines the environment as an interconnected web of relationships rather than a human-centered object of study. It reflects the broader shift from anthropocentrism to a more inclusive, interconnected, and critical approach to environmental education and sustainable development.

Kopnina's examination of the evolution of environmental education (EE) provides crucial insights into the historical shifts in this field. Since the 1960s, education has become increasingly intertwined with environmental management and international development efforts. The UNESCO Biosphere Conference in Paris in 1968 marked a turning point by highlighting global awareness of environmental education. At that time, EE was defined as a process focused on recognizing values, clarifying concepts, developing skills, and cultivating attitudes necessary to comprehend and appreciate the interrelatedness among humans, their cultures, and the biophysical environment. This definition emphasized the importance of decision-making and the formulation of a code of behavior concerning environmental quality (Kopnina, 2012, p. 702).

Moreover, the evolution of EE has witnessed a significant shift in its perception of the environment. Earlier forms of EE, such as the naturalist, systematic, scientific, value-centered, or holistic approaches, predominantly regarded the environment as nature, a system, an object of study, or a field of values. In contrast, the concept of education for sustainable development (ESD) reflects a departure from these traditional views. ESD conceives the environment as a resource for economic development and a shared resource for sustainable living. This transformation underscores the broader transition from anthropocentrism to post-humanism, aligning with a more interconnected, holistic perspective that views the environment as an essential element for both economic progress and sustainable coexistence. These shifts in the perception and goals of environmental education underline the changing educational landscape in response to evolving societal and environmental needs.

Strong Anthropocentrism in Environmental Education

In this part, I would like to prove some arguments concerning the concept of strong anthropocentrism in general Environmental Education (EE). There are at least several insights that accommodate and potentially contain in this explanation. There are strong Anthropocene in EE that we can see implemented in student curriculum, extra-curricular activities, youth activism, and other relevant situations in student activity. According to our discussion with several interviewers, they said that theological insights contained in EE are still undeniable. They said that it tends to be more fatalistic in understanding how the crisis happened and how to act to overcome the puzzle.

In the realm of environmental philosophy applied to outdoor recreation and environmental education, Cocks and Simpson (2015) delineate the distinctions between anthropocentric and ecocentric perspectives. They expound upon strong anthropocentrism, which views the non-human environment primarily as a commodity, encompassing resources like drinking water, lumber, and recreational settings, often reducing nature to a mere object for human use. In this perspective, nature tends not to hold intrinsic value, and its worth is predominantly limited to its apparent contributions to human well-being (Cocks & Simpson, 2015, p. 220).

Furthermore, this article delves into the evolving landscape of environmental education, noting the shift from nature-based programming towards education for sustainable development (ESD). This transition raises concerns among some environmental educators who argue that it can inadvertently lead to a limited and singular viewpoint. This narrowing of perspectives is seen as a potential consequence of this shift, as articulated by Bates (2003) and Kopnina (2012), contributing to the predominance of a single point of view in environmental education.

However, as highlighted by Cocks and Simpson, Kopninan (2013) emphasizes the need to recognize the intrinsic values of the environment, which extend beyond their utility to humans. This recognition underscores a vital component often lacking in anthropocentric environmentalism, particularly the ability to acknowledge the intrinsic value of entities in the natural world, which exist independently of their usefulness to humans (Cocks & Simpson, 2015, p. 223). These philosophical distinctions inform and enrich the discourse surrounding outdoor recreation and environmental education, guiding a deeper understanding of the underlying values and perspectives within these fields.

This part then critically explores the field of sustainability and its historical focus on economic, ecological, and technological models for human and planetary development. As well as, highlighting how these models often disregard the profound interconnectedness of human existence on the planet with a multitude of other species. This oversight results from anthropocentric perspectives rooted in notions of 'human exemptionalism' and 'human exceptionalism' according to Malone & Truong (2017, p. 5). These perspectives have, over time, led to the current critical juncture where the planet grapples with challenges such as climate change, mass extinctions, and a multitude of unsustainable beliefs and practices. Therefore, the dominance of political and social discourses pursuits to 'manage' the environmental crisis, underscoring the urgency of reimagining sustainability in light of these pressing concerns.

In order to maintain the crisis, strong anthropocentrism is used and considered in this chapter. At least, there are some arguments that strong anthropocentrism is undeniable in the history of civilization, for instance: a) cybernetics argument, b) paradox of non-human morality, c) non-independence institution, and d) environmental guilt.

First, the cybernetics argument means information that exists could be received by one and only human-species. It depends on the compatibility and ability of human structure, in 'filtering' information, physically or cognitively, even in social value as the basis of *Umwelt* theory. In examining the concept of the *Umwelt*, rooted in cybernetics and animal-environment relationships, von Uexküll (2013) work presents a foundational argument regarding the nature of information processing in various species. Uexküll (2013) posits that all animal subjects, irrespective of their complexity, are

intricately integrated into their respective environments. For simple animals, their *Umwelt* corresponds to their straightforward surroundings, while more multifaceted animals navigate an environment as richly articulated as their cognitive or physical structures.

> "All animal subjects, from the simplest to the most complex, are inserted into their environments to the same degree of perfection. The simple animal has a simple environment; the multiform animal has an environment just as richly articulated as it is (Uexkull, 2013, p. 50)"

Importantly, Uexküll's perspective underscores the idea that each species, from the simplest to the most complex, experiences its environment with equal completeness. This holistic viewpoint challenges anthropocentric tendencies by recognizing the unique worlds that different species inhabit within their surroundings. Additionally, Schank et al. (2023) elaborate on the *Umwelt* theory, emphasizing that it is essential to consider the *Umwelt* as a subset of the physical properties accessible to an animal's sensory and motor systems. This theoretical framework for understanding animal-environment relationships and the evolution of play provides valuable insights into how information is filtered and processed, influenced by the compatibility of a species with its surroundings, whether it be physical, cognitive, or rooted in social values (Schank et al., 2023).

Second, the paradox in education about non-human: between morals and needs. In this case, I use findings by Christou and Nikiforou (2021) that speciesism in childhood unveils intriguing patterns in children's attitudes toward nonhuman animals. The study highlights a fascinating paradox observed in many adults and, by extension, children, where individuals endorse welfare campaigns for endangered animals in the wild but readily attend zoological facilities that use captive animals for educational purposes and entertainment. As explained by Knotts (2023), this discrepancy extends to everyday activities like visiting petting zoos for farm animals while justifying the practices of the factory farm industry. This contradiction in attitudes towards animals, depending on their context and the species involved, underscores the complexity of speciesism in society and its roots in anthropocentric thinking.

Furthermore, Knotts delves into the differential treatment of animals, noting that undomesticated animals often become the subjects of conservation donations, whereas farm animals are primarily objectified as a source of food. The study also sheds light on the role of parents in shaping children's perspectives on animals. Parents commonly view companion animals as opportunities for their children to learn responsibility, with less emphasis on fostering love and companionship. This distinction in the treatment of different animal categories and the educational messages passed down to children contribute to the development of speciesism in early life (Knotts, 2023).

Lastly, Knotts (2023) touches on the developmental aspect of speciesism, drawing from previous research indicating that it is a learned behavior that evolves with age (cf. Borgi & Cirulli, 2015; Liquin & Gopnik, 2022; McGuire et al., 2023) This contrasts with children's innate tendencies to favor animals based on their physical and mental traits, such as behavior, resemblance to humans, gender, and aesthetics. The influence of education and societal values becomes evident as children learn to categorize certain animals, like farm animals, as sources of food rather than companions. The findings highlight the malleability of children's perspectives on animals and the critical role of early education in shaping their attitudes, animal as forth educator, children will learn to recognize certain

animals groups, such as farm animals or as companion (Bone, 2013).

Based on this argument, a strong anthropocentric perspective is ingrained in us from a young age. This means that we tend to view the world and animals from a human-centered standpoint, which is further reinforced by environmental education. Initially, we learn to assign ethical and aesthetic values to animals and the environment. However, in reality, we are simply trying to understand the world from a human perspective. These values are then used to classify what is considered good or bad, and this classification is influenced by our culture, location, and the environment we inhabit.

In education, we are also taught that as humans, we have economic needs that must be fulfilled. For example, to produce enough food, we need to control pests in agriculture, even if it affects environmental diversity. In essence, the conflict between economic values and ethical-aesthetic values in education creates a paradox in the way we perceive and interact with non-human entities. This is due to differing preferences and value classifications heavily influenced by our culture, society, and economy.

Third, a non-independence institution means there is no longer a very independent institution, including education. Education, as an institution, does not operate in an isolated realm. It is influenced by various other institutions, such as religion and politics, which can significantly impact the adopted educational models.

For example, religion often holds strong anthropocentric views, as reflected in the biblical quotation stating that humans are given the authority to rule over the universe. This quote, cited from Kopninan (2012, p. 704 with emphasize) " Let us make man in our image, after our likeness and let them *have dominion over* the fish of the sea, and over the fowl of the air, and *over* the cattle, and *over* all the earth and *over* every creeping thing that creepeth upon the earth" (Genesis I, 26), portrays a highly anthropocentric perspective. Therefore, education cannot be detached from the influence of religion and the underlying anthropocentric views, necessitating further consideration in the development of more sustainable educational models.

During data collection, I found that three of six students that I interviewed previously said that they believed that protecting the Earth was similar to believing in God, or as minimum religious ethics as well as following the worship. As RM (July, 2023) (not real name—anonymous) said, his experience in school is that his teacher still perceives environmental crises or natural disasters as "Divine Punishment" or *Azab*. God gives us a 'warning' through disasters to those who are disobedient. He also regrets the lack of in-depth academic discussion on the subject (EE) and very limited participation in socializing environmental education in the community due to the fact that Indonesian people still often believe in myths and superstitions. From this point of view, RM believes current Indonesian education is still implementing religious and general structure of curriculum as the central factors that indirectly contributed to the democratization process in furthering social cohesion, social capital and most importantly in forming a generation of religious leaders for the future.

Baidhawy (2007) highlights that the government in Indonesia has historically utilized Religious Education (RE) as a tool for indoctrinating students with state-sanctioned notions of religious freedom, which tends to be dogmatic and lacking in diversity. However, in the

contemporary context of Indonesia, characterized by increasing multiculturalism and pluralism, I argue that RE needs to undergo a significant transformation. It should adopt a multiculturalist theological perspective, considering religion as a unifying factor that can contribute to the stability of democracy. Moreover, as Baidhawy comments, religion should not be limited to human-centered ideologies but also serve as an instrument for advocating the interests and rights of non-human entities. This approach promotes a more inclusive and dialogical form of Religious Education, one that embraces the living diversity of religious beliefs as a fundamental starting point.

Fourth, environmental guilt as an alternative to strong anthropocentrism. It is part of environmental heroism, that is implicitly often related to environmental guilt. Environmental guilt refers to one's collective guilt towards nature. Mallett et al. (2014) defined "negative feelings that occur when people have failed to meet social or personal standards for environmentally friendly behavior". Yang et al. (2023) also further described environmental guilt as a collective sense of responsibility and remorse toward nature, emphasizing that in environmental education, guilt is leveraged to underscore the idea that everyone holds a responsibility toward the environment. This guilt is a catalyst for emphasizing our emotional connection to actions that may have negatively impacted the natural world (Yacek, 2022).

Environmental guilt can potentially motivate proactive environmental actions aimed at addressing and mitigating ecological issues. However, this sense of guilt can give rise to certain challenges. One significant issue is that experiencing guilt often results from projecting human-like characteristics onto nature, a phenomenon known as anthropomorphism (Tam, 2019). Consequently, students may struggle to comprehend the environment as a whole, becoming confined within a paradigm that anthropomorphizes nature and perceives it as closely resembling humans. This can lead to anthropomorphic selection, wherein individuals tend to select non-human traits based on their resemblance to human characteristics (Serpell, 2003).

Anthropomorphic selection in EE could be traced to the depression of speciesism. The falling leaves could be categorized as trash or waste, so-called anthropogenic mass, because it doesn't resemble the aesthetic aspect of humans. Rats and wild animals categorized as pests should perish. In the end, the guilty feelings could lead to the anthropocentric act in EE. I also elaborate that environmental guilt may be another mediator between anthropomorphism of nature (or strongly negative non-anthropocentrism) and Pro-Environmental Behavior (PEB), as further impact on the development of moral and value on the tendency of cognitive template to behave, act, and rationale-decision. Thus, students are still trapped in anthropomorphized environmental objects even more closely together in morality, not in real-object of reality, because in teaching, humans are always the center of the matter.

Strong anthropocentrism is, however, embedded as the standard narrative of norm and values in triggering people to distinctive characteristics that are crucial to recognize in the context of climate change pedagogy or Environmental Education. As mentioned by Yacek (2022) that collective guilt implies that we share responsibility for environmental wrongdoings due to our membership in the human race, particularly within Western capitalist societies, which bear significant culpability for the environmental degradation outlined in the standard narrative. Secondly, the link established in the standard narrative between our individual actions and the issues for which we should feel guilty is abstract. Lastly, the moral ramifications of this collective climate guilt are depersonalized. In essence, addressing the moral wrongs outlined in the standard narrative entails reforming the institutions

and societal conditions responsible for the extensive system of climate destruction created by our societies.

Finally, such a dilemma against our humanity, however, most noticeably, offering techno-solutions to the Anthropocene, such as de-carbonization or geo-engineering, do not really end the crisis. Cole (2022) understands fundamentally that SGDs and ESD programs are tied up with certain power-structures or capital tendency. Ironically, after a global phenomenal movement of 'school strike' or Fridays for Freedom, many organizations or corporations have used the popularity of Greta Thunberg in order to sell 'scarcity' in capitalistic ways. In this view, science (in school) has objectively proven the reality of anthropocentric creativity, but there remain many questions regarding how to solve non-human issues while our humanity still lack of objectivity.

A Geophilosophical Reflection: A Personal View

Environmental Education in Indonesia has developed in a different direction. I personally argue that the future of EE in Indonesia should be judged by the anomaly of the crisis, not what is supposed to be in schooling's imagination about environmental relationships. In this way, I offer to borrow geophilosophy as a new possibility of (re)thinking environment without non-linear and non-hierarchical aspects and embrace the importance of non-human in the environment. Geophilosophical understanding stimulated students to produce their own thoughts and concepts about nature and encouraged students to act based on their ability for their environment.

Implementing the idea of rhizomatic education inspired by geophilosophical thinking, Gough (2006) shifts the idea of science education by de-stabilizing 'knowledge' in school as non-hierarchical vision, as well as Deleuze (1994) believes about localizing and contextualizing geophilosophy according local situations. So, situated-knowledge matters for the time of planetary crisis. Also, Cormier (2008) offers that the community acts in the curriculum, spontaneously shaping, constructing, and reconstructing itself and the subject (students) of its learning in the same way that the rhizome responds to changing environmental conditions, or called rhizomatic education. With this idea, a community can make a very flexible model of education enough for mapping the living curriculum for students as well as an active community. It means that the reality of learning is always "detachable, connectible, reversible, modifiable, and has multiple entryways and exits'' (Cormier, 2008).

Within this context, we should discuss the concept of rhizomatic education in an uncertain world. The world is characterized as being uncertain, which carries the potential for knowledge to be adaptable, responsive, and resilient, mirroring the qualities of a rhizome. In such a world, the search for truth is not about objective reality but rather an exploration of the power dynamics that shape and define what is accepted as true (Harris, 2016).

Table. 1 Evolving Ecology in EE
Source: Adapted from Lange (2023, pp. 136-137)

Strand of EE	Strand One: Naturalist /Conservationist/Environmental Science	Strand Two: Environmental Literacy/ Environmental Citizenship	Strand Three: Deep Ecology/Ecoliteracy/Eco consciousness/Ecojustice/Place-Based Education	Strand Four: Critical EE/ Environmental Justice and Critical Multicultural EE /Ecopedagogy/Land-Based and Indigenous EE /Commons-Based EE /Ecofeminist Education
Focus	Human relationship to "nature"	Managing human behavior in relation to environment	Ecological science; deep ecology; cultural crisis; ecological consciousness that humans are part of natural world	Root causes and intersecting patterns of power and domination
Conception of Environment	Naturalist and environmental science where "nature is object of study, positivist; Conservationist where "nature" is resource to conserve	Natural world as "problem;" "nature" as science lab; "nature" as living milieu for humans	Natural world as living systems; natural world as worthy of moral consideration; ecology as matrix of design	Natural worlds as dominated and assaulted by technocapitalism/patriarchy/racism; natural world as alive
Primary Aim	Reconnecting to nature; change towards conservation behaviors; derive scientific knowledge	Environmental literacy and citizenship through responsible behavior; build environmental knowledge, sensitivity, and action; outcomes based	Harmonize human and natural systems; duty to preserve and protect; ecoliteracy; cultural shift towards biophilia; systems thinking; ecological identity; reinhabitation of place	Structural critique; economic transformation; transform all structures of Western society, deracialization and decolonization; social and environmental justice; alternative global project; re-emergence of nonwestern knowledges, ways of knowing and being
Pedagogy	Cognitive, experiential, sensory, immersion; science methodology; empirical, transmissive learning and communication	Project based using issues analysis, value clarification, and social change towards environmental problem solving; discovery and inquiry learning; empirical scientific method rooted in ecology	Science of ecology; multiple intelligences; experiential, holistic, spiritual education; contemplative towards a planetary or ecological consciousness; inscape and landscape	Socio-politico-economic analysis as ecopedagogy; ethic of care; embodied and intuitive knowing; land-based pedagogy; regeneration of autonomous cultures rooted in place; community and commons based; Indigenous pedagogy;
Primary Critique and Ethics	Accommodationist; education "about" and "for;" first-order learning as knowledge acquisition and behavior change; shallow, strong anthropocentrism as environment is "out there;" and humans have prime moral	Reformist to change decisions; technocratic; education "in" and "for;" second-order learning; weak anthropocentric ethics with static view of "the environment;" individual-focused	Psychology based; cultural transformation only; education "in, with and about;" second- and some third-order learning; ecocentric or biocentric ethics; some attention to power and social injustice	Socio-politico- economic transformation; education "in" and "for;" second- and some third-order learning; welfarist ethics

Strand of EE	Strand One: Naturalist /Conservationist/Environmental Science	Strand Two: Environmental Literacy/ Environmental Citizenship	Strand Three: Deep Ecology/Ecoliteracy/Eco consciousness/Ecojustice/Place-Based Education	Strand Four: Critical EE/ Environmental Justice and Critical Multicultural EE /Ecopedagogy/Land-Based and Indigenous EE /Commons-Based EE /Ecofeminist Education
	consideration			

In the end, following Table 1 'Evolving Ecology in EE' above, we can see how far our EE in Indonesia is problematic. As far as we know, the issue is still the same as before: what we call 'overconfidence of human exceptionalism' in the trajectory of an unprecedented world. As seen in the previous table, most of EE in Indonesia stay in the Strand One: Naturalist/Conservationist/Environmental Science. The reason is because EE in Indonesia holds the idea of pedagogy limited on cognitive learning and first-order knowledge in the class based on empirical evidence and testimonial results from the (politics, religion, and social) leaders and also the teachers. Another critique towards EE in Indonesia may be possible due to it being 'Accommodationist' in that the curriculum tends to copy the Western-like idea in human-nature relationship and only replicate it in the classroom without any consideration to reconnect with the current 'locality' and specific conditions situated geographically and sociologically. It is well known as a geo-philosophical inquiry in education.

Conclusions

Strong anthropocentrism tendency is very latent in the education system. This view could be a barrier that blocks the creativity of thinking and restricts the ability to think about nature as a whole. The tendency is related to the history of our perception of nature that sees nature as an object that should be conquered or domesticated. Our educational system is derived from this historical tendency: we could find speciesism in the implementation of Environmental Education, from categorizing and classifying non-human according to ethical and aesthetic aspects that are very human-oriented, to projecting nature according to human traits, making the understanding of nature trapped in reductionism as nature is only viewed based on closeness to human aspects. Here, geophilosophy as an alternative tries to challenge the history of education itself, to open the variation and uniqueness of thinking about nature in rhizomatic thinking and locality. Rhizomatic thinking could help us decenter the human-centric orientation in curriculum development, opening many possibilities about the non-human aspect. Therefore, geophilosophy offers to challenge strong anthropocentrism in Environmental Education. It does not mean eliminating humanity, but rather initiating more sustainable and ecologically aware practices and decisions in times of uncertainty.

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Multiculturalism and the Future of African Literature

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Abstract

This paper explores the failure of nationalism in uniting postcolonial countries, particularly Africa, due to its failure to account for cultural diversities such as class, gender, and race. It argues for a liberal and multicultural form of nationalism that embraces unity, diversity, minority accommodation, and national identity. Referred to as multiculturalism in this study, this political ideology and cultural policy emphasize the relevance of transnationalism and inclusivity.

The core argument of this research is that multiculturalism, with its focus on diversity and individual expression, carries the weight of uniting and showcasing the real Africa to the world following the failure of nationalism. Multiculturalism promotes the recognition, acceptance, and celebration of different identities and cultures within a nation, challenging the assimilation practices of traditional nationalism. Multiculturalism's effort to respect and coax cultural diversity has several benefits, including promoting social bonding, diminishing political instability, and improving emotional mobility among its citizens. Embracing multiculturalism allows African identities, which have faced centuries of suppression, to take center stage, rediscover their true essence, and share the authentic African identity with the world.

To demonstrate this point, this paper explores Africa's indigenous and minority groups as shown in original African short stories by various authors namely The Madman by Chinua Achebe, The Arrangers of Marriage by Chimimanda Adizie, My Father, The Englishman, and I by Nurrudin Farrah and The Ultimate Safari by Nadine Gordimer.

This essay calls for more aggressive efforts to decolonize the African mind and restore the self-belief and pride of Africans to themselves. Only through integration, breaking down barriers, and building their nations can Africa thrive and develop as a free and progressive continent in the postcolonial era.

Keywords: *postcolonialism; African literature; decolonization; multiculturalism; nationalism*

Introduction

Nationalism failed to unite colonized countries in the postcolonial era, most especially in Africa. Its failure to account for cultural diversities such as class, gender, and race is the reason for its collapse (Dainotto, 1996). African advocates and thinkers now call for a liberal and multicultural

form of nationalism that caters to diversity, minority accommodation, and national identity. In short, a political ideology and a cultural policy that "does not underemphasize the relevance of transnationalism, for example, dual citizenship, cross-border mobility, and transnational actors" (Dikici, 2022). Soutphommasan (2012) calls this "patriotism without nationalism"; in other words, a political community that is inclusive and does not favor nor endorse a political culture. However, as a political ideology and cultural policy, it takes on a different name: multiculturalism (Lopez, 2020; Kymlicka, 2010; Parekh, 2000). For the sake of clarity, we will refer to this ideology and policy as multiculturalism in the course of this study. The core argument of this study is that, with the failure of nationalism, multiculturalism will now carry the weight of uniting, developing, and showing the real Africa to the world and that the trajectory of African literature under this ideology and policy is focused on diversity and individual expression.

African Multiculturalism

The core premise of multiculturalism (also called identity politics, the politics of recognition, and the politics of difference) is the recognition, acceptance, and celebration of different identities and cultures within a nation since ignoring them, which traditional nationalism had done, only lead to tension between the global and local. Conflicts stem not from geographical differences but between different cultures, attitudes, values, and expectations they have of each other (Phinney, 1999; Denny & Walter, 2014). Western education, usually credited to be one of the good things the colonizers did for the continent, is found to be nothing but a hallow form of education focused on turning Africans into cogs of the workforce rather than its active participants (Ocheni & Nwanko, 2012). The efforts to teach Africans Western customs in order to overcome their "savage" and "primitive" ways led only to them despising their own culture, which led to the extinction of their indigenous culture and traditions (Akintode, 2019). Aside from presenting Africa as the Other to solidify its identity as the supreme nation, the West, particularly Europe, also used the negation campaign to justify its colonization and exploitation of Africa and its people (Alamrani, 2022). "Nothing was left to chance," as Fanon (1967) said when he dissected the colonizer's efforts to make Africans forget and become averse to their own identity and culture to reach the former's capitalist and commercialist goals. For him, national culture under colonial domination is not only a culture condemned to secrecy and extinction but also a culture oppressed, distorted, disfigured, and destroyed.

People must become world citizens without abandoning their roots (Delors et al., 1996). Multiculturalism rejects the "melting pot" assimilation practices of the dominant culture. Rather, it advocates for a "salad bowl" or "glorious mosaic," which means each ethnic group is welcome to celebrate their own distinction in the society of many (Glazer, 1997). African nations adopting this philosophy acknowledge and welcome diversity and allocate special cultural rights to minority groups such as women, youth, children, ethnic tribes, and immigrant minorities. It is a process of nation-building that accommodates multiple complex identities marked by gender variation, class formation, ethnic minorities, and immigrants and is participatory in its approach (Lopez, 2000; Ojo & Clarke, 2021). Multiculturalism promotes self-esteem among minority groups who strongly associate with their ethnic identity (Nguyen & Benet, 2010). Its efforts to respect, promote, and encourage cultural diversity are beneficial in three ways. One, cultural diversity respects the enrichment of other cultures, thus promoting social bonding and cohesiveness without ethnic or cultural conflicts. Two, cultural diversity diminishes the chances of political instability since the more diverse sub-groups there are, the harder it will be for the government to polarize the nation and will then be forced to negotiate. Three, culturally diverse nations improve emotional mobility and

strengthen people's support toward their leaders (Kim, 2020). In a highly diverse society like Africa, celebrating their own culture becomes pressingly important in order to overcome the problems of colonialism and neocolonialism and prove the existence of a Negro culture (Fannon, 1967). Through multiculturalism, African identities, which had undergone centuries of suppression and oppression from colonizers, are now encouraged to take their own space, step into the limelight, rediscover, and share the true African identity with the world.

A False Image of Africa

Much of what we know about Africa came from the Western understanding of the continent (Hinojo, 2016; Schnose, 2014). Western media's proliferation and wide reach limited the African narrative as a place wallowing in poverty, violence, death, disease, corruption, and wild Safari (Michira, 2002). Various types of research have proven that Western media often depicts Africa in the following images: a bastion of disease, savagery, animism, pestilence, war, famine, despotism, primitivism, poverty, and ubiquitous children filled with food, flies, and bulging stomachs (Chavis, 1998); a place of endless poverty, diseases, conflict, and violence (Kunihira, 2006); a dark continent in need of civilizing, a continent of heathen people in need of enlightenment through enslavement and colonization (Biney, 1997); an area with ubiquitous conflict and suffering (Gathara, 2019). The overarching theme of these images, the "single story" (Adichie, 2009), is that Africa is a continent that is violent, desperate, and in dire need of help from foreigners, particularly the white man, who can lift them up from their barbaric ways and push them into the light of a progressive civilization. This negative stereotyping of Africa lasted for centuries and has permeated the thoughts of millions of people worldwide.

The West, especially in the colonial era, paid neither attention nor respect to the continent's pre-colonial culture and history ("Working Towards an African Renaissance," 2022). Trans-Atlantic slavery was justified by portraying black-skinned Africans as dim-witted and inferior to the white race (Schnose, 2014). American and European media made us think that Africa is mainly a war-ravaged, AIDS-abundant, and poverty-stricken continent (Wallace, 2005). Western media only focused on crises when covering stories about Africa, never putting much attention to Africa's achievements in the national and international arena (Kunihira, 2006). This stereotyping clipped the growth and propagation of the true African history and story – touted as the world's oldest inhabited land (Boudreau et al., 2022), the origin of modern human beings (Africa: From the Birth of Civilization, n.d.; Dorey, 2020) the continent that holds the most countries in the world (World Population Review, n.d.). It also made Africa subject to oppressive and exploitative economic and political agenda, mainly from the West-dominated international funding organizations (Schnose, 2014; Waggeh, 2013, Perkins, 2016). This systematic misimagery of Africa does not only affect foreigners. Even Africans themselves have a distorted view of the world, their native land, and their own people because of the proliferation of the "single story," the manufactured stereotype narrative, which often depicts Africans as inferior in many different ways compared to the white race, about their culture, their land, and their fellowmen passed down from generations (Adichie, 2009). The oppression of their own language in favor of foreigners, the trans-Atlantic slave trade, apartheid, and ethnic wars that have grappled the country during the postcolonial period are pieces of evidence of the economic and psychological enslavement of the natives to the erroneous impression of their very own culture. This led to the conclusion that in order to decolonize the minds of the Africans and for them to thrive as a free, progressive continent in the postcolonial era, there should be a way to "restore their self-belief and pride in Africa" (Dowden, 2012). Africa will only develop if it takes

control of its own economic, political, and social systems (Waggeh, 2013) and learns how to reassert its identity and historical authenticity in the postcolonial period (Montle, 2020; M'Bow, 1985). Africans should stop seeking validation from the West, stop affiliating that culture to superiority, and instead give well-deserved credit to their own ideas, achievements, and way of life (Walli, 2019). No country ever grew on its own without integration, breaking down of barriers, and taking the responsibility of building its nation (Ekpe, 2012). This is complementary to what Montle (2020) calls a "resuscitation of African identity" in order to avoid the identity crisis in the post-colonial era. One way to achieve this is to defeat the "single story" narrative by adding more varied and authentic stories about Africa from the people who can genuinely tell them – the Africans themselves (Boswell, 2020).

The Future of African Literature

In the past decades, there's been a considerable effort to "look back" or revitalize and reintroduce unique African culture and identities through multicultural local and indigenous literature (M'Bow, 1985). And this fact that Africans are returning to their roots and are becoming more conscious of the stories they tell - their identity and history - is a sign that they have become a nation. Fanon (1967) points this out when he explains that a sign of a truly liberated nation is when its native intellectual writers, who before wrote for the oppressor to either charm or denounce him, now take the habit of addressing his own people. African literature is no longer about the text but is now seen as a mediator between political, economic, and other contexts (Julien, 1995). Since then, African literature has evolved to become multicultural since this discipline focuses on the rediscovery and re-introduction of real Africa into the world as well as the celebration of the distinct characteristics that constitute the minority and ethnic groups that abound on the continent. Multiculturalism in literature allows voices from the world that are either similar or different to what is dominant within their community to be heard (Brown, n.d.). It also promotes a healthy self-concept and pride in the family and educational background (Walker-Dalhouse, 1992). Multiculturalism in African literature refers to the representation of "different cultures, identities, and experiences within a single text that explores and celebrates the diversity of the continent and its people" ("Multiculturalism in African Literature," 2023). African literature itself should be viewed not as a single unit but as an association of units. The "sum total of all ethnic and national literature in Africa" (Achebe, 1976). Thus, I have chosen five different modern African short stories in the succeeding pages to prove this point. These stories allow the reading public to examine different African cultures from the perspective of the insider and give us an idea on how contemporary African literature writers are shaping their literature while addressing issues of politics, inclusivity, trauma, migration, and identity in the postcolonial context. In the following stories, we will see how writers use multicultural literature to share African identities and cultures and how it affects daily life from the African perspective.

Societal Structure of the Ogbu in The Madman by Chinua Achebe

"You can't run naked after a mad man in the street after he has taken your clothes away from you because the public will not know who is the mad person between the two of you." - Nigerian proverb.

This proverb was taken literally and became the core plot in Achebe's short story The Madman. A proud Nigerian himself, Achebe gives an insider's view on the structure of politics in the Igbo

community and the mighty role the Ozo title play in society, along with its impact on the lives of the individuals. In this short story, our main character Nwibe was a man of wealth, reputation, and dignity, but it only took one seemingly trivial prank from the madman for him to lose control of his sanity and act like, if not madder than, the madman himself. A man does not reach his breaking point on such trivial matters, so we can conclude that that tiny event was the straw that broke the camel's back and that Nwibe, regardless of how collected and in control he appeared to be, is actually breaking down from the incessant pressures in his life, i.e., his dysfunctional family particularly his problems with his wives, the management and growth of his wealth, and the pressure to maintain a certain reputation so his initiation to the Ozo society will be justified. He'd focused too much on outward appearance to get the approval of society to validate his existence and self-worth rather than doing the inner work for himself and his family. Perception plays a big role in many societies, including Africa. Achebe adeptly uses the characters in this story to show us that what we see is not often true and, in the end, will make us wonder what goes on in other people's lives beyond the public eye, particularly to those who seem so stable yet did something that's seemingly out of the ordinary. Is the madman truly mad? Is Nwibe truly sane? The answers to these questions will leave us to our own conclusions in the end.

In this story, Achebe also gives another take on an interesting African societal structure: the role of the Ozos in African society and the extent of their influence in the lives of the people, like the main character, Nwibe. The Ozo title is the highest and most important spiritual, religious, and social grouping in the Igbo Society of Northern Nigeria (Nweke, 2020). The Ozo title is a status symbol in Igbo land, and before getting admittance into this highly coveted cult-like organization, one must prove their wealth, credibility, uprightness of character, and integrity. This male-exclusive society has heretical and religious origins but later expanded its leadership to include politics, social, and economic aspects of the Igbo community. The person with the Ozo title would gain such prominence and prestige in the community that this title was sought after even by those practicing Christianity. We noticed that in the story, Nwibe's long-standing desire was to be part of the Ozo society, that even after the streak of madness event when he chose to retreat in his shell for shame as a result, he still made an inquiry on how to be part of the illustrious society. This is a difficult feat, especially for someone shamed and marked as mad, but Nwibe did it, knowing that by gaining such a title, "he will be partially restored." Sadly, he was turned down. The existence of the patriarchal Ozo title in the Igbo society gives us an idea how Africans still adhere to a patriarchal authority even in the face of modernity and postcolonial ideals. It permeates their society and family and influences their way of life consciously and unconsciously.

A Manufactured America in The Arrangers of Marriage by Chimamanda Adizie

The USA has been the hub for African postcolonial migration. Today, African immigrants are the fastest-growing population of immigrants in America (Capps et al., 2012). Poverty-induced and the search for education and a better life in the cities lure Africans out of their country (Flahaux & De Haas 2016). This story, however, shows us the dark side of that modern phenomenon. Adichie does a great job of showing us that life in America is not as rosy as we think it is and is actually not the America many Africans have in their mind. Racial prejudice has always been a problem in America, along with the pay gap and employment discrimination. Chinaza represents many Africans whose mental image of idyllic America is shattered upon her arrival. They were not living in a house with a "smooth driveway snaking into cucumber lawns, a hallway with sedate paintings." Their apartment was "up a flight of brooding stairs, frayed carpeting, old, musty, and smelly with a couch as though

dropped there by accident." The rest of the story details Chinaza's struggle as she realizes life in America is a complete mismatch to what she and the people in her hometown have in mind. In fact, there are ways that life in Africa is even better than the kind of life she is living with her husband in the US. They get to eat fresh fruits and vegetables, they can afford fresh meat, branded groceries, and they live their own identity and culture without the struggle to assimilate. Chinaza hits a crossroad in life when she befriends Nia, her neighbor. There, she witnesses how she, Nia, acts so opposite compared to her husband. Her husband is willing to forget their African roots in favor of the opportunities in America. Nia, meanwhile, chooses to forget her Western identity to celebrate the small portion of Africa within her. In the end, the reader is left rooting for Chinaza to follow Nia's lead, but of course, we will never know what course of action Chinaza will take.

The story shows us that once in America, things are not always as picturesque or idyllic as the nation is often portrayed. The struggles of Africans to assimilate themselves into the West and enjoy the opportunity it affords its citizens are often given at the expense of their cultural identities, prejudiced treatment in the community and workplace, and unbalanced opportunities for work. The story presents us with the two sides of the story, the good and the bad, presented in a humanizing way. It blurs right and wrong since we understand why Dave, her husband, has turned his back on his country and culture. We see Chinaza's struggle to make sense of the foreign culture she has found herself in, and we witness Nia's decision to stick like a sore thumb. The supposed land of supposed milk and honey is not entirely accurate.

Survivor's Guilt on My Father, The Englishman, and I by Nurrudin Farah

This is a heartbreaking account of the colonized person dealing with survivor's guilt years after witnessing a fateful event that led to the death and displacement of his people, the Ogadens, in the next decades. In that year 1948, the unnamed narrator, as if recollecting shared that right before his toddler's eyes, his father helped the Englishman negotiate the transfer of their land to the Ethiopians. His father was an accomplice of the English, and he, barely three years old at the time and with a strong preference for his mother rather than his father, shared her feelings of animosity towards the foreigners although he didn't understand such feelings yet. It was not an easy memory to have. He specifically remembered how he felt an aversion towards the Englishman who was beckoning him for an embrace, showing kindness, but he had no choice but to comply in fear of his father, who would not hesitate to punish him, or other members of his family for bending his will but acts the exact opposite - so dutiful and respectful towards the Englishman. Survivor's guilt is a common experience among people in colonized countries, particularly those with a violent or tragic history. Survivors of catastrophic events such as the Japanese tsunami, Beirut explosion, and Rwandan genocide, to mention a few, have all reportedly experienced this (Naru et. al., 2022; Saito, 2021, March 10; El Houssari, 2022, August 26; Schimmel, 2021). This feeling is validated and made more explicit by Africa's ubuntu belief, which prizes community relationships and sharing as a way of life (Metz, 2018, March 22).

In history, the transfer of Ogaden to the Ethiopians led to the death of 10,000 individuals the following decade and the displacement of close to 500,000 residents, and the narrator constantly asks himself if there was something he could've done to prevent such a bloody treaty from happening when he was there to witness the discussion and proposal of it. He asks soul-searching questions such as "What was my role in this ignoble affair?" and wonders, "… if I had resisted being the Englishman's booty, which he received without firing a bullet, would matters have been different? If

I had fussed so as to prevent my father from translating the ignominious words of the Englishman into Somali, would the Ogaden have been dealt a fairer hand?" Of course, it is impossible to find answers to these questions since it's understandable that he can't do anything given the age he was at the time, but he finds difficulty redirecting the blame from himself given the circumstances that happened to his land and his people as a result. He was not alone. Survivor's guilt is emotional distress and negative self-reflection stemming from exposure to death and having survived it (Murray et al., 2021). Often, survivors feel responsible for the death or injury of others even when they did not cause it. Such experiences can prove useful and meaningful in inspecting and re-telling of a country's history. They comprise what Mojares (2022) calls "mental dimensions" of the people's existence where the experiences, time, thoughts, and behavior of certain individuals are taken into consideration over the "crippling fetish of facts and unities." Stories and histories such as this enrich a country's literature and culture. Such existence, because Farrah surely isn't the only person who feels the survivor's guilt in the story of the struggle of Somalia and Africa as a whole, can be a useful tool in the documentation, remembrance, and growth of African literature and the development of its multiculturalism efforts.

Od Wadu in The Green Leaves by Grace Ogot

When it comes to contemporary stories, the goal should not be to look good but rather to see the human being as human (Achebe, 2009), and this story is a great piece that shows us the dark side of Africans. Here, human greed is shown, and the effect of this greed on people. Greed is a universal flaw of mankind, and Africa is no exception. This tale allows individual introspection regarding attitudes and behavior we could change to help usher in a better society - particularly if it had a history of oppression and deprivation, like Africa and many other colonized countries today. Human beings are subject to faults and errors, after all, and it is the work of the writer to observe, document, and highlight these errors most people are blind to and be made aware of.

The story also gives us an idea of the implementation of Od Wadu - the Luo community philosophy on justice based on restoration. Both parties who had participated in the offense will collectively discuss how to deal with the offense and discuss future implications (Mboya, 1967). This at first seemingly clashes with the actions of the Luo people towards the dead thief in the story, but reading the story further, it actually is not. The village chief Olielo explains that while their laws prohibit murder, thieves and adulterers are regarded not as humans but animals and the act should be looked upon not as a killing of a human being, but doing community a favor by ridding it of an evil spirit. This mentality clashes with the judicial philosophies of the white man, aka the British colonizers, who are apparently, the recognizd authorities in the story thus the village chief, employing the spirit of restoration in the Od Wadu philosophy, contrived the whole village to admit to the murder of the murderer so that no single individual will receive punishment. To this, the whole village agrees and a messenger was then dispatch to report the incident to the authorities. Colonization and decolonization events may have diluted this practice because very little has been published about the Od Wadu as a justice system. Nonetheless, this knowledge, through Ogot's The Green Leaves story is a great and enriching addition to the Luo people and overall, Africa's multiculturalist identity.

Mass Trauma in The Ultimate Safari by Nadine Gordimer

Africa is not a stranger to violence. The weapon it used to beat colonization in all its different forms is exactly what the colonizers taught them - violence. Decades after their independence from the colonizers, many African countries still had to learn how to settle their differences using peaceful means. A big factor of the violence and rebellion that plagued the continent, which halted the growth and unification of Africa in the postcolonialism era, is credited to the geographical and ethnocultural animosity sowed by the colonizers (Blaton et al., 2001). In this period in history, Gordimer offers a moving personal perspective from the true casualties of the hegemony-backed war using the first-person narrative through the lens of a child's innocent eyes. She deftly uses the power of local stories in order to send a message of survival, violence, and struggle caused by war and the instigation of it by powerful forces that influence the growth and trajectory of a colonized country. Gordimer's "The Ultimate Safari" also shows us how Africa, despite being officially liberated, is still subject to neocolonialism and how its people are suffering the consequences. In the young understanding of the narrator, we can glimpse how war wreaks havoc on the family dynamics, the psychological struggles, and the malnourishment experienced by the citizens as they flee violent situations. We can also see how the foreigners are clueless about the true events happening in the area despite its proximity since they live in manufactured peace and abundance within Kruger Park. We can trace the reason for the war when the ruling white elites of South Africa destabilized Mozambique and Zimbabwe, countries run by black-led left-wing governments. Safari is often pictured as a romantic African getaway - a chance to see the African wilderness in all its untamed glory. In this story, however, we can see that Safari has taken on a whole different meaning when human beings are treated worse than the animals in Kruger Park. They were gunned down, left unprotected, orphaned, mutilated, raped, starved, and deprived of their shelter and livelihood and the capacity to lead a dignified life. These are harsh conditions, yet the true result of war affecting all Africans, especially the vulnerable elderly, women, and children. They are all victims of the different forms of oppression and repression by colonial and neocolonial efforts of the hegemony to continue their capitalist and commercialist goals.

Another lasting and disastrous effects of these forms of violence is mass trauma of the affected citizens. Mass trauma caused by violent events like war is noted to have deleterious and generational effects on affected individuals, families, and communities. It can cause PTSD, anxiety, depression, and problems coping with everyday life (Musisi, 2004). This is not to mention the physical and mental effects of war-caused trauma on individuals and families. In the story, the kid narrator not only lost her parents and grandfather in the hegemony-backed war, but it also had adverse effects towards her younger brother who is not growing but with a swollen head, who are not speaking and is only following her grandmother wherever she goes, and also her older brother with blank stares. It has also contributed to the apparent hopelessness of the grandmother, who thinks they have nothing to go back to in their original place because of what they had been through. Notably, the African government's response to address its citizen's trauma is minimal if not inexistent (Gumede, 2021, March 3). This can be dangerous since mass trauma left unchecked can instill fear, resentment, and anger towards the people, which can be the breeding ground for psychopathic, narcissistic, and mean-spirited leaders of the nation that drag Africa backward instead of push it forward

Conclusion

Achieving a harmonious and thriving society where people are free and safe to express themselves regardless of their identity or culture is the collective dream of the majority of people. This is the backbone of the United Nations Declaration of Human Rights. Nationalism failed at this, so the responsibility is now given to multiculturalism to help Africa move towards this ideal society with its favorable treatment of minorities and ethnic groups. There is still an enormous task ahead, and encouraging narratives and stories sharing different perspectives on a particular historical event and culture provides Africa a sure footing in the journey towards sharing authentic African experiences and contributes new perspectives on the history, culture, and issues that have affected them in the past, present, and future. African multicultural narratives also allow Africans to fight the cultural amnesia brought by colonialism in the different regions (Mojares, 2022). Multicultural literature serves as a way to remember our distinct cultures and identities many had forgotten, bring them all into mainstream remembrance, and cement African identity in the process. Aside from that, these types of literature can also double as a credible data-collecting text for historians and archaeologists. They provide much-needed clues to salient culture and practices past and present that, at times, may reinforce our current understanding of these practices or become credible clues strong enough to dispel the persistent fog of assumptions that have littered documentaries and reports about African culture done so due to lack of evidence and scant sources of information. This has become a perennial problem, and generations have been affected by the grossly inaccurate data about Africa and its people. The geographical and political bias in favor of the capital and the modern elite has also resulted in the country regressing not only economically but also in national memory. It has prevented us from knowing and enjoying the advantages of living in a continent of many (Mojares, 2002). By its nature, multicultural literature doesn't accurately represent African reality as a continent. It is not hard data to analyze. Rather, it focuses on the emotional aspects of living: the struggles, the celebrations, the inner conflict, the social destabilizations, and their perspective and interpretation of these events. Due to its regional, fragmented, and mutable nature, it reflects the dominant and changing ideology of a particular community and the trend in their belief and practices, which allows Africa to share multidimensional viewpoints with regard to its image, corrects erroneous representations that have so permeated the minds of millions of in the past centuries and show the world what Africa is truly about. These possibilities will greatly augment Africa's growing collection of multicultural literature for the consumption of the reading public and nurture the new generation of writers in fiction and non-fiction. The allure of these novel stories, many of which African writers and related scholars haven't plunged into the depth with, is always a welcome addition to the ever-growing collection of African literature with the potential to not only stir memories of the collective past but also provide a guide and viewpoint in the trajectory of African literary works in the future.

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Trust, Reconciliation and Social Identity : Exploring the Protagonist's Journey Towards Coexistence in Diverse Societies in short story 'Aku akan pulang ke Wamena'

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Abstract

Building trust in diverse societies is a challenge. In the context of islands and archipelagos, building trust in diverse island societies becomes a unique and pressing challenge. Understanding and respecting existing diversity, while fostering trust and relationships, is crucial. This process of rebuilding trust and achieving reconciliation within islands with diverse societies and communities is complex and time-consuming. Drawing insights from Social Identity Theory, originally formulated by Henri Tajfel and John Turner,in the 1970s, elucidates how individuals' sense of identity and belonging to specific groups can shape their attitudes, behaviors, and interactions with other groups. Intergroup conflicts and distrust often emerge from the presence of distinct social identities and the perception of differences lead to "us vs them" mentality. This article explores the transformative journey of the protagonist in Friska Sibarani short story, "Aku akan pulang ke Wamena." Through the lens of Critical Island Studies, it examines the protagonist's awakening to the significance of trust and coexistence in the aftermath of a deeply etched childhood incident known as "Peristiwa Wamena Berdarah." By considering how distinct social identities and perceived differences between island communities can fuel intergroup conflicts and a lack of trust, this article delves into the detrimental effects on islands with diverse societies. It highlights the protagonist's evolving understanding of trust and coexistence as a means to bridge the divide between conflicting island communities. Ultimately, this newfound understanding promotes the recognition of shared humanity, empathy, and the dismantling of stereotypes within diverse island societies.

Keywords: Diverse Societies, Reconciliation, Trust, Social Identity.

Introduction

Diverse island societies can be found throughout the world, characterized by their unique geographical location and limited land area. In today's rapidly changing world, the challenges of rebuilding trust and fostering reconciliation remain crucial in diverse societies. Trust, reconciliation, and social identity are the main factors in fostering coexistence among individuals from different backgrounds and cultures.

Tajfel and Turner's Social Identity Theory explains how people develop their identity through interactions with society. They proposed that an individual's identity or sense of themselves is influenced both through interpersonal relationships and intergroup interaction. The short story "Aku akan pulang ke Wamena" By Friska Sibarani portrays the protagonist's emotional journey that allows us to understand and see through for an exploration of these themes. Reconciliation, as both a process and an outcome, involves the establishment of trust between groups that had been ruined after an incident of Wamena Berdarah in 2000. Reconciliation is a process that involves adversarial groups trusting each other, establishing secure social identities, and creating an equality-based environment.

As the protagonist grew up in diverse societies, where her parents were migrants who migrated to Wamena, she was taught by her parents to not judge her friends based on their appearance and wherever they come from. After an incident of "Wamena Berdarah" where she lost both of her parents, she confronts her painful past in her early childhood that made her not want to go back to Wamena but fate said otherwise, she was assigned to become a teacher in this small town. She later learned not to misjudge others based on her prejudice and decided to reconcile her past and go back to Wamena, the place where she was born.

Building trust is a challenging process in society. In Drammeh Fatou (2020) research discusses the challenge of trust in Nigeria, specifically highlighting how corruption acts as a pervasive force eroding trust in public institutions and undermining citizens' confidence in the government. The trust deficit has wide-reaching effects, affecting social cohesion, governance, and Nigeria's overall development. This highlights the urgent imperative to address these challenges and rebuild trust as a crucial step towards a more inclusive and prosperous Nigerian society. Fostering trust starts from the desire of individuals and social groups to reconcile starting with themselves then spread to all aspects of life around them. In Casas-Casas, et al. (2020) complements this by highlighting the significance of trust in transitions from conflict to peace. Trust in institutions and individuals' willingness to reconcile are intertwined, emphasizing the importance of establishing inclusiveness and accountability .

The relationship between building trust is also inseparable with national identity. The role of national identity in shaping trust among individuals and groups in society. In Wamsler Steffen (2023) research takes a broader perspective by exploring the relationship between conceptions of nationhood and social trust. It reveals how national identity can influence trust among individuals and groups in society, challenging simplified notions of trust and highlighting its complexity. Overall, it seeks to contribute to existing literature by providing a comprehensive understanding of the relationship between national identity and social trust. Lindstam, Mader, and Harald's 2021 studies, argued individuals who hold mixed conceptions of national identity may have more malleable attitudes towards immigration, compared to those with ideal-type conceptions. It reveals that conflicting notions of national identity can lead to ambivalence and changing opinions on critical issues like immigration and refugee protection. This illustrates how trust can be influenced by diverse conceptions of nationhood and how public discourse and elite manipulation can shape public opinion.

Understanding the relationship between social identity and trust continues to be a fundamental factor in shaping the course of societies and their reactions to diverse challenges. Through the short story the protagonist journey represents a reflection of social identity theory,

proposed by Henri Tajfel and John Turner, and explores how individuals categorize themselves and others into social groups, leading to an "us vs. them" mentality and potentially fueling conflicts between different groups, especially after the incident. Building trust and fostering reconciliation in diverse societies directly addresses the challenges posed by the "us vs. them" mentality. When people from different backgrounds develop trust and work towards common goals, they begin to see beyond the divisions of "us" and "them," leading to a more inclusive and harmonious coexistence. By looking at the protagonist's journey towards coexistence in diverse societies, this study will use the short story "Aku akan pulang ke Wamena" by Friska Sibarani to see how the protagonist's journey offers insights into fostering trust and understanding within diverse societies.

Methodology

This research uses the theory of Social Identity proposed by Henry Tajfel and John Turner in 1971. The theory refers to the way people's self-concept or sense of belonging is based on their membership in social groups. It addressed the way social identity shapes our trust and action by providing us with a sense of belonging to a particular group that guides us to three stages of a mental process of social identity to evaluating a group of people as in-group and out-group, which is taking place in a particular order of Categorization, Identification, and Comparison. These three stages in this paper are used to see how trust building and reconciliation have something to do with social identity, shown by the protagonist's journey towards coexistence in diverse societies. The data collection process takes on short stories from a collection of short stories from the Dalang Publishing Website. The data analysis process involves a two-step approach. First, close reading of each short story and journal entry to identify recurring themes, character traits, and narrative patterns. This literary analysis explores the themes and character development in short stories. This allows us to see the nuances of narrative and character perspectives, providing insights into the human experiences portrayed in the texts.

Results and Discussion

1. Protagonist Journey Towards Coexistence in Diverse Society

The short story "Aku akan pulang ke Wamena" invites readers to see the importance of fostering trust towards coexistence in a diverse society. Growing trust in a diverse society is certainly not an easy thing, but it can be done if every individual is aware of the differences that exist and willing to live by accepting the differences that surround us. At the beginning of the story, the protagonist is aware of her different tribes from her parents.

"Ayahku adalah seorang perantau yang berasal dari Jawa dan ibuku berasal dari Sumatera,"

English Translation:
"My father was a migrant from Java, and my mother came from Sumatra."

The diversity of this family not only shapes their understanding of individual identity but also highlights the connectedness of different backgrounds in one unit. Not only was she born into a diverse family, but she was also born and raised in the middle of a small town with a diverse population from various tribes in Indonesia. which also made him understand that he was a

newcomer in this small town, where his mother worked in the city administration and his father was an entrepreneur.

"Kota kecil tersebut memiliki penduduk yang beragam dari berbagai daerah. Aku sendiri memiliki teman bermain yang berasal dari Padang, Madura, Sunda, Toraja dan Wamena."

English Translation:
"The small town had a diverse population that came from various regions. I had playmates from Padang, Madura, Sunda, Toraja, and Wamena."

In the three stages proposed by Tafjel and Turner, there are three stages to evaluating ingroup and outgroup. In this short story, the three stages of social identity appear out of sequence starting from Categorization, Comparison, and Identification. The first one is categorization, categorization is closely related to an observation to understand and identify a group of people around us. in a very similar way, to how we see others. The protagonist has shown what categories she belongs to from the protagonist's interaction and growth in an environment with diverse communities. Since childhood, the protagonist has been aware of the diversity that surrounds her. Through the advice of his parents, she also understood the importance of respecting diversity.

"Orang tuaku selalu berpesan padaku untuk tidak membeda-bedakan teman-temanku dari manapun mereka berasal."

English Translation:
"My parents taught me to not discriminate against my friends regardless of where they came from"

This advice from her parents later served as a road map for her life journey , helping her to comprehend the diverse society around her.

1.1 Traumatic Events

In diverse societies, sometimes people fail to understand each other. This misunderstanding can lead to disputes which are certainly unavoidable as a risk of living in a diverse society. The Wamena Incident on October 6, 2000, portrayed an intergroup conflict within diverse societies. The incident occurred as a result of the forced removal of the Morning Star flag by TNI and Polri ((Indonesian Military) as an act by the Indonesian government against the independence movement voiced by Indigenous Papuan. The government asked the public to remove the Morning Star flags flying at several points in Wamena City, while society rejected and fought.

The resulted in the incident at least 30 people being killed and 40 others seriously injured

"Peristiwa itu terjadi akibat peristiwa penurunan paksa Bendera Bintang Kejora oleh TNI dan Polri sebagai tindakan pemerintah Indonesia terhadap gerakan kemerdekaan yang disuarakan oleh penduduk asli Papua. Saat itu aku baru berusia empat tahun."

English Translation:

"The incident began when the TNI (the Indonesian military) and Polri (the Indonesian National Police) forcibly removed the Bintang Kejora (Morning Star) flag of the native Papuans, as a government measure to repress the Papuans' independence movement."

The conflict between the Local Dani People as Indigenous Papuan and Indonesian Military forces triggers a division between diverse societies. The injuries of the conflict are no longer known, but it affected everyone in the city, affecting both indigenous people and foreigners. This division finds expression in the vivid depiction of the protagonist's family escape and their being separated. Furthermore, the portrayal of ongoing violence and the sense of perpetual conflict illustrates the deep-seated division that arises in diverse societies caused by this incident. The traumatic event of the Wamena incident portrays the stage of comparison. in these stages of the mental process, individuals appear as a manifestation of the us vs. them mentality. In this stage, people intend to categorize themselves as a part of one group and tend to compare that group to other groups around them.

In this story, the us vs. them mentality appears when the Indonesian military and Indigenous Papuan identify their group as rivals and kill each other.

"Sementara, kerusuhan terus terjadi. Pembantaian terjadi di mana-mana. Anggota Polri dan masyarakat asli Wamena saling membunuh. Seolah-olah tak akan ada lagi damai di antara mereka."

English Translation:
"People screamed in fear and ran to save themselves. Many became separated from their families; many witnessed family members being decapitated before getting killed themselves. Children cried, desperately looking for their mothers. The sound of crying everywhere was heartbreaking*."*

The ongoing violence without any peace between the two sides and the tendency to compare and see other groups as rivals caused the protagonist, who was still 4 years old, to be separated from his parents.

1.2 New Beginnings

After the traumatic events, the protagonist had to leave the city to live with her "budhe" In Jakarta Budhe is a call for an aunt in Javanese, back to her origin, where she came from away from the conflict. The new beginning of the protagonist's life alone separated from her parents under the care of her guardian shows the stage of identification. In this stage, the individual adopts the identity of the group we categorize ourselves as belonging to. It gives individuals a sense of belonging. As the protagonist grew up, the emotional significance of her identification with a group was tied to group membership. that made her struggle with trauma in her past which made her not want to return to Wamena, it shows she feels safe in the same group. However, things turned upside down when the protagonist became a teacher and she was assigned to Wamena, regarding her placement letter.

"Dengan perlahan kubaca lagi daerah penugasanku: Wamena, Kabupaten Jayawijaya. Hatiku mulai merasakan perih. Kupejamkam mataku kuat-kuat. Ingin rasanya aku berteriak hingga langit pecah, "Mengapa semesta membalikkan keadaan semaunya?"

English Translation:
"I slowly reread my job assignment post: Wamena, Jayawijaya Regency. I began to feel the pain. I closed my eyes tightly. I wanted to scream loud enough to penetrate the sky. "Why does the universe turn things around at will?"

The traumatic experience contributes to her identification with certain categorizations. Her parents' teaching acknowledges her not to judge others by appearance and shows a categorization of people beyond the surface level. This depicts how a sense of belonging and a wider knowledge rather than strict categorization shape the protagonist's identity.

"Ibuku juga selalu mengajariku untuk tidak membedakan orang lain hanya berdasar atas tampilan ragawinya"

English Translation:
"I also remembered how my mother taught me not to differentiate others based solely on their physical appearance."

Advice from her mother illustrates that physical distance offers a space for emotional healing and introspection, which become crucial aspects of the protagonist's journey toward reconciliation. It helps to shift the protagonist's perspective and understand what is the root of the problem of the incident that occurred which leads to seeing the bitter incident from a different side

1.3 A Shift in Perspective

The protagonist starts to question her own biases and judgments, realizing that the conflict was not about inherent differences but rather a clash of trust and misunderstandings. She acknowledges the importance of trust, empathy, and the need to overcome suspicions between diverse societies.

"Satu kesalahanku yang aku sadari saat ini adalah seharusnya aku tidak boleh menilai buruk sebuah kelompok masyarakat hanya berdasarkan sudut pandangku saja. Apa yang kualami pada masa kecilku seharusnya tidak membuatku membangun benteng perbedaan. Segala hal yang terjadi pada kedua orang tuaku tidak sepenuhnya kesalahan sebuah kelompok masyarakat."

English Translation:
But I now realized my mistake. I had misjudged a group of people based solely on my own prejudices. What I had experienced in my childhood shouldn't cause me to discriminate now. Everything that happened to my parents and me was not entirely the fault of one segment of society. My parents and I, like everyone else, were victims of the anger and differences that were reflected at that time.

The protagonist's longing to see from a different perspective and understand the conflict underscores a crucial aspect of rebuilding trust in diverse societies. This act underscores the protagonist's growth in self-awareness. This growth is a critical step towards dismantling preconceived notions that hinder the fostering trust process later in diverse societies.

1.4 Decision to Return

After reflecting on her memories and seeking inner peace, the protagonist decides to confront her past and return to Wamena. She recognizes the significance of becoming a teacher in the place where she was born, aiming to contribute positively to the healing process and fostering understanding among the people.

"Satu kesalahanku yang aku sadari saat ini adalah seharusnya aku tidak boleh menilai buruk sebuah kelompok masyarakat hanya berdasarkan sudut pandangku saja. Apa yang kualami pada masa kecilku seharusnya tidak membuatku membangun benteng perbedaan. Segala hal yang terjadi pada kedua orang tuaku tidak sepenuhnya kesalahan sebuah kelompok masyarakat"

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"But I now realized my mistake. I had misjudged a group of people based solely on my own prejudices. What I had experienced in my childhood shouldn't cause me to discriminate now. Everything that happened to my parents and me was not entirely the fault of one segment of society. My parents and I, like everyone else, were victims of the anger and differences that were reflected at that time."

To reconcile with her past and understand a significant incident. The protagonist wants to go back to Wamena. She seeks to show that discrepancies across distinct societies are not caused by different points of view, social backgrounds, or different cultures, but because of a lack of Trust. This distrust occurs when a group of people feels they are victims of injustice, even though what happens is the result of distrust that arises between this group of people.

"Luka dari peristiwa ini membuat aku mengerti persoalan itu bukan soal perbedaan, bukan soal pandangan. Bukan persoalan kebudayaan tapi ini adalah sebuah kepercayaan. Kepercayaan antara dua pihak yang sama-sama merasa sebagai korban. Korban kekerasan, korban ketidakadilan terkait perbedaan terhadap kelompok masyarakat. Keduanya merasa terancam dengan kehadiran satu sama lain."

English Translation : "The wound from this event makes me understand that the actual problem was not caused by differences. It was not about different perspectives. It was not about cultural differences. It was about trust. There was no trust between the two parties, who both saw themselves as victims: victims of violence and victims of injustice related to differences between communities. Both entities felt threatened by the presence of the others"

One of the most important aspects of fostering trust in different societies is highlighted by the protagonist's perspective change from biases and judgments to a sophisticated knowledge of the conflict. The complexity of a lack of trust in the face of different perspectives is highlighted by the realization that the dispute was not just a result of fundamental differences but also a clash of views and misunderstandings. The recognition that the conflict was not solely about inherent differences but rather a clash of trust speaks to the complexity of trust erosion in the face of diverse perspectives. This realization reflects the importance of empathy and the need to overcome suspicions, as they are integral to the process of rebuilding trust. underscores the protagonist's growth in self-awareness. This growth is a critical step towards dismantling preconceived notions that hinder the trust-building process.

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1.5 Resolution and Growth

The end of the story concludes with the protagonist signing her teaching contract, symbolizing her commitment to building trust in her decision to go back to Wamena. later she wrote a note of her reflection on the incident.

"Kita bukan dibentengi sebuah perbedaan karena pada hakikatnya kita tak pernah berbeda. Tetapi sebuah pembatas terbesar di antara kita adalah kecurigaan pada satu sama lain. Inilah yang menjadi penghalang agar kita dapat hidup berdampingan dalam damai."

English Translation:
"We are not fortified by differences because, in essence, we are never different. The biggest barrier between us is our suspicion of each other. This is the element that prevents us from living peacefully side by side."

The deep realization that the protagonist had reached. The mention of suspicion as the greatest obstacle to coexistence underscores the role of trust in bridging differences and facilitating reconciliation. it also touches on the importance of trust and the role it plays in fostering harmonious relations between different groups. The protagonist's growth is evident as they embrace the challenges ahead with a renewed sense of purpose and hope for a more harmonious future in Wamena. The realization the protagonist has achieved. The mention of suspicion as the greatest barrier to coexistence underscores the role of trust in bridging differences and facilitating reconciliation. it also touches on the importance of trust and its role in fostering harmonious relationships between diverse groups.

"Aku teringat perkataan Budhe yang pernah berkata padaku, "Menjadi guru adalah pekerjaan yang mulia!"

English Translation:
"I remembered Budhe once said to me, "Teaching is a noble profession.""

The protagonist's commitment to return to Wamena as a teacher is portrayed as she wants to confront her past and the conflicting emotions associated with it. This personal growth becomes a conduit for embracing the challenges that await. reflecting a transformation from a place of reluctance to one of determination. This transformation allows the protagonist to not only reconcile with her past but also reconcile her future with a diverse society in the town of Wamena.

"Menurutku pekerjaan yang mulia seharusnya dilakukan secara tulus. Dan kini aku bertekad untuk siap berdamai dengan kenangan pahitku di masa kecil. Aku semakin mantap pada keputusanku."

English Translation:
"In my opinion, noble work should be done sincerely. Determined and ready to make peace with my bitter childhood memories, I was convinced I had made the best decision"

Conclusion

The short story "Aku akan pulang ke Wamena" shows the journey of the protagonist's evolution towards coexistence in a diverse society. It emphasizes the importance of fostering trust and understanding in such a society. The story unfolds in stages, highlighting the protagonist's awareness of diversity from childhood, traumatic events that lead to separation and division, a new beginning where the protagonist identifies with her roots, a shift in perspective from biases to empathy, and ultimately a resolution to return and contribute positively. Weaves together the themes of trust, reconciliation, and social identity, drawing insightful connections to the principles of social identity theory.

Through the protagonist's experiences, the story illustrates how trust is a fundamental element in bridging differences and resolving conflicts within diverse communities. It also emphasizes the role of empathy and self-awareness in dismantling preconceived notions and fostering harmonious relations. The protagonist's decision to become a teacher in Wamena symbolizes her commitment to building trust and coexisting with her past and the diverse society she is a part of. Ultimately, "Aku akan pulang ke Wamena" invites readers to reflect on the significance of trust, empathy, and self-awareness in the journey towards coexistence in a diverse and complex world, where understanding and reconciliation can lead to a more harmonious future.

Furthermore, the author encourages us all to learn from the problems around us, rethink the past, present and future, and rewrite our narratives from a different perspective. By doing this, we can strive for a more inclusive and harmonious world, where diversity is celebrated, and unity thrives.

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Of Golden Ships and Divine Mediators:
Folklore in Small Bisayan Island Communities

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Abstract

Small island communities across the Visayas region of the Philippines are sites of convergence, engagement, and tension among people and entities of different origins and backgrounds. I examine the content of folk narratives gathered through linguistic fieldwork in two such communities: (i) the Municipality of Romblon, on the island of Romblon, Province of Romblon (from 28 April-2 May, 2014) and (ii) the Municipality of Poro, on the island of Poro, in Camotes, Province of Cebu (from 8 March-30 April, 2022) and sketch out the ways in which high relative insularity (Baldacchino, 2006; Nash, et al., 2020) may have influenced these accounts. One account is a tale involving a golden ship which allegedly abducts children during Holy Week in Romblon, Romblon (Santiago, 2019). Another tale involves the intermediary named Panganoron who is said to have settled a dispute between the two tribes Tag-Anito *and* Tag-Maktang *in Poro Island (Costas, 1997; Santiago, 2022). Further, I seek to demonstrate that the specific experiences associated with island life in the Central Philippines are encoded in these two selected folk narratives. The distinctiveness of Southeast Asian island experiences (Andaya, 2006) may also be gleaned from comparing the above case studies with narratives from other sites which have a similar character, such as the island of Jandayan, Bohol where entities called* agta *inhabit the mangrove forests (Guieb, 2017) and the island of Cuyo, in Palawan where a place called* napuro *in the local language is said to be inhabited by similar supernatural entities (Lee, 2021, 2022).*

Keywords: *island studies, folklore, Visayan communities*

Introduction: High Relative Insularity in the Central Philippines

This study takes as its starting point Godfrey Baldacchino's (2006) discussion and identification of islands as unique sites of study for various fields of inquiry such as zoogeography, geography, anthropology, among others; hence the category of 'island studies' described as "an inter-, or even trans-, disciplinary focus of critical inquiry and scholarship" (p. 9). He adds, in another publication, "Islandness is an intervening variable that does not determine, but contours and conditions physical and social events in distinct, and distinctly relevant, ways" (Baldacchino, 2004, p. 278)

In the field of linguistics, a recent article by Joshua Nash, et al. has drawn attention to the possible ways islands contour and condition communities inhabiting them and, subsequently, the

development of their respective languages. "We believe languages and cultures born and existing in such situations [island community situations] warrant the use of the term **relative insularity**. Some islands are smaller, more 'islandy', and island-like than others. [emphasis added]" (2020, p. 3).

My specific research question is: How has high relative insularity influenced some of the folk narratives of small Bisayan island communities? To contextualize, the Philippine archipelago is traditionally and conveniently divided into three main zones: the large northern island of Luzon (with numerous satellite islands of varying sizes to the north and south), the central geographic region of the Visayas, "a region of islands of coastlines...a region penetrated with waterways everywhere" (Smith, 1924 cited in Cleope, 2023, p. 1), and the large southern island of Mindanao with its own satellite island networks. The island communities I will discuss in this paper belong to the central region of the Visayas[1], with one located in the island of Palawan facing the West Philippine Sea.

The broader research concern I wish to engage is: How do we incorporate "islandic thinking"/nissology (Campomanes, 2023) or critical island inquiry (Reyes, 2023) into the description of Philippine languages? Forays have also been made by Aldrin P. Lee (2022) in his articulation of "island linguistics", particularly anchored on the experiences of various small island communities in the Philippines.

Methodology

My central professional interest is the analysis and description of the grammars of Philippine languages. To study their grammatical structures, I have conducted fieldwork which involves the gathering of speech data; recording and transcribing translations of wordlists from Filipino, the national language of the Philippines, to their local languages. Substantial lengths of continuous speech are also recorded and transcribed in these kinds of research projects.

This fieldwork has resulted in various data "by-products", myths and legends of the language communities which may not be directly related to linguistic analysis, but point toward interesting correlations between island environments and community lifeways.

Case Study #1: The Golden Ship of Romblon, Romblon, Romblon

The first case study is from the Municipality of Romblon on the island of Romblon, in the Province of Romblon. It is part of Region IV-B (MIMAROPA) encompassing the island provinces to the south of the larger island of Luzon, Philippines.

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[1] A note on spelling: In the title and throughout the paper, I use the variant starting with <B> whenever I refer to the communities and the languages to echo the landmark work by linguist R. David Zorc *The Bisayan Dialects of the Philippines: Subgrouping and Reconstruction* (1977), an indispensable resource on the grammatical structures, genetic relations, and origin of the Bisayan speech varieties. Most language users would pronounce the word with an actual [b] anyway, instead of with a [v] in reference to the Hispanized spelling.

Figure 1. Map of the Municipality of Romblon (URMF., n.d.)

The main language spoken in this municipality is Ini/Romblomanon which is closely related to other Bisayan languages such as Ilonggo/Hiligaynon and Waray.

I conducted fieldwork in this municipality from 28 April to 2 May 2014 as part of the requirements for the class Linguistics 125 - *Field Methods in Linguistics* in my undergraduate years. Our language consultants shared with us (myself along with my classmates) the tale of a golden ship that abducts children, particularly during Holy Week (Santiago, 2019). Young children are cautioned to avoid playing outside or doing their usual activities of hanging out with friends during Holy Week for fear of being taken by this golden ship.

Notably, anthropologist Alicia P. Magos documented similar tales of *Barko nga Bulawan* [Golden Boat] from provinces further south, in Aklan, Iloilo, Antique, and Capiz all located on Panay Island (Magos, 1996).

Figure 2. Map of Panay Island (Visions for Missions, Philippines, n.d.)

Magos narrated 14 case studies–alleged sightings–of different kinds of golden boats in different coastal towns and settlements in these provinces. The common features of the Panay case studies are:

● THE GOLD BOATS COMES FROM ANOTHER REALM. Magos traces this aspect of the folk narratives from "Filipino animistic tradition" (p. 275). Abductees in Panay are typically invited onboard the ship by an *engkanto*–a mythical environmental spirit–and taken to their realm. Other iterations of the story tell that the gold boat follows the coastal Panay rivers up to Mount Madja-as, the highest peak on the island. Madja-as is also regarded as the "home of the dead" (Ibid.). The Romblon version, at least the one I recorded from my fieldwork, does not specify this feature of a supernatural being onboard the golden ship.

● THE BOAT'S DESIGN DEPENDS ON THE ROUTE. Towns and communities with historically strong Spanish influence report gold boats that resemble Spanish galleons. The gold boat resembles modern-day commercial and passenger seacraft in the communities that have ports with a constant influx of vessels from other provinces of the Visayas. The Romblon version also does not specify any design features for the ship.

● THE BOAT'S ROUTE FOLLOWS ESTABLISHED MIGRATION PATHS. As mentioned in the previous paragraph, several communities of Panay receive a steady stream of people from other provinces such as Masbate, Cebu, and Leyte. These have resulted in settlements and new communities largely composed of fishers and fish merchants.

This high level of maritime interaction among communities in the Northern Visayas were identified as a factor in the formation of an "axis relationship" in the area (Zorc & Almarines, 2021):

"Briefly stated, [an axis relationship] consists of any UNIQUE [linguistic] form not found anywhere else (therefore an innovation) which spread across two or more well-established subgroups. Similar or potentially related terms include SPRACHBUND, NETWORK, or LINKAGE)...Each of these replacements represents "leakage" [in the terminology of Blust (2019) for loans that cross genetic boundaries] from one well-established subgroup into other neighboring languages **where significant trade or social networks existed.** [emphasis added]" (p. 2-3)

So not only can we find historical, ethnographic, and linguistic indications of the intense and sustained interaction among these communities, we can also perhaps add the narrative of the golden ship to this body of evidence.

Case Study #2: Panganoron of Poro, Camotes, Cebu

The next case study is from the Municipality of Poro, on the island of Poro in the middle of the Camotes Islands, under the Province of Cebu. It is part of Region VII (Central Visayas).

Figure 3. Map of the Camotes Islands (Borla, 2017)

The language spoken in the municipality is called Porohanon. It shares many similarities with

not only Cebuano but also Masbatenyo, Hiligaynon, and Waray. I did fieldwork in the municipality from March-April 2022 to gather the same types of data in Ini/Romblomanon as mentioned above.

The tale in this case study involves Panganoron[2], a mythical figure that served as intermediary between two warring tribes[3]: the tribe of Tag-Anito and the tribe of Tag-Maktang. Panganoron met the leaders of the two tribes and said that they must put an end to the longstanding conflict. The meeting point of the two tribes—determined by Panganoron—is said to be the present-day site of the municipal center of Poro (Costas, 1997; Santiago, 2022).

This folk narrative offers an interesting correlation to the linguistic provenance of Porohanon; parts of its grammatical structure bear resemblance to multiple Bisayan languages: Cebuano to the west, Hiligaynon to the further west, and Waray to the east. Poro has likely been the site of contact between at least two groups (=tribes?) that, presumably, spoke different Bisayan languages.

Secondhand Case Studies

I will now discuss similar cases of high relative insularity influencing folk narratives in the Central Philippine island network. According to Frederick L. Wernstedt & J. E. Spencer, the Central Philippine zone includes Palawan, Mindoro, Marinduque, Masbate, Romblon, and the Visayan Islands (1967).

In both these secondhand case studies, islands once again serve as meeting points not just of fellow human beings from different communities, but also of allegedly supernatural, more-than-human entities.

The Agta *of Jandayan Island, Bohol*

In Eulalio Guieb III's essay *Mga Agta sa Pagatpat: Isang Eko-Antropolohikong Pagtatala* [The Mangrove *Agta*: An Eco-Anthropological Note] (2017), he noted how the people of the small island of Jandayan, in the Province of Bohol speak of the *agta* who inhabit the dark corners of the mangrove forests:

"Ayon sa mga taga-isla, mabalahibo ang katawan ng agta, matangkad, maitim, malaki ang katawan, balbasin ang mukha. Pero wala ni isa man sa maraming taga-isla na nakausap ko ang nakakita na ng agta." (Guieb, 2017, p. 133).

[According to the islanders, the *agta*'s body is covered in hair, it is dark-skinned, tall in stature and muscular in build, with a bearded face. But not one of the island folk I spoke to have really seen one for themselves.]

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[2] In many Bisayan and Central Philippine languages, the word *panganod* also means 'cloud'.

[3] The term "tribe" is consistently used in retellings of this folktale, even if the preferred term nowadays would be "ethnolinguistic group" or "cultural community".

Guieb was able to capture in writing the attitudes, beliefs, and taboos surrounding the *agta* of Jandayan Island. People do not wish to disturb or offend them when the need arises to pass through their established territories:

"'Tabi-tabi po,' magalang kong pagsigaw, pahiwatig ng pagbibigay-babala sa mga agtang nananahan sa pagatpat[4]… Paghingi rin iyon ng pahintulot sa mga agta sa pansamantala naming pag-abala sa kanilang tahanan. Paghingi rin iyon ng paumanhin sa biglaan naming pagpasok sa kanilang teritoryo. Pagpapahiwatig iyon na wala kaming masamang balak sa kanilang teritoryo." (Ibid.)

[*Tabi-tabi po*, I yelled respectfully, signifying my presence to the *agta* living in the *pagatpat…* That was also to ask permission from the *agta* for our temporary disturbance of their abode. That was also to apologize to them for our sudden intrusion into their territory. That was to signify that we did not have any ill intentions in their territory.]

The name of this being is not an isolated innovation existing only in this community. The word *agta*–common across the Central Philippines–and its analogues *ayta* in Central Luzon, *atta/arta/alta* in Northern Luzon commonly refer to the short, dark-skinned, curly/kinky-haired populations descended from the original inhabitants of the islands before the arrival of the Austronesian-speaking peoples from Taiwan.

The Napuro *of Cuyo, Palawan*

In Aldrin P. Lee's article *Napuro*, the special place called *napuro* in his home island of Cuyo, Palawan "is characterised by big old trees in the middle area, outlined with huge rocks, creating a territory of its own—an island within an island" (Lee, 2021). In Cuyonon, the Bisayan language spoken natively on the island, *napuro* literally means 'became an island'.

Not unlike the mangrove forests of Jandayan, the napuro is also spoken of as "the realm of the unknown", where voices from within can mimic your own or of a companion's. It is also said to be inhabited by dangerous creatures both natural and supernatural. Thus, if not entered with caution, a traveler may get lost and never find their way out (Ibid.).

Some Conclusions and Future Trajectories

I began this paper with Baldacchino's (2006) discourse on island studies and what makes islands unique sites for observing and analyzing various phenomena. Nash, et al., (2020) linked this discussion to the study of languages spoken in such communities, using the term "relative insularity". Islandness varies in terms of size, scale, and context.

I showed how high relative insularity in the communities of Romblon, Poro, Jandayan, and Cuyo have probably influenced some of the folk narratives cultivated by these communities. Common to all these islands is that they serve as sites of convergence, engagement, and tension among people and entities of different origins and backgrounds.

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[4] *Pagatpat*, known scientifically as *Sonneratia alba* or *Sonneratia caseolaris*.

I forward the recommendation of contextualizing the description of the languages of smaller island and coastal communities by accounting for distinctive islandic experiences and pursuing islandic thinking, within the broader context of Southeast Asia (Andaya, 2006).

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Trees' Myth in Middle-Grade Novels:
Comparative Literature towards *Garuda Gaganeswara Teka-Teki Jalan Lurus Melingkar* and *Artemis Fowl*

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Abstract

This article explores the concept of myths as representations of the unconscious archetypal or human minds' instinctual structures, as proposed by Carl Jung. Despite the diversity of world myths, they share similarities because of the similarity of the human mind. The article focuses on the discussion of myths about trees in two contemporary middle-grade novels - Nilandari's Garuda Gaganeswara: Teka-teki Jalan Lurus Melingkar, *which tells an Indonesian myth called masangin, and Colfer's Artemis Fowl, which revolves around an Irish myth about fairy trees. This qualitative research employs a close reading technique to collect data, which is then classified into two categories - identical and different elements between the two novels. The researchers analyze the data using Jungian thoughts about myth. The result shows that Nilandari and Colfer modify widely known mythology and give them new meanings. In* Garuda Gaganeswara: Teka-teki Jalan Lurus Melingkar, *trees serve as borders to the other world, while in Artemis Fowl, trees serve as a magical power source. Both novels demonstrate the existence of other worlds and their relation with the human world, as well as the geopolitical relationship between humans and other beings. In* Garuda Gaganeswara: Teka-teki Jalan Lurus Melingkar, *the relation is demonstrated as the human characters enter the Cakrawala Kingdom and vice versa, while in Artemis Fowl, the fairies enter the human world. The analysis shows that the power relation between humans and other beings is equal in both novels, despite the supernatural power and advanced technology.*

Keywords*: trees; myth; novel; middle-grade*

Introduction

Studies have shown that young children tend to lose interest in reading around nine, a phenomenon commonly referred to as the 'decline by nine' (Scholastic Inc., 2019). Those who are still reading for pleasure by that age mostly favor adventure, mystery, and fantasy genres (Ives et al., 2020). Thus, many middle-grade novels incorporate fantasy to maintain children's reading interest (Tierney & Fletcher, 2022). Some middle-grade fantasy novels that draw inspiration from mythology or folklore are Cindy Lin's *The Twelve* (inspired by Shio in Chinese culture), Tae Keller's *When You*

Trap a Tigger (inspired by Korean folklore), Erin Entrada Kelly's *Lalani of the Distant Sea* (inspired by a Filipino fairy tale), Ary Nilandari's *Garuda Gaganeswara Teka-teki Jalan Lurus Melingkar* (inspired by Indonesian myth), and Eoin Colfer's *Artemis Fowl* (inspired by Irish myth). This study will focus on the last two novels mentioned above.

Garuda Gaganeswara Teka-teki Jalan Lurus Melingkar (Garuda Gaganeswara The Puzzle of Straight Circular Path) is an Indonesian verse novel published by Penerbit Republika in 2021. The book was nominated for the Honor List for High Quality in Writing by the International Board on Books for Young People (IBBY) the following year. Meanwhile, Artemis Fowl–hereinafter called AF- is the first book in the Artemis Fowl series. The English novel was published by Viking Press in 2001 and nominated for the 2001 Whitbread Children's Book of the Year award. Despite the different cultural backgrounds and the time of publication, those two novels are inspired by myths about trees.

Studies on AF usually use a posthumanism approach (Bugajska, 2014) or an ecocritic approach (Vanhala, 2015). Another study about AF focuses on analyzing globalization and mobility (Bhroin, 2021). Meanwhile, researchers only found one study about *Garuda Gaganeswara Teka-teki Jalan Lurus Melingkar*–hereinafter called GG- using a literary psychology approach (Ahmad et al., 2022). To the researcher's knowledge, no study has compared the myth that inspired AF and GG.

Methodology

The researchers used a close reading technique to obtain data for this qualitative research. After carefully reading GG and AF several times, the researchers wrote how the myths about trees are presented. Then, the researchers compared the tree myths in those novels and listed the similarities and differences. Afterward, they analyzed the collected data using Carl Jung's thoughts on myths. In addition, the researchers analyzed the relationship between humans and "non-humans" in both novels. Researchers also read articles about *masangin*, fairy trees, and tree mythology in different cultures as secondary sources.

Results and Discussion

Masangin in *Garuda Gaganeswara Teka-teki Jalan Lurus Melingkar*

Garuda Gaganeswara or Ganes is an 11 years old boy. His father, who works as a writer, disappears one day, leaving only some strange messages on his unfinished novel and chalk streaks on his office's floor. Ganes believes his father is trapped in the Cakrawala Kingdom, a place in the parallel world. At the same time, Jatayu, Ganes' neighbor and school friend, believes that the Cakrawalans have kidnapped his mother. Jatayu claims the secret gate to the Cakrawala Kingdoms lies between the twin chrysolite trees in a nearby forest. The gate opens once every three years in June when the chrysolite blooms. One must walk between the twin trees with blindfolded eyes to go to the Cakrawala Kingdom. Jatayu can never access that invisible Kingdom despite her relentless efforts. However, one day, Ganes accidentally opens the gate and is teleported to Cakrawala Kingdom for a while.

The act of walking between two identical trees with blindfolded eyes in GG refers to the *masangin* tradition that originates from Yogyakarta. The people of Yogyakarta believe in an

imaginative axis between the *jagad cilik* (microcosm) and *jagad gedhe* (macrocosm) that extends from the Ratu Kidul Palace (The South Queen) in the South Sea to the Gods' dwelling on Mount Merapi. The area along this axis is believed to be prosperous (Sahid, 2007). Masangin is one of the manifestations of that belief.

Masangin, the acronym of *'Masuk di Antara Dua Pohon Beringin'* or 'Entering a Space Between Two Banyan Trees,' is a ritual of walking 20 meters with blindfolded eyes along an imaginary axis from the north end to the south end of Alun-alun Kidul Yogyakarta (South Plaza of Yogyakarta) through the space between two identical banyan trees called *supit urang* (Priyanto & Irawati, 2019). Easy as it seems, many people fail to walk straight through the space.

Several beliefs are circulating in the community related to masangin. Some people believe that only people with pure hearts will succeed in doing masangin. This belief comes from an old story about a beautiful princess whom many men desire. The wise King set one condition to make the right decision: only the man who can pass between the twin banyan trees with closed eyes will be his son-in-law. The king believes that only a genuine person can do that. The second belief said that *supit urang* is a magical place that helped Indonesian soldiers during the independence war by getting Dutch troops lost their way around the area. The third belief says that *supit urang* is the cornerstone of the South Queen chariot (ruler of the South Sea). Once, a visitor who violated the norms in the area disappeared and returned elsewhere drenched in beach sand (Widyawati, 2017).

In contrast with the myths mentioned above, historical records show that masangin appeared around the 1980s as an event initiated by the Yogyakarta Sultanate to celebrate Indonesia's independence day. Masangin uses the route of the royal carriage carrying passed-away Kings to the burial place (Widyawati, 2017). While the royal carriage moves from south to north, masangin moves reversely.

Though GG is inspired by a myth that exists, Nilandari displays the tree myth differently in her novel. First, masangin in GG is carried out between the twin crystallite trees instead of the banyan trees. Then, the characters in GG (Ganes and Jatayu) believe that masangin is a way to teleport to the Cakrawala Kingdom.

> Look at the twin chrysolite!
>   If you can walk straight
>   Through the space between them
>   With your eyes closed
>   And arrived on the other end,
>   You will see something magical
>
> "Have you ever tried, Gaga?"
> "What did you see? Cakrawala Kingdom?
>   No way.
>   The gate only opens in June."
> (Nilandari, 2020: 69)

In chapter 14, Ganes accidentally goes to Cakrawala Kingdom on his first masangin attempt. Jatayu, who has done 156 masangins in June or other random times and failed, analyses what makes

Ganes succeed. Jatayu realized one factor that differentiates Ganes' masangin from hers. Kusagra, the school bully, who turned out to be The King of Cakrawala, presented when Ganes did masangin

> Kusagra laughed.
> "The King of Cakrawala Kingdom has two traits:
> > First, his body is the key to the secret gate
> > Second, Nature hears and responds to his thoughts
> I am no longer a king
> > The gate does not respond to my body,
> > and I thought Nature had neglected it, too.
> But Nature still hears me."
> (Nilandari, 2020: 168)

At this point, Ganes, Jatayu, and Kusagra think that the magical element of masangin lies in Kusagra's presence. However, when the three children fail to teleport to the Cakarawala Kingdom the following day, they discover that doing masangin between the twin chrysolite in June is not the only way to reach the Cakrawala Kingdom. Two people can teleport themselves to the invisible kingdom by walking *anywhere* simultaneously: one in a straight path, the other in a circular path. That is what Ganes's father means by the straight, circular path.

Fairy Tree in *Artemis Fowl*

Artemis Fowl is a 12-year-old genius boy. His father, an international criminal who makes his fortune through illegal trading, has disappeared and is presumed dead. Shocked by the incident, the mother becomes dazed and loses her memory. Artemis targets the fairies' gold to restore her family's status as a billionaire. At the same time, Captain Holly Short (a fairy from the underworld) rises to the human world to deal with a rampaging troll. Unfortunately, Holly runs out of magic power and has to fly to Ireland on a full moon to get an acorn from an old oak tree that bends toward the river.

The fairy in AF roots from the Celtic oral tradition. Irish believe their ancestors are conquerors of a group of God's tribe called *Tuatha Dé Danann.* After that great war, Ireland was divided vertically. The human invaders, or the Milesians, occupied the above ground, while the defeated gods occupied underground areas such as caves, mountains, hills, and lakes (Monaghan, 2004: xv). The gods were then called fairies, while their world was called the Otherworld. A unique feature that marks the abode of the fairies is a mound surrounded by trees (Barber, 2014).

Trees are one of the most important religious symbols of the Celts. Hawthorn is associated with fairies because fairies favor its thorns and red berries. However, not all hawthorns mark fairylands. Some features of magical hawthorns are growing alone in rocky ground, growing in a group of three, or growing near oak or ash trees. The myth says anyone who dares to cut down the fairy tree will be cursed (Monaghan, 2004: 179).

In AF, Colfer does not specifically address fairy trees as an access to the Otherworld. However, in several scenes, Colfer shows that fairies use a special high-tech vehicle to go to the human world. That vehicle will penetrate the layers of the earth and surface above the ground.

The pod's clamp tilted, rolling Holly into the abyss. Her stomach tightened as G-force took hold,

dragging her to the center of the earth... The heat was tremendous in the confined space, enough to fry a human. But fairy lungs are made of stronger stuff.... Once the door seal was open, sweet surface air flooded the cabin. There was nothing like that first breath after a ride in the chutes. (Colfer, 2001: 31-32).

Hill of Tara is mentioned in AF as a favorite arrival location among the fairies. According to the myths, Tara served as the high kings' seat and where the Milesians first met the kings of the Danann (Barber, 2014). In addition, there is a single hawthorn tree growing on the Hill of Tara that is believed by many to be a fairy tree (O'Shea, 2019).

He stumbled down the tunnel into the terminal. As the number-one preferred destination, Tara had a fully-fledged passenger lounge. (Colfer, 2001: 59).

Another essential tree in the Celt's tradition is the oak. Not only are they believed to be living creatures that will take revenge upon whoever harms them, but their seed is also used by Celtic priests in prophetic rituals (Monaghan, 2004: 179). Colfer confirms the belief through Holly's character. When Holly is in charge of taming a raging troll, Root, Holly's commander, finds that Holly's magic runs low. Then, Root asks Holly to recharge her magic while the moon is full, and again, Tara is mentioned.

Holly punched up a map on her wrist locator and set it to sweep for magical hotspots. The best site would obviously be Tara, near the Lia Fail, but on a night like tonight, every traditionalist fairy with an overground pass would be dancing around the holly scene, so best to give it a miss (Colfer, 2001: 45)

Now, to work. She could do the tourist thing all night once her business was complete. A seed. She needed a seed. Holy bent to the ground, brushing the dried leaves and twigs from the clay's surface. Her fingers closed around a smooth acorn. That wasn't hard now, was it? She thought. All that remained for her to do was plant it somewhere else, and her powers would come rushing back (Colfer, 2001: 46)

In AF, Colfer deconstructs some core beliefs about fairies parodically. Celtic people believe that humans enter the Otherworld accidentally (mistakenly thinking the place is a part of the human world) or unwillingly (by being kidnapped by the fairies). Given its notoriety, no person would willingly enter the Otherworld. However, Artemis purposedly plans to go to the Otherworld to steal fairies' gold. Supported by technology and his right hand, Buttler, Artemis is confident that he will be able to beat the gods.

In the end, Artemis never sets foot in the Otherworld. Instead of getting kidnapped by fairies, Artemis *kidnaps* a fairy and forces the whole LEPcron (an elite branch of the Lower Elements Police) to surface and save their captain.

Trees myth

Myths are anonymous stories about the universe's origin and how a society explains humans' life purpose. Roland Barthes argues that myths are a communication system (Barthes, 1984). Therefore, comparing myths can reveal new perspectives on culture.

Meanwhile, Levi Strauss believes myths and folklore have something in common (Suarta, 2014). Supporting Strauss's opinion, Carl Jung claims humans have a hidden collective unconscious that manifests elements and motifs represented in visual, dramatic, musical, or spoken form, all connected in a mythology unit (Walker, 2002).

In "The Archetype of the Collective Unconscious," Jung said:

The collective unconscious, being repository of man's experience and at the same time the prior condition of this experience, is an image of the world which has taken aeons to form. In this image certain features, the archetypes or dominants, have crystallized out in the course of time. They are the ruling powers, the gods, images of the dominant laws and principles, and of typical, regularly occurring events in the soul's cycle of experience. (Walker, 2002:10)

Although Jung changed his views about whether the collective unconscious (archetypes) were genetically inherited, he maintained his belief that humans' collective unconscious is the same everywhere (Walker, 2002). Worldwide myths may vary because they are elaborated in diverse cultures, but no myths are entirely foreign to modern people.

Trees' appearance in many mythologies proves that humans associate trees with great power. Trees are a source of life. They produce food, oxygen, fuel, shelter, clothing, and tools. In Iranian culture, trees symbolize the stability that humans need to survive. The ancient Persians believed in *hoom,* a magical tree on the top of the Alborz mountain that functions as a goddess dwelling and the center of the world (Tehrani & Ghazvini, 2020). The Murut Paluan people in Borneo believe that plants are created from gods' body hair (Karimon & Radzi, 2021), while Hindus in Bali cover the trees with a black and white cloth, which depicts the concept of balance (Mandira, 2022).

The practice of the cult of trees can be found in several groups of people. The people of Bangli, Bali, believe that a disaster will happen when a branch of the banyan tree by Kehen Temple breaks (Candra et al., 2014). If the people of Labuan Tabu, South Kalimantan, believe that cutting down the sacred tree in their village will bring disaster (Irfansyah, 2017), the people of Tekorejo, South Sumatra, believe that the sacred tree in their village protects the villagers (Yulinawati, 2018).

The original masangin from Yogyakarta and the fairy tree myth in Celtic tradition believe certain trees have magical power, which relates heavily to their particular locations. In addition, those trees also imply the existence of some powerful beings, invisible to human eyes. While the banyan tree in the South Plaza of Yogyakarta is believed to be the cornerstone of the Queen of the South's army, the fairy tree in Hill of Tara marks the dwelling of the defeated God's tribe called *Tuatha Dé Danann.* The similarities and differences of both myths confirm Jung's opinion that human archetypes are similar everywhere. Trees are powerful, and humans fear the power. Trees can also serve as the abode of gods. Humans' awe and fear of trees appear in various myths because people live in different cultures worldwide.

Geopolitics in *Garuda Gaganeswara Teka-teki Jalan Lurus Melingkar*

Nilandari and Colfer adapt and present the existing myths differently in their novels. While

Colfer keeps fairies as other beings in AF, Nilandari creates a new imaginary kingdom called the Cakrawala Kingdom. Both fairies and Cakrawalan have more sophisticated technology than humans. However, unlike fairies, Cakrawalan has physical characteristics that resemble humans.

The original masangin myth features a powerful queen who rules the South Sea, a figure that appears in many Javanese myths, but Cakrawalans are not superior beings. Kusagra's body functions as the key that opens Cakrawala Kingdom's gate, and his thoughts are heard by Nature only because he is the viceroy of the kingdom.

The conflict between Cakrawalans and humans begins when Ganes' father and Jatayu's mother accidentally enter the Cakrawala Kingdom as children. The royal elder informs them that Jatayu's mother will be kidnapped to care for Kusagra when the queen dies. This prophecy comes true.

When Kusagra's evil cousin takes over the kingdom, and Jatayu's mother sacrifices herself for Kusagra's safety, Kusagra is forced to flee to the human world, where his servants raise him. Years later, Ganes' father is captured when he returns to the Cakrawala Kingdom to free Jatayu's mother. With the help of Jatayu and Ganes, Kusagra regains his throne and prevents a war that could destroy the kingdom.

Geopolitics in *Artemis Fowl*

According to the original Celt tradition, fairies were powerful and dangerous gods who held a deep-seated hatred towards humans for sending them underground. Despite their abundant wealth in gold, humans chose to avoid them. Those reckless enough to steal fairies' gold never end the quest well. However, Artemis Fowl, a wealthy and intelligent boy with advanced technology, proved to be an exception.

In AF, Colfer creatively and humorously adapts fairy mythology by revealing that fairies draw their power not only from the supernatural but also from advanced technology. Artemis manages to trick a stranded fairy in the human world and copies the entire contents of The Book, which contains all the secrets of the fairies. With his technology and intelligence, Artemis translates the Gnomish Language and gains knowledge of the fairies' weaknesses and strengths. He then kidnaps Holly, with his trained servant's help, and demands the fairy's gold as ransom.

LEPcron mobilizes its entire force and even breaks the rules by sending a kleptomaniac dwarf and a raging troll, worsening the situation. However, Holly regains her magic and, along with Buttler, defeats the troll while also managing to retrieve some of the fairy gold.

Ultimately, LEPcron decides to release a bio-bomb to kill everyone in Artemis Manor and erase any evidence of the chaotic event. However, Holly discovers everyone is still alive when she enters the manor to find Artemis. Artemis once again outsmarts the fairies and emerges victorious.

Conclusion

Nilandari and Colfer are authors of middle-grade fantasy novels that feature tree myths from different cultural backgrounds. Despite being published two decades apart, their works share some similarities. Trees in *Garuda Gaganeswara: Teka-teki Jalan Lurus Melingkar* and Artemis Fowl appear

as powerful living creatures related to their positions and imply the existence of other worlds. In GG, the chrysolite trees act as a secret gate to the Cakrawala Kingdom, while the hawthorns in AF mark the dwelling of fairies, resulting in interactions between humans and other beings. Nilandari demonstrates in her novel how both parties enter each other's world through a specific way, time, or place, while Colfer only shows how fairies enter human worlds in his.

The original masangin also tells about the existence of the Queen of the South Sea and her magical kingdom. Javanese people believe they are more powerful than humans. However, when Nilandari adapts masangin in her works, she changes the hierarchy between humans and other beings (the Cakrawalans). Kusagra, The Cakrawala King, owns supernatural power, and his people have advanced technology. However, humans, represented by Ganes and Jatayu and their parents, also play important roles in saving the king and the kingdom.

Similarly, Artemis Fowl changes the traditional hierarchy of beings and puts humans as equal rivals to the fairies. The myth about fairies is still widely believed by the Irish today, and even non-believers avoid angering the powerful gods. Through his character, Artemis Fowl, Colfer shows how humans can be equal enemies for the fairies.

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Human Nature and Absence
in "Merdeka" and "The Pedestrian":
An Ecocritical-Oriented Comparative Analysis

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Absract

This journal aims to do an ecocritical-oriented comparative analysis between "Merdeka" by Putu Wijaya and Ray Bradbury's "The Pedestrian". Both of these short stories, though not seemingly have an immediate connection theme-wise, have the common denominator of being critical towards the physical environment. "The Pedestrian" is a dystopian story about Leonard Mead's who is walking through a technology-dominated city. Meanwhile, "Merdeka" is a short story written long after revolution, and some years after the 1997 Indonesian economy crisis. By conducting a comparative analysis between "Merdeka" and "The Pedestrian", specifically by looking at how human presence and absence affects the environment, we can clarify on the shared critique of the physical environment. The method used to compare both stories is ecocriticism. Ecocriticism integrates cultural and scientific perspectives to understand environmental issues. The conclusion of this analysis is that the dystopian city of "The Pedestrian" acts as a more stable sanctuary for the environment as opposed to the city in "Merdeka" which supposedly has escaped the dystopia of colonization.

**Keywords**: Comparative Literature; Short Stories; Environment

Introduction

This journal's aim is to conduct an ecocritical-oriented comparative analysis between "Merdeka" by Putu Wijaya and Ray Bradbury's "The Pedestrian". Both of these short stories, though seemingly don't have an immediate connection theme-wise, have the common denominator of being critical towards the physical environment. The former is a short story written long after revolution, and some years after the 1997 economy crisis; meanwhile, the latter is a dystopian novel written between the end of WWII and the early stages of the Cold War. It is within these moments of multidimensional instability does nature suffer among its worst instances. By conducting a comparative analysis between "Merdeka" and "The Pedestrian," with an ecocritical lens, we can shed light on the shared critique of the physical environment. Through this analysis, a deeper understanding of the relationship between literature, social critique, and the environment can be explored, highlighting the importance of ecological perspectives in understanding and addressing societal issues.

Ecocriticism emerged in the late 1970s during gatherings of the Western Literature Association (WLA). There is uncertainty on the origin of term. William Rueckert may have coined the term 'ecocriticism' in his essay "Literature and ecology: an experiment in ecocriticism". There, the term 'ecocriticism' is only mentioned in the title. But Karl Kroeber, a prominent US ecocritic, has used the term 'ecological' even earlier in his article "Home at Grasmere: ecological holiness". Nonetheless, both terms remained relatively unused until Cheryll Glotfelty, now an Associate Professor of Literature and the Environment at the University of Nevada, advocated for its use to encompass the field known as 'nature writing' in the 1989 WLA conference in Coeur d'Alene (Barry, 2002).

Ecocriticism and fiction share a connection as they both engage with the relationship between humans and the natural world. It is this connection that enables scholars such as Rueckert and Kroeber to write their essays. Rueckert sees the connection between Walt Whitman and his environment within "Song of Myself"; Kroeber sees the 'psychic freedom' between Wordsworth and his environment within "Preface to the Lyrical Ballads" (Rueckert, n.d.). Among other purposes, ecocriticism examines the connections between the literature and the environment. It highlights human experiences with nature. An example would be how Kroeber mentions how Wordsworth uses subtle language in telling the reader about what he sees (Kroeber, 1974).

But the implementation of ecological criticism in fiction is not a space hogged by poems, neither to transcendentalist nor romantic writers such as Whitman and Wordsworth. Sometimes, it needs to use other literary devices, such as the genre of dystopia. Dystopian fiction serves as another tool for exploring ecological concerns. It is in this genre of fiction writers experiment on themes such as steampunk, dieselpunk, or futuristic, all of which contain exaggerated versions of reality. Novels such as "Ready Player One" or text-based video games such as the Fallout series is able to portray the death of nature. The former portrays the death of nature caused by large corporations while the latter portrays nature pre-nuclear fallout.

The peculiarity of dystopian narratives is that authors have the freedom to construct worlds that highlight the destructive potential of human actions on the environment. At the very least, that was the traditional definition. Dystopian narratives usually revolve around texts with grim scenarios, especially with authoritative governments or organization who control their subjects (Ghluwe, 2015). These enabled the creating of imagined dark futures, among others; the deadly cultures such as Shirley Jackson's "The Lottery", the authoritative governments such as Kurt Vonnegut's "Harrison Bergeron", or the weird politics of the children rule in William Golding's "Lord of the Flies".

Dystopian fiction is also used to criticize politics. Its narrative often serves as a means of social and political criticism, aligning with the viewpoints of numerous contemporary cultural critics and theorists (Booker, 1994). This, I will mention, because through politics the environment has a chance to get looked at. By using dystopian narratives to critique

political systems, authors shed light on the potential consequences of political decisions and policies on the environment. Through their portrayals of dystopian societies, these authors draw attention to the urgent need for political engagement and action to address environmental issues. Therefore, the inclusion of themes related to the ecosystem in dystopian literature, such as pollution, technology turning against humans, resource depletion, and climate change, further strengthens the link between politics and the environment. These themes serve as a reminder of the consequences of political inaction or misguided policies on the natural world.

Dystopian literature does this not only by appealing to reason but also through empathy (Rabkin & Olander, 1983). By placing ecological themes at the centre of dystopian narratives, authors encourage readers to contemplate the impact of their own actions on the environment and the urgent need for change. Dystopian fiction can serve as a wake-up call, inviting individuals to revaluate their relationship with nature and fostering a sense of environmental responsibility.

Other than the dystopian literature, the time-travel genre also shares the capability of exploring ecological concerns with dystopian literature. Time-travel is the action (hypothetical) or idea of travelling to the past or future (Richmond, 2003). One way time-travel fiction can implement ecocriticism is by showcasing the consequences of human activities on the environment across different historical eras or possible futures. time-travellers can witness firsthand the ecological transformations caused by industrialization, deforestation, pollution, or other destructive practices. By juxtaposing different time periods, authors can highlight the long-term effects of human actions on ecosystems, emphasizing the importance of sustainable practices and the need to learn from past mistakes.

Summary of the Short Stories

The Pedestrian

"The Pedestrian" is a 1951 dystopian short story written by Ray Bradbury. Set in a future society, the story follows the protagonist, Leonard Mead, as he takes a walk in a city seemingly void of human presence. In this society dominated by technology and mass media, people live isolated lives, consumed by the screens and walls of their homes.

One evening, as Leonard embarks on his night walk, he attracts the attention of an autonomous police car. The 'police' questioned Mead on why he was walking so late. The car's robotic voice interrogates Mead, whose answers do not satisfy. It was unable to comprehend the purpose of his walk. The police car, programmed to maintain order and prevent deviation, views Leonard's actions as suspicious and potentially dangerous. Mead already explained that he simply enjoys walking, for the air, and observing the world around him as opposed to looking at a 'viewing screen'. However, the police car dismisses his

explanation. Walking is not a normal activity. In fact, the act of walking made Mead deserving to be brought to a psychiatric research centre. Despite his pleas Mead is ultimately arrested.

Merdeka

"Merdeka" was first published in 2010. It depicts a man preparing for a final battle that will determine the outcome of a conflict. The protagonist, unnamed, sits on a dead coconut tree, reflecting on the pain and exhaustion they have endured. As they contemplate the impending battle, a beautiful and alluring figure, which he calls "Setan" approaches, offering a message. Setan warns against solely focusing on the present and urges the protagonist to consider the consequences of their actions in the future. They describe a bleak future where nature is destroyed, the powerful exploit the weak, and corruption reigns. Setan offers the protagonist a check that will fulfil his wish, which is suggested as money, no matter how much he wants. The protagonist is tempted by Setan's offer of pleasure and happiness in exchange for killing his friends, which Setan claims as "wolves in sheeps clothing".

However, they are abruptly interrupted by his comrade covered in blood, a bullet has pierced his forehead. The protagonist, realizing the truth and the sacrifices of his fallen comrades, picks up his weapon to fight. But to their surprise, the weapon is missing, and he feels powerless. In despair, he witnesses the flag of their country flying triumphantly. However, upon closer observation, they see the devastating consequences of the future: deforestation, pollution, natural disasters, poverty, and corruption. Setan reappears, mocking the notion of freedom and revealing the harsh reality. Filled with anger and disgust, the protagonist swears to fight against the oppressors.

After this, the protagonist's child appears out of nowhere. He then approaches and shares a message of forgiveness and letting go of hatred, citing Nelson Mandela. The protagonist is filled with awe and admiration for their child and gains a new perspective on freedom and hope. Inspired, he shares Mandela's wisdom with his wife and neighbours. Upon returning home, he is disappointed by the same simple meal and questions his wife. However, he remembers Mandela's words about inner peace and consumes the meal with satisfaction. He decides to fulfil their son's long-delayed request for a new motorcycle and collect their borrowed money from neighbours, but his wife reveals that she forgave their debts. She said that what she did was similar to what Mandela had done, letting go of hatred. Shocked, the narrator realizes the weight of fighting for independence and the challenges that come after achieving it.

Methodology

Explanation on Comparative literature

Comparative literature is a technique that examines and analyses literature from different cultures, languages, and time periods, seeking to understand the similarities,

differences, and interconnections between literary works. It goes beyond the boundaries of individual national literatures and encourages a broader, global perspective on literature.

Hutchinson suggests that comparative literature can be likened to the Rorschach's inkblot. Two mirrored images are projected, showing an abstract or undefined object. A person's response upon looking at the inkblot is to compare it with another set of structures. This perspective views comparative literature as an academic field that involves analysing and identifying various aspects of two specific literary traditions and comparing them in order to understand the meaning of both literatures (Hutchinson, 2018).

The method of comparative literature involves integrating the histories, cultures, and other relevant aspects of literary works as individual dots and then attempting to connect them to form a coherent and comprehensive pattern. This approach allows for a complete comparative interpretation of literature, which is hopefully satisfying. In essence, comparative literature treats works of literature as disorganized puzzles that need to be organized in order to reveal the full picture. Therefore, according to Hutchinson through the Rorschach analogy, comparative literature is an interdisciplinary field that seeks to establish connections and make logical comparisons among various elements related to specific literary works.

Explanation on Ecocriticism

In this section, I would like to highlight a couple of key features of ecocriticism while in mind keeping it from redundancy, because of the brief explanation already given in the introduction. Also, it must be highlighted that the use of ecocriticism in this journal is intended to limit the scope of discussion. Both short stories are capable of being analysed through multiple scopes, but ecocriticism is the orientation of the analysis.

What is meant by key features of ecocriticism in the next few sentences are the aspects that make an ecocriticism analysis ecocritical. Without these aspects an analysis would not be a form of ecocriticism. These aspects are not a methodology. In fact, ecocriticism doesn't have a methodology. Rather the aspects are points to look at during the discussion.

The primary key feature, which is more of an encompassing rule towards the others is that in the acknowledgement of an ecological problem, an ecocritic must provide examination from both cultural and scientific perspectives (Garrard, 2004). Integrating cultural analysis with scientific inquiry allows a deeper understanding on the environmental problems and solutions. It enables us to consider the ecological, social, and possibly political dimensions of the problem in order to reach sustainability.

There are two key features of ecology that will be touched upon in the discussion; human nature and the connection of human absence and the environment.

Results and Discussion

Now we'll enter finding and discussions. Upon reading the first paragraph of "The Pedestrian" we are immediately presented with a sense of this absence. Leonard Mead, 'the pedestrian', seemingly walks alone in the dark streets of his town. In fact, the streets were empty. Mead was the 'only' pedestrian. This is not normal for most western countries, as it is still 8 PM. People should be out for dinner. Meanwhile, the sidewalk is only lit by the moon. The usual array of street lamps was not present. Only the occasional lamplights and flicker of firefly. Let it be known that this is a city of three million people (Bradbury, 1951). The city was far from being a ghost town. The people were there with Mead, in fact next to him, separated by the house walls. We can see that the first form of absence is certainly located in the nonexistence of other pedestrians, the emptiness of the sidewalk.

From an ecocritical perspective, shouldn't this be nothing but good? Light and sound pollution is a real problem in large cities, afterall (Joshua Sokol, 2023). The less light and sound pollution there is, the more it will help nature by not disturbing the sleep cycles of organisms. During such dark and silent nights, animals are able to roam the streets, people are able to sleep peacefully or concentrate on their hobbies, it conserves energy, and it gives a chance for stargazes to see clearer constellations. If we look at "Merdeka", this is the dream society the protagonist must have wanted when he fought for independence. In "Merdeka", the future was polluted, destroyed in all aspects of nature, sprawling with disease, disintegrated and others. The society in "The Pedestrian" is the opposite of that; fresh, nature is allowed to regenerate, people are not concerned with disease, and neighbours don't disturb each other because they are occupied with themselves. Absence is not necessarily located in the presence (or lack of) people.

Rather, the more profound Absence lies in the cognitive and emotional disconnection or divorce between people and nature. In this perspective, absence doesn't mean that people are physically absent from natural landscapes; rather, it suggests that they are present but indifferent or estranged. It's about people driving between cities without noticing the ecosystem, passing by rivers without hearing the water, or as shown in "The Pedestrian", living in urban environments that prioritize artificial entertainment over the natural world. This disconnection results in an absence of awareness, appreciation, and understanding of nature's significance.

And it is more about this absence of connection with nature, less about the void of people, which makes the seemingly thriving ecology within "The Pedestrian" in reality in a state of dying. The first example of connection absence can be seen in the condition of the city's police force. The story tells us first about the decrease of police forces which the narrator claims justifiable because of the lowering crime rate. Later towards the ending it is revealed that the remaining police force is a robot police. A city of three million, monitored by a single police car? This does not add up. It was during Mead's first interaction with the police, absence becomes most evident. Mead's regular, harmless midnight stroll was

abruptly paused; commanded to not move an inch from where he was from, then told to raise his hands, while being held at gunpoint. An interrogation ensued which ended with the arrest of Mead and the decision of his fate, to be carried to a psychiatric facility. Walking is seen as crime. By criminalizing walking, the governing power in the story is actively preventing its citizens from engaging with nature. This shows the absence of the governing power and gives an idea of the absence of millions of victims imposed by their restriction. Mead, the only person left in the city who is connected to nature is finally neutralized, making the city a ghost town in terms of connection with nature.

Another evidence on absence can be seen through the town's citizens. In the story technology has conquered everything, and most importantly, the emotions of the citizens, as seen in the passage,

> *"Everything went on in the tomblike houses at night now, he thought, continuing his fancy. The tombs, ill-lit by television light, where the people sat like the dead, the gray or multicolored lights touching their faces, but never really touching them."* (Bradbury, 1951)

The description of the houses as "tomblike" suggests a sense of lifelessness and stagnation. The use of the word "tombs" further emphasizes the idea that the people living inside these houses are devoid of life. They now resemble the dead. The passage implies that the only source of engagement for the residents is the television.

Balance between nature and digital entertainment wasn't seen as priority. The grey and multi-coloured lights lighting their faces, which represent the glow from the screens, show a superficial form of interaction. In the end, these light never truly touch them, which can be seen through– even though the entertainment engages them, it fails to truly connect with their emotions. The clause "never really touching them" suggests a lack of meaningful interaction. In my opinion, the text acknowledges how digital entertainment can feel superficial. Viewers or users may passively consume content without fully engaging with the themes or emotions it presents.

Now we shift out focus towards "Merdeka". Once the protagonist goes forward 65 years in time, we can see that he makes remarks on how nature has changed for the worse. This is after he sees the conditions of his country he once fought for. It seems that his energy is wasted for nothing, and Satan is proved to be true. Independence meant victory for the rich, not for the poor (Wijaya, 2010). Because after this independence, the rich and influential can control the poor according to their liking. This renders the freedom aspect in independence useless. Also, the powerful can now control nature.

> *"Tapi, ketika memandang di sekitar, aku terperanjat. Hutan dan gunung gundul. Sungai kering dan laut terpolusi. Musim hujan tidak karuan. Bencana alam menghantam. Hujan, banjir, longsor tetapi hutan terbakar, gunung meletus, sumur bumi muncrat*

menenggelamkan kota dalam kubangan lumpur." (Wijaya, 2010)

English translation done by writer:

> "But, when I looked around, I am shocked. Forests and mountains are barren. Rivers are dry and the sea is polluted. The rain seasons are erratic. Natural disasters strike. Rain, flood, landslides, but the forest is burning, volcanoes erupting, and underground springs burst, covering cities in a sea of mud."

Before independence, the about-to-be major powers of the country had to bow down to the powers of the colonists. Nature, agricultural resources, mineable materials, sea riches, and human power are monopolized by the colonists. Once the colonizers are gone, these infant powers can take over their place. But it is not relief that they offer for their newly-free citizens, no. They repeat what the colonizers did. Now all nature's resources belong to country's powerful; these are the businessmen, friends of the president, or members of the dominating party. These powerful actors may not understand that we coexist with nature, or even worse, some of them already understand the coexistence but still prioritizes maximization of profit as opposed to long-term coexistence with nature. This view held by the powers lead to the over-extraction of natural resources like forests, minerals, and water. Consequences of this exploitation result in resource depletion, habitat destruction, and irreversible damage to ecosystems.

If we compare the relationship between major powers and nature in "Merdeka" to "The Pedestrian" we can see an interesting result. Though existing in different time-span and cultures, their concern, be it indirect, towards an environmental consciousness is similar. In the newly-independent country in "Merdeka", the dominant power's connection with nature is clouded by the newly opened opportunity left by the colonizers. While in "The Pedestrian", though the government maintains the ecosystem to some extent, they prohibit the citizens from having meaningful interactions with nature.

Conclusion

In conclusion, this comparative analysis between Putu Wijaya's "Merdeka" and Ray Bradbury's "The Pedestrian" through an ecocritical lens highlights the shared critique of the physical environment present in both stories. By exploring the relationship between humans and the environment through its dystopian and time travel aspects we gain a deeper understanding of the significance of ecological perspectives in addressing societal issues. Through dystopian narratives and the exploration of ecological concerns, we can see that in a seemingly healthy environment, free of light and sound pollution, the freeness of human nature, which is one aspect of ecocriticism, is dying. Further, we can see that in this act of limiting human nature, the environment is able to thrive. Rather, it is when humans are let 'loose' after independence, they destroy the environment.

Both texts act as a reminder for us to be connected with nature. There is a tendency that major powers may try to subtly wash away or clearly hamper the individual's connection with nature. We should avoid this form of absence that completely replaces the beauty of nature. Rather, we should develop an environmental consciousness. This is done by actually being present both emotionally and cognitively in nature as opposed to being absent. Possibly, as both Mead and the main character of "Merdeka" has exemplified, walking, being a pedestrian who is independent or *merdeka* from the temptation of absence.

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Cultural Identity in A Diverse Culture as A Javanese: "Jejak" by Wina Bojonegoro

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Abstract

Identity isn't only about names, it's also about people's cultural identity. How they interact with people from different cultural backgrounds is one of the essential things for people to learn. As humans, what is the first thing that indicates we are part of a culture? How can we build a healthy relationship with those from different cultures? Why does a certain culture have rules in them? And what kind of rules are there? To do that, we will take a look at the short story "Jejak" by Wina Bojonegoro and use the identity management theory by Cupach and Imahori to analyze it. Identity management theory believes that cultural identity is an important element in cross-cultural communication. In communication, competence is needed to negotiate and be accepted. While cultural identity is the main element, identity is complex because it's produced by aspects that overlap (tribe, nationality, gender, sexuality, community, etc.) In "Jejak", some of the characters have different cultures and cultural understandings. They couldn't agree on deciding a baby's name because not all of them had the same understanding. This becomes a family matter. It's not only about deciding a baby's name but also about how a traditional ceremony which is still part of a culture is essential to be held and the Javanese's belief that parents shouldn't choose a name for an unborn child. Negotiations are happening in the story. They're between parents and children and the other between spouses. They need to find a way to clear things out. Communication is key when it comes to sorting out things. In a relationship, culture is important to be discussed because it is one of the ways they can learn more about each other, especially if people come from different backgrounds or parts of the area.

Keywords: cultural identity; cross-cultural communication; diversity

Introduction

Indonesia is a country that is well known for its cultural diversity. From the western part to the eastern, each area has its own unique culture. The norm is some cultures can also be different from others. Growing up in a family with parents from different cultural backgrounds, it is not difficult to see how different their behavior is. But it is a little bit confusing to answer when other people ask which culture I belong to. When spouses come from different cultures, they need to deal with the differences in their culture before going further with their relationship, especially if they

plan on inheriting culture to their children. It is the same with the parents and children relationship as well. It is the parents' job to pass on culture and traditions to their children. But it is challenging if some family members have different opinions on cultural values especially since it is easier to find information about other cultures that take someone's interest.

The short story "Jejak" written by Wina Bojonegoro described those cases well. The story describes how Javanese should maintain their cultural identity because it defines their identity as a person. It doesn't talk about culture just as an identity, it also tells how culture should be inherited to the next generation of the family to maintain it. That is why the character Wibowo is very insistent on naming his daughter a Javanese name and expects her daughter to also give his grandchild a Javanese name and hold *Tingkeban*, a traditional ceremony from Java that celebrates seven months of pregnancy. The issues that Wina Bojonegoro brought up in the story teach the importance of cultural identity for Javanese. The story also shows how to deal with different views in a culture that can happen between family members whether it's between parents and children or between spouses. There are some questions emerged after reading the short story "Jejak", what is the first thing that indicates we are part of a culture? How can we build a healthy relationship with those from different cultures? Why does a certain culture have rules in them? And what kind of rules are there?

Febiyanti & Yulindrasari (2021) in their study discuss how in this modern era, global culture can affect parenting in traditional culture. Although the traditional value is still preserved, foreign culture also influences parenting because they can find such information from many media like television shows, the internet, magazines, etc. While there is an influence from global culture, some parents still hold traditional rituals to carry out their traditional cultures.

Hasanah et al. (2019) in their study discuss parents' and children's roles in Javanese families. In most cases, parents have a higher position than their children, meaning that they have authority over their children. This makes it difficult when children turn into teenagers because teenagers usually want more freedom in developing their identities. The study focuses on the Javaese adolescents' experience growing up in their families. The results show how parents in Javanese families always have a bigger role and higher position not as a suppression but rather to help children raise awareness. Parents teach them how to filter negative influences, learn moral values, and help their children find their identity to be successful teenagers. Parents' role is also discussed in another article with a different topic. Lie et al. (2018) in their study focus on examining immigrants from Indonesia in California on their language use and cultural identity. It sees the involvement of home language use and community of Indonesian heritage that affected their cultural identity as Indonesian-Americans. The study results on parents' involvement by using their home language so their children can learn their heritage language.

Johari & Nazari (2019) in their study discuss how the young generation aged 18-26 years old Javanese that lives in Malaysia use the Javanese language. Their study revealed that those young adults are not fluent in their mother tongue because it is not the language that they use living in Malaysia and because they don't learn it in school. But, it is interesting because they still show some interest in how they feel irritated when their mother tongue gets belittled. Although they are not fluent in their mother tongue, they are not completely detached from it because they know it is a part of their identity and want to learn it. Parents need to be involved in this case because these young adults need someone fluent in Javanese to support their learning. And it is also the parents' job to pass on cultural heritage to the next generation.

This study will take a look at Javanese culture from the short story "Jejak". But, it will look at how people in the short story "Jejak" negotiate their different views in naming a future baby with either a Javanese name or a foreign name because names are important parts of Javanese society to show their cultural identity. The identity management theory will be used to see how the family resolved the problem through negotiation because identity management theory believes the important part of cross-cultural communication is cultural identity. During communication, there has to be competence in negotiating and to be accepted. This cross-cultural communication or negotiation can happen in any relationship, for example between spouses, friends, or parents and their children. The problem that is in the story shows how the negotiation goes between parents and child and between spouses. It also shows how they resolve the problem and understand the culture in their family. By looking at the identity management theory and the short story "Jejak", this article will be focused on looking at the cross-cultural communication that happened between Wibowo and his family to see how important a cultural identity is as Javanese.

Methodology

This study will be conducted to make sense of the meaning of "Jejak" by Wina Bojonegoro. It will view how people from different cultural backgrounds interact and learn to understand another culture as Javanese. It will look at how to build a healthy relationship with people who have different views of culture. The short story will be the data and the source of data. Findings from the short story will be analyzed as the data and give insights about Javanese culture as the data source. Identity management theory (Cupach and Imahori 1993) will be used for the analysis. It believes that cultural identity is an important element in cross-cultural communication. This theory proposes that there are four faces a threat can happen to someone in face-to-face interaction.

First, someone might feel threatened by how people perceive them because of their cultural stereotype. This is called identity freezing which can defined as the tendency to simplify partners from different cultures. Secondly, threats can come because some cultural values are ignored. Third, someone might experience self-other dialectic. It's when someone faces tension to support their own cultural identity but also support their partners'. Tension might happen because the norms in both cultures are different. Last is the positive-negative face dialectic which is the tension to support the negative face or the positive in someone's partner.

Regarding the four faces, this theory shows how people manage their identities differently in interactions. There are three steps:

1. Trial: Individuals think that their own culture stands out the most. In this stage, differences between cultures are seen as an obstacle to communication. Both parties will experience self-other dialectic because they will see people with the stereotype. But in the end, they will show their interest in the other's culture. They can react in two ways, first is to look at how much it costs to face the differences in their relationship and second is to develop their relationship through similarities in hobbies, activities, etc.
2. Enmeshment: This is the next stage after finding out their similarities from the trial stage. During this stage, people will share the norm or symbol from their cultures. They will share what they can and can't do in their relationship. But the problem from self-other dialectic hasn't ended yet during this stage. Individuals need to work on the issue again before going

further in the relationship.

3. Renegotiation: During the renegotiation stage, partners will see their relationship from their outside selves. The same perspective will make cross-cultural communicators see cultural differences as an asset. This will lead to seeing if their relationship can develop into an obstacle.

Results and Discussion

Javanese Name as Cultural Identity in "Jejak"

The short story "Jejak" tells readers how important culture is. Culture needs to be passed on through generations in order to preserve it. One of the ways is by giving names from their cultural language to their babies. In the story, Wibowo thinks about how important a name is for him as a Javanese. He wanted his future generation to have Javanese names in order to reflect their ancestor's cultural background. It's not only about passing on culture, there is unwritten rules in Javanese culture that say, one-word name show the baby came from low working class or farming family, two-word names show the baby came from the middle class (civil workers, teachers, and traders), and three-word names showed lineage from high-ranking people like royal blood or high-ranked officials. Wibowo always followed the three-word names rule because he wanted his generation to be respected by people, even though he came from the middle class.

Wibowo thought about his future grandchild's name thoughtfully because he wanted to be involved in preserving Javanese names as his form of love for his ancestors. This is important for Wibowo because of what he learned from his father.

> *"Wong Jowo ojo nganti ilang Jowone. Jadi orang Jawa jangan sampai hilang jati dirinya."*
>
> English translation:
> "As a Javanese, don't lose your true self."

It is what Wibowo's father told him. His father's words became his principle in life as a Javanese.

Issues and Cross-Cultural Communication in "Jejak

The Issue

In the short story "Jejak", Wibowo wanted to name his future granddaughter after a Javanese name. Palupi, on the other hand, already prepared a Greek name for her daughter. This is the opposite of what Wibowo wants his family to be. By giving his future granddaughter a foreign name, it irritates Wibowo because it is also the opposite of what his principle in life is supposed to be which says Javanese people shouldn't lose their identity. And because a name is the first thing people can tell other people's cultural identity, it means that it will be difficult for other people to tell if his granddaughter is a Javanese or not.

Respati asks her daughter Palupi to reconsider her decision about the name of the baby, but Palupi already prepared baby stuff with her future daughter's name engraved on it. This is a concern

for Respati because it is bad to prepare stuff for an unborn baby, especially because Palupi did all of that before she held Tingkeban. Tingkeban is a traditional ceremony from Java that is held to celebrate the mother's seventh month of pregnancy. Referencing the previous study by Febiyanti and Yulindrasari (2021), they mentioned how global culture can affect parenting in traditional culture. It relates to Palupi in a way because Palupi received an education abroad before which can be one of the factors of why she plans on giving her daughter a Greek name. Her action makes Respati worried because it violates one of the norms that Javanese people value. Wibowo is also worried because Javanese people believe that Tingkeban will ensure safe labor for the baby and the mother.

Another thing that throws oil in the fire is when Wibowo asks if Palupi knows about *ha na ca ra ka* which is the Javanese traditional letter. Palupi who didn't answer his father made Wibowo blow up on her by saying:

"Sepertinya anak-anak muda sudah tidak ngajeni leluhurnya." Wibowo berhenti sejenak, kemudian melanjutkan dengan suara meninggi, *"Kenapa nama saja harus impor? Nama seharusnya digunakan untuk menjaga nilai kedirian, agar anak-anak muda tak lupa akar leluhurnya."* Wibowo menunggu tanggapan Palupi. Ketika tidak juga muncul, dia menyerang, *"Mestinya kalian malu sama orang Jepang. Mereka maju. Mengikuti jaman, tapi perilakunya tetap Jepang. Budaya mereka abadi. Hurup kanji dipakai sampai sekarang."* Wibowo berhenti terengah-engah sebelum menyambung dengan tegas, *"Nama mereka pun tetap Jepang."*
Palupi tetap membeku.
Dengan berusaha menerobos keheningan, Wibowo mengakhiri dengan berteriak, *"Kamu apa? Jawa? Indonesia? Bule bangsa apa?"*

English translation:

"It seems that this younger generation no longer respects their ancestors." Wibowo's voice rose again. "Why do you have to use foreign words for something as essential as a name? A name should be used to preserve one's sense of self, so that the young won't forget where they came from!"
Wibowo stopped, waiting for Palupi's response. "You should be ashamed! Look at the Japanese. They are a developed nation. They've adapted to the times, but their behavior is still Japanese. Their culture is eternally Japanese. Their kanji script is still used to this day." Wibowo caught his breath then continued firmly, "Their names are still Japanese!"
Palupi still would not respond.
Desperate to break through her silence, Wibowo shouted, "What are you? A Javanese? An Indonesian? Or are you a foreigner? From which country?"

After that incident, the family didn't talk to each other again. Mainly because of how disappointed Wibowo is in his daughter. This is a big concern for Palupi because there is a distance between her and her parents but also because she needs to find a way to tell her husband this problem. Palupi's main concern in talking about the problem with her husband is that her husband is not a Javanese but a Bugis-Palembang man. Palupi is afraid that her husband will disagree with her changing the baby's name and holding Tingkeban which will be another problem she needs to deal with.

With some of the things mentioned above they show two out of four faces from the identity management theory. The first one is when a threat comes because of the ignored cultural values. This threat comes from Palupi herself because she ignored her father's idea to give her baby a Javanese name when Javanese should not lose their cultural identity. Not only that, she completely doesn't think about holding Tingkeban and preparing her baby stuff ahead of time. Palupi actions show her ignorance about her cultural values as a Javanese herself which becomes a threat for Wibowo who always wants to protect and preserve Javanese culture. The second one is the self-other dialectic. Self-other dialectic happens when someone gets tension to support their own and their partner's cultural identity. However, it's a bit different in Palupi's case because after she had an argument with her parents. She feels the tension to start protecting her and the baby's cultural identity but she's afraid if her husband disagrees with her changing the baby's name into a Javanese name from Wibowo because Syarif thinks that as the father of the baby, he has the right to name his baby without an interruption from other people. Syarif also thinks that because Palupi is married to him, it means that Palupi is given or being sold to him so she needs to obey him as her husband.

> "Syarif menutup mulutnya dengan kedua tangan sambil sikunya bertelekan pada meja. Ada selembar rasa bersalah melintas di hatinya. Tetapi sisi lain menolak. *"Bukankah setiap anak perempuan yang diserahkan kepada mempelai pria saat akad nikah, menjadi hak sepenuhnya sang suami?"*

English translation:
> "Syarif planted his elbows on the table and dropped his chin into his hands, covering his mouth. Guilt crept into his heart, but his mind was made up. "When a daughter is handed over to a man in a wedding ceremony, doesn't she become her husband's possession?" Syarif asked matter-of-factly.

Communication to Solve The Issue

From the issues stated above, how does the family resolve the issue that happened? Communication is the primary key here. In order to be able to solve Palupi's problem with her parents, she needs to have a talk with her husband first. This is when the three steps of interaction can be observed from the interaction that happened between Palupi and Syarif.

First is the trial stage where individuals want to hold onto their culture but then experience self-other dialectic and try to develop their interest in each other's culture. When Palupi first brings the matter of the baby's name to Syarif, he thinks that he has the right to name his own flesh and blood. Syarif tells Palupi that once a woman gets married, then she is wholly owned by her husband. His words are to show how Palupi should follow her husband's words only. But Palupi convinced Syarif by telling him that the dowry he gave to marry her can't be compared to what her parents have given to take care of her since she was a baby until she grew up. Palupi also mentioned that because she is the only child of her parents, it is her duty to pass on her Javanese culture because her parents have no other children to do that. Her arguments successfully open up Syarif's mind.

● *"Memang tidak menyenangkan hidup sebagai anak tunggal."* Suara Palupi berubah menjadi tegas. "Ada kewajiban secara tidak tertulis untuk meneruskan adat, dan leluhur. Aku sudah berusaha menolak mereka soal nama dan tingkeban, tapi hasilnya aku bertengkar dengan

Romo dan Ibu — sesuatu yang tidak pernah terjadi seumur hidupku." Palupi tertunduk, air mata bergulir di sepasang pipinya.

● *"Suami memberi mahar pada isteri bukan berarti membeli."* Kalimat itu terdengar garang di telinga Syarif, perempuan ini seperti bukan Palupi yang biasanya. *"Murah sekali jika seorang lelaki membeli perempuan dengan seperangkat alat sholat, lalu dia berhak sepenuhnya atas perempuan itu."* Palupi menatap tajam mata suaminya yang hitam kelam.

● *"Berapa biaya yang dikeluarkan lelaki untuk mendapatkan seorang perempuan dalam keadaan terbaik mereka? Lalu bandingkan dengan berapa biaya orang tua merawat anak perempuan itu sejak dia dalam kandungan, hingga usia pantas menikah. Berapa nilai modal yang ditanam?"*

English translation:

● *"It's not simple being the only child."* Palupi continued in a firmer tone. *"There are unwritten responsibilities and expectations about passing on cultural and ancestral heritages. I tried to refuse their suggestions for the baby's name and their request to hold the tingkeban ritual, and all I accomplished was getting into a fight with my parents — something that has never happened."* Palupi bowed her head, tears running down her cheeks.

● Fury rose in Palupi. *"No! Just because a husband presents his wife with a dowry, it does not mean that he purchased her!"* Her words struck Syarif as harsh. This wasn't the Palupi he knew. He glared at her.

● *"If a man could purchase full ownership of a woman in the prime of her life with just some gold jewelry, a set of Islamic praying beads, robe, mat, and Quran, then how does that expenditure compare to how much her parents spent on raising her, from conception till she walks down the aisle? How big was their investment?"*

The second stage is the enmeshment stage where individuals start sharing what can they and can not do in the relationship. Syarif finally agrees to take the Javanese name from his father-in-law, but he still opposes the idea of holding Tingkeban just because the religion never teaches them that. Palupi once again tells him how tradition and religion are related, and her words indicate that they need to hold Tingkeban for the seventh month of Palupi's pregnancy.

> *"...Tetapi soal tingkeban, itu tidak ada dalam ajaran agama kita."*
> Palupi berdiri gesit, tubuhnya terlihat tegap meskipun dalam keadaan hamil menjelang tujuh bulan. *"Adat dan agama dua hal yang tak bisa menyatu, Bang. Mereka berjalan beriringan seperti rel kereta untuk mencapai satu tujuan, kerukunan."*

English translation:

> *"...But our religion doesn't acknowledge the meaning of a tingkeban ceremony."*
> Despite her large belly, Palupi rose quickly and straightened herself. *"Tradition and religion are two things that cannot merge. They walk side-by-side, like railroad tracks headed for one destination — in this case, harmony!"*

The last stage is the renegotiation stage where individuals will see their differences as an asset, which means that they accept each other's culture. After Palupi finishes her conversation with her husband, she calls Respati to tell her the good news. After that, they hold Tingkeban in Wibowo's house together with Syarif's family from Makassar. Syarif can't contain the happiness on his face because his family agrees to hold Tingkeban. Syarif and his family from Makassar also wear Javanese

traditional clothes (*kebaya, jarik, blangkon*, *beskap*, and jacket) which indicates how they accept the Javanese culture that is different from their culture.

> "*Syarif tak henti menebar senyum. Keluarga besar di Makassar ternyata menyambut baik upacara adat tingkeban ini. Para perempuan justru sangat senang dan sukarela mengenakan kebaya dan jarit, sedangkan para lelaki menggunakan blangkon dan beskap.*"

English Translation:

> "As for Syarif, he could not stop smiling. His family had gladly accepted the tingkeban ceremony. The women were excited to wear the kebaya, Javanese long-sleeved blouse, and sarong. The men eagerly donned the traditional blangkon, Javanese cap, and beskap, jacket."

Conclusion

In Javanese culture, it is important for Javanese to protect and preserve their cultural identity. The short story "Jejak" revolves around the topic of inheriting and preserving Javanese culture through the generations. One of the first things to do is to give a baby with a Javanese name. Name is one of the first things to see which cultural background the baby belongs to. In Javanese culture, there is a rule when it comes to naming. One-word name shows the baby comes from low working class or farming family, two-word names show the baby comes from the middle class (civil workers, teachers, and traders), and three-word names show lineage from high-ranking people. For example people with royal blood or high-ranked officials. There is also a traditional ritual ceremony from Java called Tingkeban. Tingkeban is a traditional ceremony that is held when the mother reaches the seventh month of pregnancy. The intention behind this is to pray for the mother and the baby's health. It also hopes for the mother's safe delivery.

In the short story "Jejak", Wibowo has always stood by his father's words which say that Javanese people should not lose their identity as Javanese. His life principle is to pass on and preserve the Javanese culture through his bloodline. That is why, Wibowo named his daughter with a Javanese name and hoped that his daughter would also do the same thing with her future daughter. But Wibowo is disappointed because his daughter chooses to give a Greek name to the baby. The situation gets worse when Palupi tells her parents that she already bought baby stuff with the baby's name engraved on it and doesn't hold Tingkeban before doing all of that. Palupi on the other hand, needs to deal with the problem with her parents and also her husband. She's worried about discussing about changing the baby's name and holding Tingkeban for the sake of her parents with her husband.

To get a solution to the problems, Palupi discussed the thing with her husband. She states her argument about how she's the only child of her parents, thus she is obligated to pass on her cultural identity as a Javanese. The problem between Palupi and Syarif and their discussion can be related to the identity management theory (Cupach and Imahori 1993). A threat comes because of the ignored cultural values from Palupi because she ignored her father's ideas. Palupi also doesn't think about holding Tingkeban which shows her ignorance about her cultural values as a Javanese herself which becomes a threat for Wibowo. The second one is the self-other dialectic which is a bit different in Palupi's case. She feels the tension to start protecting her and the baby's cultural identity after the argument with her parents, but she's afraid that her husband disagrees with her. Syarif opposes the idea of changing the baby's name because Palupi his wife, means that Palupi is given to him.

Their discussion goes through three steps. First is the trial stage where Palupi first brings the matter of the baby's name to Syarif, convinces Syarif by telling him that the dowry he gave to marry her can't be compared to what her parents have given to take care of her since she was a baby, and how it is her duty to pass on her Javanese culture as an only child. The second stage is the enmeshment stage where Syarif finally agrees to take the Javanese name from his father-in-law, but he still opposes the idea of holding Tingkeban. The last stage is the renegotiation stage where they hold Tingkeban meaning that Syarif and his family accept the difference between the two families' culture.

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Meinong's Ontology:
An Alternative View on Things That Don't Exist

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Abstract

The research entitled "Meinong's Ontology: An Alternative View on Things That Don't Exist" stems from the following issues: (1) the semantics of divinity in the tension between realism and anti-realism, (2) the problem of overly rigid object categories in the polarity of existence and non-existence.

This research utilizes a literature review research model and relies on historical-factual data analysis of concepts and figures. The primary sources used in this research are the works of Alexius Meinong and writings by Meinongian. In the data analysis process, this research employs stages of interpretation, induction-deduction, internal coherence, historical continuity, idealization, comparison, and reflection.

The results of this research indicate that a believer is inherently a realist. This realist stance is reaffirmed through an ontological commitment to the existence of God. However, the construction of the semantics of divinity exists within the domain of thought and consciousness. The object of representation exists in a world independent of the mind, while the content of representation exists within the influence and determination of the mind. This has consequences for the plurality of subjective meanings attributed to the world. Regarding the pattern of theism-atheism dialogue, this research proposes an analytical-oriented dialogue that is not theology-centric. This means that the debate is directed more towards how to talk about God, rather than solely focusing on the existence of God.

Keywords: ontological commitment, epistemic attitude, ontological status, subsistence, the object of divinity semantics.

Introduction

The terms "existent" and "non-existent" are crucial in the discourse on the ontological status of objects. The assessment of existent objects refers to the actuality of objects in spatiotemporal

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`reality, which relates to the principles of individuation and physicality. On the other hand, non-existent objects are those that lack actuality in concrete reality. In the context of the theism vs. atheism debate, the relationality of subjects and objects (existent or non-existent) always involves ontological commitments regarding affirming or denying existence. The mainstream debate on God (theism vs. atheism) revolves around ontological debates that make "existence" the criterion for evaluating reality and establishing ontological commitments. For example, in the discourse of the philosophy of language on referential semantics, the meaningfulness of statements is determined by the ontological status of the objects being referred to. The statement becomes meaningless if the referred object does not exist in concrete reality.

Two main questions are addressed in this article: (1) Can an object be considered existent by referring solely to properties, such as the quality of beingness, without necessarily adhering to the principle of concretism (spatiotemporal entities)? (2) Based on what definitions and criteria can an object be deemed existent and suitable for reference and meaning in linguistic activities?

The criterion of existence is the core issue. I refer to it as the "constraint of existence." Therefore, an approach is needed to go beyond the categories of existent and non-existent, allowing for the consideration of abstract, incomplete, impossible, and fictional objects within the constellation of the category of reality and referential semantic discourse. This transcendence is crucial to consider in the study of literature within the fields of philosophy of religion and philosophy of divinity.

This article offers an alternative view to surpass the "constraint of existence." Surpassing existent means not handling existence as a deterministic variable that determines the ontological status of objects but rather as a property that attributes to objects. This is of course different from the concretism view which believes that only everything that exists empirically exists, particular individuals, and so on. In other words, only individual things exist. The view of concretism tends to be reductionist towards the existence of non-concrete objects such as God. In the context of religious language, of course, speaking of God as a correspondence between a statement and an object whose reference cannot be reduced to concrete reality. Especially if concrete measurements are the only measure to judge whether something exists or not. In fact, even in the context of natural science, not all objects of discussion exist concretely.

The approach used is Alexius Meinong's ontological framework. Meinong treats existence as a property that does not determine the ontological status of objects. This implies the existence of categories beyond existent and non-existent, namely the category of subsistence, which then opens up broad possibilities to consider abstract objects such as round squares, unicorns, and other deity objects as valid objects of reference.

This article can provide considerations within the framework of analytical religious studies. By bringing the discourse on divinity into analytical debates, the main focus shifts from general explanatory models to discussions on "how to talk about" reality, particularly divine reality. In other words, the Meinongian approach contributes to clarifying the ontological status of semantic objects in statements about divinity specifically, and in religious language generally. I prefer to include more Meinongians as a way to make the understanding of Meinong's thought easier to comprehend. Just for the disclaimer, the thoughts that are assumed to correspond with the intention of Meinong itself are very naive. There are so many disputations in discussing what Meinong really wants from his teaching, specifically in the ontological discourse on objects.

Methodology

This research follows a methodology centered on a literature review and depends on the examination of historical and verifiable data pertaining to concepts and notable figures. Primary sources for this study encompass the writings of Alexius Meinong and texts linked to Meinongian philosophy.

This research employs a combination of philosophical analysis and a comprehensive examination of existing literature. By utilizing both of these methodologies, the article aims to uncover the underlying philosophical foundation of the subject matter. This dual approach facilitates the identification of potential critiques and practical implications (Cappelen et al., 2016). The process of crafting this article begins with (i) elucidating the dominant ontological standpoint regarding referential objects in the context of the realism-antirealism discussion. Following this, (ii) a rearrangement of the fundamental issues related to the ontological nature of semantic objects is undertaken. (iii) Subsequently, an original perspective is introduced, deviating from the Meinongian position. Lastly, (iv) an investigation is carried out to establish the legitimacy of non-concrete entities as valid subjects of reference, particularly within the realm of referential semantics.
Throughout the data analysis phase, various stages are integrated, such as interpretation, induction-deduction, internal coherence, historical continuity, idealization, comparative assessment, and contemplation.

Meinong's Short Biography

Meinong was born on July 17 in Lemberg, the capital of the Austrian kingdom. He was the youngest child of Anton Meinong *von Handschuchsheim* (1799-1870) and Wilhelmine (1817-1909) (Marek, 2019). His ancestors were German, but his grandfather had migrated to Austria. Coinciding with the day of his birth, his father joined the Austrian royal army, Franz Josef. His father's position at that time was that of a senior military officer and was assigned to the Lemberg garrison. Meinong was incorporated into the Royal House of *Handschuchsheim* and was officially knighted Ritter von (knight of) *Handschuchsheim*. However, in order to maintain dignity as a republican, Meinong never used this noble title (Meinong, 1921).

In 1862, Meinong began six years of formal education at a private school in Vienna, and the next two years were also filled with educational activities at the Vienna Gymnasium Academy. Referring to the early era of his education, Meinong paid great attention and deep appreciation to two professors who were instrumental in forging his intellect and personality. The two professors are Karl Greistorfer a professor of German affairs and Leopold Konvalina a professor of philosophy. These two mentors became Meinong's main guides in achieving knowledge of history and philosophy (Jacquette, 2015).

From 1882 until his death, Meinong taught at the University of Graz in Austria. He initiated experimental psychology in Austria-Hungary by establishing the first psychology laboratory in 1894. Despite his considerable achievements in the field of psychology, Meinong is better known for his theory of objects (*Gegenstandstheorie*) which he initiated in 1904. This theory is a kind of ontological account of a a priori which not only introduces and systematically considers existing objects, but also

non-existent objects (Marek, 2019). It was through this article that Meinong introduced revolutionary ideas about non-existent objects such as square circles and mountains of gold. Meinong argues that humans as subjects can have true knowledge (genuine knowledge) about such objects. Therefore, these non-existent objects deserve a place in the universe of knowledge (Swanson, 2011). During his time as a professor in Graz, Meinong also became an important mentor to several famous philosophers and psychologists, including Eduard Martinak, Stephan Witasek, Rudolf Ameseder, Vittorio Benussi, Ernst Mally, Joseph Marx, Franz Weber, Ferdinand Weinhandl, and Fritz Heider (Marek, 2019).

In the construction of his thoughts on object ontology, Brentano had the most significant influence. In his article entitled "From Psychology to Ontology" Brentano places ontology as the basis for the development of psychology. In addition, through his lecture entitled "Descriptive Psychology" which was delivered in 1887-1891 and first published in 1982, Brentano introduced the ontological theory of the difference between parts and wholes, where the distinction is contextualized into the study of mental phenomena (Brandl, 2021).

In starting his philosophy, Meinong began by modifying Brentano's thesis about "intentionality of mind" (Jacquette, 2015). Brentano's attitude towards students was very democratic. Brentano encourages and encourages students to achieve independent thinking, that is, not relying on the rigors of scientific discipline (Stumpf, 1976). This is the strong reason why the good relationship between Meinong and Brentano remains, even though Meinong often criticizes, rejects, and revises Brentano's thoughts. Meinong succeeded in elaborating his revision of the Brentanian tradition which includes conceptions of mind, world, knowledge, and values. The thing emphasized in this elaboration is "how should philosophical inquiry be carried out?" This then became the outline of activities throughout his career in the world of philosophy (Jacquette, 2015).

Meinong's Theory of Objects

The ethos of objectivism in the Western world has had a significant influence on the emergence of the New Atheism movement. To trace his influence, researchers want to present several pieces of academic work that focus on Meinong's thinking. However, it is not directly related to the problem of atheism. One of them can be seen in Bruno Langlet's article (Langlet, 2014) which attempts to map Meinong's resistance to reflection. The article explains that the subject's capture of the object in intention requires in-depth attention to the differences between Brentano and Meinong regarding *Gegenstandstheorie*. For Brentano, especially through his main thesis about intentional inexistence, he emphasized that every mental phenomenon has an inherent objectivity in the phenomenon itself (*Gegenständlichkeit*). In Brentano's context, objectivity refers to the representational properties of objects that the subject is aware of. Brentano's opinion is rarely found explicitly in Meinong's works, with the exception of his work entitled *Über emotionale Präsentation* which was published in 1917 where Meinong focuses on the status of objectivity of representation. However, Meinong rejected the absolute validity of Brentano's proposition in his thesis. According to Meinong, representation is an action that is a modification of the mind which includes particular content and the subject's intentional object.

However, a representation in which there is content (object) cannot be identified with a condition where the content of the representation is actually a representation of the object. Such conditions can occur when the subject has direct direction towards the object and has an effective

presentation of the object. Directedness (*Gerichtetsein*) and presentation (*Präsentation*) are internally related to each other. Meinong makes a distinction: although every representation is a condition where in the subject's mind there is already understanding or awareness of the object, the mind will be able to capture and touch the object if representational content actually and actively leads towards the object. Through this emphasis, we can place the presentative experience as an object or actually reference the object. In simple terms, through *Gegenstandtheorie*, Meinong emphasizes that all types of representation are related to objects, although it can be said that there will definitely be representations without objects - namely representations without actual objects or objects that exist - meaning, as well as objects that cannot be reached (Langlet, 2014).

1. *Auβersein, Quasisein* and *Sosein*

Meinong's doctrine of the Auβersein of a pure object is based on an ontically neutral semantic domain. This concept can be used as an answer to the objections of extensionalists in the semantic tradition. For extensionalist, objects that do not exist or subsist cannot be used as true objects of reference or predication. In other words, anything that does not exist can never have any properties. As an example, we can refer to the supposition about the golden mountain and the square circle. For extensionalists, these two presuppositional objects do not exist in reality so it is impossible for us to state them as meaningful statements. Therefore, all the properties that are tried to be attached to the golden mountain or the square circle are invalid and cannot be justified (Jacquette, 2015).

Auβersein is basically an outside being, namely a condition that is not part of the ontological assessment of an object but is an extra-ontology of an object that does not exist (nonexistent object). In other words, objects are understood as entities that are independent of their ontic status. Meinong describes *Auβersein* as a concept that transcends being and non-being. This concept also exists as a response to metaphysical problems regarding intentional objects. Meinong therefore concludes that intentional objects can be referenced regardless of their ontic status (Jacquette, 2015).

Meinong makes an expression to explain the offer of the *Auβersein* concept, namely by presupposing a condition which he calls *Quasisein* or almost-being, namely the minimum condition to support correct predication about properties - including the modal being reality and existence. The previous description confirms the impression that Meinong is indeed seeking a liberation from the tyranny of being in semantic philosophy. In the context of liberation, Meinong attributes the *Quasisein* category to what he calls beingless objects. In other words, *Quasisein* is intended as a concept that can mediate or moderate between being and non-being. Simply put, *Quasisein* refers to an intentional object that does not refer to the spatio-temporal world or the Platonic abstract world. So, as long as something has semantic presence, it can be said to be a true or meaningful object of reference and predication. Regarding intentional objects, Meinong states that un-apprehended and unintended objects also have properties that make them worthy of being called intentional objects. That object is called *Sosein*. Any existent or non-existent in the Meinongian tradition, or even an object that is not at all intentional, can fall into the reference domain of *Auβersein* semantics insofar as it corresponds to a unique constitutive property character (Jacquette, 2015).

2. Joint-carving Being (*Implecto* of Being)

In his work entitled *Über Mööglichkeit und Wahrscheinlichkeit: Beiträge zur Gegenstandstheorie und Erkenntnistheorie*, Meinong introduces the difference between implexive being and non-being.

He uses the concepts of implexive being and non-being to explain universal metaphysics as well as a contribution to the theory of reference and perception. The word "implexive" is a derivative of the Latin word "*implecto*" which means to weave, weave or twist inward, involve, involve, weave, or embrace (Jacquette, 2015).

Meinong explained that in incomplete objects or in German it is called *unvollständige Gegenstände* there is an implexive being. This condition means that the incomplete object has the property of being which is related to complete objects. On the other hand, incomplete objects also have implexive non-being, where they can be said to be related to beingless objects. To understand metaphorically what Meinong means by complete objects and incomplete objects, we can refer to Meinong's efforts in expanding the concept of implexive being and non-being towards the concept of implexive so-being (implexive *Sosein*). According to Meinong, in the implexive *Sosein* condition, an incomplete object (beingless incomplete objects) has constitutive properties (*konstitutorische Bestimmung*). The reason is because the incomplete object is at the same time also embedded in another object where Sosein has properties (Jacquette, 2015).

The Bridge to Meinongian Jungle

John Niemeyer Findlay was a very influential figure in the dissemination of the doctrine of Meinong object theory. Through his dissertation—as well as a step towards obtaining a D.Phil degree from the University of Graz—entitled Meinong's Theory Objects, Findlay succeeded in making Meinong's thoughts increasingly known to many people. In completing his dissertation, Findlay was guided and tested by Ernst Mally, a philosopher who was a direct student of Meinong, and Meinong's successor at the University of Graz (Marek, 2019).

There are two basic theses offered by Meinong through his idea of Object Theory (*Gegenstandstheorie*), namely (1) there are objects that do not exist and (2) every object that does not exist is an object that has not actually been formed in various ways, so that it can be used as a subject of predication. In the tradition of traditional metaphysics, in treating existing objects and objects that are only subsistence (*bestehen*), traditional metaphysics tends to ignore objects that do not have the quality to exist at all. Therefore, according to Meinong, there needs to be a more general theory of objects (Chisholm, 2006).

Everything is an object, regardless of "whether something is thinkable"—if an object is unthinkable, then that does not mean it has no properties at all. At the very least, the object has properties that make it unthinkable—and "whether or not an object exists or has any other character of being. Thus, every object has characteristics regardless of whether the object has the quality of being or not. In other words, Meinong tries to conceptualize a theory of objects that is general and goes beyond ontic status. According to Meinong, *Sosein* (character) of every object is independent of the *Sein* (being). Meinong uses the example of assuming that a round square has *Sosein* because the round square itself already has the character of a circle and a square/circle and square. However, the round square is still an impossible object because its constituent characteristics are contradictory to the *Sein*, or in other words, these two characteristics hinder the *Sein* (Chisholm, 2006:114-119).

What needs to be noted in studying Meinong's object theory is that this object theory must be distinguished from Platonic realism, such as realism in the general interpretation and reism or concretism in the style of Brentano and Tadeusz Kotarbinski. Still, in the context of realism, Meinong

emphasized that since his view is broader than realism, he prefers to use the term objectivism in achieving the goal of understanding and conceptualizing objects. According to Platonic realism, (P) certain non-existent objects have certain properties; but (Q) an object can be said to have properties if and only if the object is real; therefore (R) there are real objects and these objects do not exist. On the other hand, for reists or concretists, reasoning from "not R and Q" to not P (~P) is an attempt to derive the contradiction of Plato's first premise, by connecting the second premise with a contradictory conclusion. However, Meinong, like Plato and unlike the Reists, agrees with P and R; and unlike Plato and reism, Meinong rejects Q by emphasizing the aspect of *Sosein*'s independence from Sein; and therefore, in contrast to Plato and the Reists, Meinong argues that the totality of objects goes far beyond the boundaries of what is believed to be real (beyond the boundaries of what is merely real) (Chisholm, 2006:114-119).

Regarding *Sosein*'s independence from Sein, Meinong offers the concept of *Außersein* which is often misunderstood by readers. The most common misinterpretation is the assumption that through *Außersein*, Meinong provides a third type of being, as an addition or complement to existence and subsistence. In fact, Meinong's intention about *Außersein* is to confirmation of what he calls "homeless objects". In explaining the "round square" object, Meinong explains that this object has no type of being at all. Therefore, these objects are "homeless objects", which cannot even be found in Platonic heaven. In response to this, several comments came in the form of both criticism and appreciation. One of the most notable comes from Bertrand Russell (Chisholm, 2006).

According to Russell, if we say that a circular square is an object, then we are violating the law of contradiction. Responding to this opinion, Meinong answered that the law of contradiction only applies to real things and is very difficult to use to handle objects such as round squares, where such objects themselves already have a contradictory nature. In short, according to Meinong, "the round square is round" and "the mountain I am thinking of is golden" are two true statements about nonexistent objects. Both statements are *Sosein* and not Sein statements. An example of *Sein*'s statement, namely "John is angry" is an affirmative statement that can be existentially generalized through the conclusion that "there is x in such a way" that the statement "x is angry" is true. In contrast to Sein's statement, *Sosein*'s statement is an affirmative statement that existentially cannot be generalized so that the statement "The mountain I am thinking of is golden" cannot be generalized through the conclusion "There exists an x such that I am thinking about x and x is golden" (Chisholm, 2006). In other words, *Sosein* indicated that the object being thought does not have to exist in concrete reality. Thus, it can be concluded that Sosein is not a third type of being that mediates or summarizes existence and subsistence, but is a concept within a series of more universal object theories, namely theories that transcend the ontic status of objects.

Roderick M. Chisholm added that the "impossible object" as mentioned above is an object that has a *Sosein* where the *Sosein* violates the law of contradiction. Regarding the Golden Mountain, the statement that the Golden Mountain is higher than Mount Monadnock cannot be judged as false or true. Another example is "If A hopes that B's hopes will come true, then the object of A's hope is whatever B hopes for"; However, if the condition is completely unknown to A (unknown to A), where what A hopes for is what B hopes to be true, then the object of hope will likely have a little *Sosein* that goes beyond the mutual object. Such objects are what Meinong calls "Objects of higher order" which is one of the important discussions in Meinong's object theory (Chisholm, 2006).

Intentional Object

Intentionality is a feature of certain mental states in relation to certain events. Intentionality refers to being directed at, being about, or representing a particular entity or condition. For example, if Robert has the belief that Ronald Reagan is president, then his belief is an intentional condition because this belief is directed at a certain thing or object and refers to Ronald Reagan and all the conditions that fulfill it as a condition that he can be called president. Ronald Reagan is the intentional object of Robert's belief, and the existence of the circumstances that made Ronald Reagan president is the condition of satisfaction of his belief. If a belief is not at all directed or about something, then it cannot be said to have an intentional object, and if the state of affairs referred to does not exist, then the condition is not satisfied (Searle, 1984).

According to Searle, intentional mental phenomena are part of natural biological reality. Thirst, visual experiences, desires, fears, and expectations are an inseparable part of a person's biological life history, as are breathing and sleeping. Therefore, intentional phenomena like other biological phenomena are intrinsic features of a biological organism. The intrinsic dimension of intentional phenomena is caused by neuro-psychological processes that take place in the brain. A person will never know in detail about the connection or causal relationship between neurons and visual experiences or other feelings such as thirst. This ignorance can be called empirical ignorance about the specifics of a neuronal process in the brain and is not the result of a metaphysical debate between two categories, namely mind and body (Searle, 1984).

In metaphysical discourse, there are various ontological positions that attempt to resolve the problem between mind and body. As explained by Syamsuddin (Syamsuddin, 2014), The fundamental question that should be asked and then considered in the mind-body debate is "Are mental phenomena the same as physical phenomena? If they are not the same, then how can mental phenomena be connected to physical phenomena?" At the most basic level, there are two answers: the mental is physical (monism) or the mental is non-physical (dualism).

The two positions above are still a topic of debate in analytical philosophy. Most analytic philosophers acknowledge the difficulties of the physicalist view, especially regarding qualia. The mainstream discourse currently taking place leads to an encouragement to accept dualism, where the relationship between mental entities and physical entities has the property of being given or necessary. This assumption needs to be clarified that mental entities can be understood as homogeneous units in describing the pattern of relationships between the mental and the physical (Syamsuddin, 2014).

Object Between Realism and Antirealism

Regarding the semantics of divinity, the definition, description, and naming of divinity can never be separated from the problems surrounding the ontological status of semantics, where the main question is "Does the semantics of divinity really reference the stated reality?" If divine semantics indeed has a reference, then what kind of reality does the statement refer to?

According to Sider in Khlentzos (Khlentzos, 2021), Metaphysical realism is a thesis that emphasizes that objects, properties, and relations in the world—collectively the structure of the world—exist independently of human thoughts and perceptions of them. For example, regarding numbers, realists believe that the numbers in this world are independent of human thoughts and perceptions or are called mind-independent. Semantic realists believe that every statement should refer to a certain

reality that exists independently of thought. In other words, it has an ontological commitment to the stated reality.

Regarding natural law, metaphysical realism is divided into two mainstream groups, namely those who believe that natural law lies in relations between universals (among universals). This first view is represented by Armstrong's ideas. The second group can be identified from Maudlin's thoughts, that natural law is ontologically located in primitive entities, namely natural entities that involve divine reality.

Quoting Panayot Butchvarov, the main doctrine of metaphysical realism is that it asserts that the world/reality exists independently of the human mind (subject). In other words, objects that exist outside the subject have independent properties. This independence includes semantic activities such as meaning, defining, describing (Butchvarov, 2002). John Nolt also believes that realism is a claim about reality, where the world has an intrinsic structure, namely a structure that exists even though it does not receive recognition from human cognitive activity as a subject (Nolt, 2004).
It should be noted that metaphysical realism is not the same as scientific realism. For metaphysical realism, reality that is independent of human thoughts and perceptions does not require scientific justification or does not require that independent reality be exactly the same as the description of science. Regarding the reality explained and patented by science, it is necessary to use an instrumentalist attitude, where when science claims to be able to explain reality through theoretical entities such as the existence of atoms, it is necessary to continue to believe that whatever entities may be explained either by science or others , it remains true that the entity is independent of human thought and perception. For the same reason, metaphysical realism need not accept that ontologically presupposed entities and structures exist independently of mind and consciousness (Khlentzos, 2021).

Radically, it can be said that metaphysical realism is a thesis about the nature of truth, where truth can transcend the possibility of verification, as well as the assertion that subjects cannot obtain evidence in one direction or in other words can be true or false. For example, Julius Caesar's heart stopped when he crossed the Rubicon. Realists in this case believe that there is a law of "bivalence"—a law where statements can be true or false - which applies to all meaningful statements or (non-vague statements). However, this semantic formulation of metaphysical realism cannot be accepted by realists who are deflationist in their approach to truth—an and attitude that rejects the assumption that truth has substantive properties and can be used to characterize alternative metaphysical views (Khlentzos, 2021).

Referential Realism

In religious studies, realism is often implemented in semantic corridors. This means that realism will be discussed more as a reference theory. Therefore, in the study of religion, referential realism is very important to study (Peter Byrne, 2004).

If you think about how the ancestors talked about things that "don't exist" such as God, magicians, sense-data, and the like, then in philosophical analysis, it is important to ask questions about the relationship of these statements to the world - the relationship between naming and truth. This proves the difference between rationality and truth. The ancestors expressed or narrated with various names for realities that did not exist but had difficulty in reconciling these narratives with

concrete reality. In answering the question above, philosophy requires two arguments. First, historical clarity is needed regarding the victory of rationality as a gradual process. However, if we emphasize knowledge as whether it is directly related to the world or not, including the relationship between language and reality, then the difficulty is in real naming, whether the name given really represents the reality being named. This is important because culturally nonexistent objects occupy a crucial position in every narrative constructed by the ancestors (Rorty, 1976).

Second, to differentiate between justified belief and true belief, it is necessary to ask the classic question about how the subject is connected to reality—about our own contact with reality. The next question is how is it possible for the ancestors to be consistent in their naming of a non-existent reality when they did not know exactly about the object of the naming and including the reality they were talking about? (Rorty, 1976).

Referring to the question above, the answer is that there is a philosophical difference between "facts and language." This difference is between what the ancestors talked about (facts) and the words used to talk about those facts (language). If we refer to the linguistic framework, individual statements in religious statements will be relative. In another emphasis, by using the "instrumentalist" distinction, it can be said that each person is always in direct contact with the world (the observables), but gradually (gradually) the disclosure of reality through linguistic functions will proceed in a clearer direction, namely in terms of levels of accuracy. . In other words, the more/often the subject makes predictions and observations as the investigation process progresses, the clearer the reality that will be revealed. However, if you use a "holistic" distinction, the subject will be able to expand its scope of the world, namely by including both things that can be observed (observable) and things that cannot be observed (unobservable). Treating observables the same as un-observables is in order to clarify the relationship between reality—existent and nonexistent—for individual statements and for the framework as a whole (Rorty, 1976).

Continuing Rorty's explanation above, it needs to be clarified that semantics about the world expressed in linguistic activity cannot be separated from the tradition of realism, especially referential realism. The main goal is to answer the question "Do the language and meaning we use truly represent reality? "How is the relationship between language and reality?" To answer these two questions you can refer to correspondence theory which then becomes the basis for referential realism. The main goal of referential realism is to identify the content of language and the real world that correspond, or in Locke's terms, "are conformable." In other words, referential realism—one of them—focuses on semantic objects and identifies the content of language expressions as proper names and predicate expressions. In the process of identification, the object of naming is assumed to be a truly existing individual and what is referred to by predicate expressions is assumed to be the qualities (*qualia*) of sensory experience (Hanna & Harrison, 2004).

Meinongian Theism (Theistic Conceptual Realism)

In the debate between theism and atheism—especially new atheism—semantic issues are important to discuss, especially in terms of linguistic references. Apart from new atheism, the issue of debate between the ontological basis of religious realism and religious non-realism is an important matter that is also of concern to researchers. The debate between realism and non-realism (religious) is about the ontological status of divine reality which is used as a referential object. This debate then

implies the existence of a relationship between truth and meaning, so this relationship is the subject of discussion in this sub-chapter. So, it can also be said that the realism and non-realism (religious) debate will be faced with (1) realism and non-realism views about the world—divine reality—and (2) realism and non-realism views about the justification of cognition and knowledge. This justification will be easily understood by referring to the question (1) Are the structures of reality, mental acts and language connected?" This question can be broken down into fundamental assumptions about the subject's capture of reality, thus triggering the question (2) What is the structure of the reality being captured? grasped) is a form of mental activity? and (3) Can this grasping be expressed in language? (4) Can language truly represent objective reality?

Elaborating on the questions above, researchers will emphasize the relationship between reality, intentionality, and semantics. The relationship between these three elements will be understood through Meinong's object theory. Because Meinong's object theory is an attempt to understand truth and meaning, this is in line with the description of Findlay and Lindenfeld who say that Meinong's object theory is nothing but an expression of the doctrine of logical realism (Sierszulska, 2005).

If we assume the content of the object is assumed—the logical world—then we will face the question of the content of the object, whether that content is empty or vice versa. For Meinong, the subsistence of objects requires a "suspension" of ontic judgment judging the object as existing or non-existent. This delay is actually an implementation of the principle of ontic state exceedance. In Meinongian terms, joint-carving is nothing other than the relationship of being (implexed of being), where a subsisting object such as a mountain of gold is an object that cannot be judged as existing or not existing. Such objects exist under limited conditions (subsist). In other words, an abstract object (a mountain of gold) has constitutive properties that are embedded in the complete object, namely the mountain and gold. It is said to be a complete object because both are complements that can be referred to in empirical experience. Therefore, the mountain of gold cannot be positioned as a direction of intention towards a fictional object whose content is empty, because in fictionalism, no matter how much the subject appreciates and believes the object of his intention to exist, as long as the object does not exist, the content of the object is empty. In contrast to fictionalism, the golden mountain is still positioned as a content-full object but with conditions related to complement-being. Regarding the theism-atheism dialogue, it is necessary to move beyond just a one-way dialogue between theology and anti-theology, towards a more constructive dialogue, namely at the analytical level. This means that the ontological debate about the existence of God in the ontological problem of divinity which is discussed in the domain of theology needs to be expanded to semantic issues so that the direction of the discussion is more focused on "how to talk about reality", not just on claims of "direct access to reality" especially divine reality. However, of course the main challenge in implementing this strategy is the general tendency of analytical philosophy which tends towards atheism. In other words, semantic constructions and other propositional actions are faced with the dilemma of attitudes regarding stated reality. This is related to one of the research problem formulations, namely "Is it possible for a believer to take a realist and anti-realist stance?" The logical consequence is that there needs to be clarity about the boundaries and correlation between ontological commitments and epistemic attitudes, which then implies the ontological status of semantic objects and the epistemic status of statements that refer to objects outside the natural/supernatural world.

Conclusion

In Meinong's object theory, existence is seen as a property, meaning that something can be considered an object regardless of whether it exists or not in the real world. In this view, existence does not determine the existence of an object. This means that an object is not simply defined by whether it exists or does not exist. This concept allows for what is called "*implexive* being" or "nexus of being," which makes room for objects that may not exist in the real world but nevertheless have the property of existence within a theoretical framework. However, this view conflicts with the monistic view, which holds that only concrete entities actually exist. This results in the rejection of subsisting objects or even being considered non-existent, so that they are considered inappropriate to be the subject of conversation.

Meinong's object theory helps overcome this monistic view by categorizing objects differently so that all objects have the same opportunity to become objects of ontological study. This opens up space for a debate between theism and atheism. However, there is a view that properties cannot stand alone and are always related to objects, resulting in a dualism between properties and objects, where properties are considered as a prerequisite for the existence of objects. If properties are treated as objects themselves, they are often considered to have no substance due to their abstract nature.

One of the main problems with non-existent objects and fictional objects is the unclear relationship between universals and particular individuals, which are often associated with concrete objects. In the context of Meinongian ontology, existence, which is usually considered a factual condition, is considered a predicate or property. This raises the question of whether divine objects can be considered non-existent objects. For believers, this is difficult to accept because they have an ontological commitment to divine objects. However, divine objects also cannot be considered to have a lower mode of being, such as that described by Meinong as subsistence.

Theistic realists consider objects independent of the human mind, including God, to be semantic objects. However, treating God as a semantic object is not the same as assuming that God is fully represented by semantic constructs in the human mind. God remains considered independent of human thought because God's substantial nature cannot be fully represented in human language or thought. In this case, the semantics of God refers only to sensuous objects constituted by non-substantial properties.

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Precarious lives and ambivalent modernity Embodying Resistance in Anuradha Sharma Pujari's *The Forest Wails* and Mamang Dai's *The Legend of Pensam*

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Abstract

Two environment-related incidents in India's northeast made the headlines in February 2023: the hospitalisation of 36 children due to poor air quality index in the city of Guwahati; and a viral video of a child pleading for some extra time to remove household goods from an eviction site at Silsako lake, Guwahati. In both cases, civil society reprimanded the government agencies. Such paradoxical events dot the daily life of the citizens in postcolonial nations, which pass through the rites of development and also embody a potential site of the Anthropocene. While environmental debates rise and ebb in the political arena; the literary responses to such incidents try to navigate into the lives of people sandwiched between their struggle for survival and the political mantra of development. In this context, this paper examines Anuradha Sharma Pujari's *The Forest Wails (2021)* and Mamang Dai's *The Legend of Pensam (2006)* through an intersectional approach within the theoretical framework of Solastalgia and post-development studies. Both these works may be seen as anecdotal parables that encapsulate man's tryst with modernity and precarious futurity. Whereas, Dai's work exemplifies how the living cultures turn into anthropological artefacts with the advent of modernisation; the metaphor of the broken leg, the crumbling hill and the open window in Pujari's novel call our attention to the urgency of the situation by inviting our attention to the Anthropocene epoch. The paper argues that while the anxiety of loss of home (solastalgia) is perennial in a modernised society, the inevitable developmental journey of everyman shall intriguingly lead one to the intensification of the Anthropocene crisis.

Keywords: *Anthropocene epoch, solastalgia, northeast India, modernity, terraforming.*

In my abstract, I have cited two examples from the city of Guwahati which is located in Northeastern part of India. The problem stated in the abstract shows the ambivalent nature of development in a postcolonial society. In this presentation, I will discuss two novels to show how the novelists present the problems brought about by the mantra of progress and development. The keywords in my presentation will be postcolonial society, modernity, post-development and solastalgia. As we all know the idea of post-development is linked to the capitalist foundation of a society where the poor are disproportionately affected by the challenges brought about by the Eurocentric idea of development. This is more so in a postcolonial society which has witnessed the extractive capitalism of the British followed by resource extraction in the postcolonial period.

Therefore the very idea of development becomes problematic in such societies as it negatively affects the rural economy, culture and traditional way of life. I will link these ideas to Solastalgia in the context of the novels. Solastalgia is an "existential distress caused by climate change" and affects the oikos or the habitat. However, these novels do not deal directly with climate change. They are rather peremptory to the conditions responsible for climate change and its effects on human and non-human lives. To be specific, the novelists show how terraforming and destruction of forests are perennial to the growth of modern societies.

The two novels I have chosen for this study are Mamang Dai's *The Legends of Pensam* (2006) and Anuradha Sharma Pujari's *The Forest Wails* (2021). Dai's novel is comprised of various tales related to the lives of the Adi tribe that lives in the northeastern state called Arunachal Pradesh. An unnamed narrator weaves the various legends by interacting with the different characters in the novel. The journey of the narrator therefore takes us through a distant past to the present times that make the transformation visible. The past appears mysterious and legendary, at times mythical too. The birth of Hoxo, a child who fell from the sky, the mysterious appearance of river serpents with horns that cause death to the ones who see them, the spirits that live in the forests and cause mental and physical malady among the hunters – all these incidents are dealt with in uncertain terms where the intervention of human is limited to the reverential propitiation of the world of nature and the spirits that live in every object. However, we see that after the inception of modernity brought about by the British and their agents, the entire world of nature that housed men and spirit is torn asunder, thereby breaking the sacrosanct connection between human and non-human lives. When the novel begins everything has magnanimity about it: the giant ferns, green waterfall, and the great trees. Life was challenging and nature betrayed its violent forms but a sense of simplicity spun the mundane lives of the rural folks. After the hard work of the day, they loved drinking rice beer or visiting relatives and friends for evening gossip (12). Although the villagers faced the fury of inclement weather, they hardly complained about their lives. There was an overall satisfaction. The granary was always full, food was plenty and there was always some extra to be served to the guests. This simple folk world witnessed the first transformation when they started using guns for hunting. Death became a usual affair as very often people died in hunting accidents. Yet they moved on with life and ascribed the misfortune to some unseen presence of the spirits. They would summon a Shaman and perform the rituals to propitiate them. And then life moved on as usual. As the narrator states: "People everywhere made peace in all sort of ways, and coped until fate cut them down or lifted them up" (17). The rural lives are filled with superstitious belief systems and regular rituals performed by the Shamans. Therefore, whenever they faced any misfortune, no matter how catastrophic it might be, they accepted it as a part of their life and moved on. The people who abandoned their loved ones, or died were remembered in stories and songs sung by the rhapsodists. These rhapsodists were also the keepers of their histories as they kept the stories alive and transmitted them orally from one generation to the next. It was an organic life unsaturated by the absence of modernity. The first part of the novel is entitled "A Diary of the World" acquaints the readers with the different tribes, the villages they inhabited and their spirit world. This section shows the intricate connection between the social taboos and the folk traditions that shape their environmental consciousness. Whenever there was anything unusual or uncanny, that affected the lives of the people, the villagers tried looking for "signs" (31). The rural folks ascribed a cause to every occurrence, thereby relating everything within a framework of a cause-and-effect relationship. This was simple and natural and such practices did not appear supernatural within their knowledge systems. However, their world transforms once the road is built. The road becomes a metaphor for progress, modernity and the unapologetic cultural transformation of the tribal communities. The novelist shows the precarious

futurity that the road would possibly unfold: "No other road in the world had taken as high a toll on human lives as this one; it has been dubbed 'a-man-a-mile' road. The road brought about the destruction of the forests and hills, as new concrete structures and centre places were erected in the rugged terrain: "The big trees were brought down….the canopy of shelter and tradition had fallen". The changing of the social coordinates also altered the culture and tradition of the people and their environmental consciousness. The fields and the rural life that they loved once started appearing distant and dullsville to the new generation. There was a change in the philosophy of life too. Earlier the Shamans would explain the meaning of life thus: "'our purpose is to fulfil our destiny. The life of man is measured by his actions and his actions are good if their origin is pure. From nothingness we have come to be born under the stars, the almighty Donyi-polo, the sun and the moon, whose light shines on all equally, is the invisible force that guides each one of us. All life is light and shadow; we live and we die, and the path of destiny is the quest for the faith" (57). However, once that faith is lost, life becomes lacklustre and boring. Once the transformation sets in, people start getting attracted to the easy way of life. This easy way of life is based on the destruction of forest resources and the creation of a modern economy. The forest which was a means of sustenance is destroyed with a thunderous force that snaps the reverential connection that the old folks had with nature. The women start complaining about the difficult life in the hilly terrains (74). They believe money can bring them happiness and they can change their material life. They embark on such a journey which has nothing but perennial discontentment, greed, and unhappiness to offer. Life loses its charm and meaning. The old social order collapses and a new modern society filled with modern vices engulfs their world. The lands are soon filled with plastics and garbage, the water bodies are polluted, and theft becomes a regular occurrence. The tribes which were known for their rootedness (106) gradually started migrating to towns. The once-living and thriving culture turns into an artefact to be showcased on special occasions. The propensity to use binoculars and draw trace maps during survey missions (54) conducted by the British political agents show the rites of modernity. The iron bridge, the government offices, the formaldehyde-filled fishes, the unorganised development, the cinema hall, the town hall, and the substitution of crooners and singers for rhapsodists act as the new grids of modern society. The towns were soon infested with diseases brought by outsiders and gradually the old world gets disintegrated. Dai's novel, just like Ghosh's *The Living Mountain*, becomes a parable of mankind's conjuring of an anthropogenic world. Ghosh in his *The Nutmeg's Curse* reminds us that it is only the shamans who can re-establish the connection between nature and mankind, as they can hear the voice of the earth. The disappearance of the Shamans and their rituals signal the onset of a Cartesian world of rationality.

The next novel that I will discuss here is Anuradha Sarma Pujari's *The Forest Wails*. The reason why I juxtapose this novel with the other is because Pujari presents to us the effects of unorganised development and modernity. The narrator in the novel is a journalist who after tripping off during a dance class fractures her leg. This allows her to sit back and explore the world which is visible through her open window. The story narrates the ordeal of the immigrant workers who settle down in the hills and forest areas which are in the proximity of Guwahati city. By foregrounding the perspectives of forest guards and officers, the novelist shows how the government agencies and common men are complacent in the destruction of the forest areas. The cities and towns that brim with life draw their workforce by exploiting the poor ones. People who come in search of work so that they can earn lots of money usually settle down in reserved forest areas so that they do not have to pay high rent in the cities. The politicians also encourage this kind of act as they treat these immigrant settlers as potential voters. Moreover, the officegoers and well of city people get cheap labourers so they never really care about the whereabouts of these immigrant settlers. It is only when

the destruction of the hills becomes apparent, or when the wild animals start coming to the towns and cities, that the people become conscious of the destruction of the eco-system caused by encroachment of the forest lands. This novel plays out the problem as a part of the solution. It shows the impasse of modernity, the interdependence of the poor and the middle class, and its overall impact on the environment. The novel also highlights the landslides caused by such encroachments in the hill areas.

In conclusion, both novels offer an insight into the mechanism of modern life, the loss of culture, the loss of the eco-system, the loss of human and non-human habitats and seepage into the web of life due to so-called development activities. The novelists underpin the precarity that waits for us under the garb of modernity.

Human Trafficking: A Never-Ending Nightmare

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Abstract

TPPO (Tindak Pidana Perdagangan Orang) or human trafficking cases that are often published by many news media in Indonesia in June and July 2023 are not new cases happening in the world. The cases are the models of exploitation de l'homme par l'homme or exploitation of man by man postulated by Marx. The cases are closely related to what is more popularly called slavery. The cases happen when a person or a group of persons take illegal benefit from a person or some people. To have a starting point, this article explores how human trafficking and slavery cases are told in a novel. Then, the story is reflected to the realities gathered from some news related to human trafficking or slavery which have happened in the world from the past to the present time. As a literary reference, this article presents the reading result of Forrest Carter's Watch for Me on The Mountain that tells how white people kidnap and sell female and male native people of America especially Apache people to the other white people. The whites or the slave masters force the native people, male and female, to work for them in their plantation or mining without salary or wage. The slave masters think that their slaves belong to them. This article uses historicism theory to conduct this literature research. It finds how human trafficking and slavery cases happen in the world and make the phenomena lessons to learn. It underlines that if a human enjoys exploiting the other humans, human trafficking cases will endlessly happen. Secondly, if Nietzsche 's a will to power is expressed in negative actions, human trafficking will continuously happen. It becomes a never-ending nightmare.

Key words*: human trafficking, slavery, exploitation, white masters, power*

Introduction

Let us start this article from reading a statement written in the back cover of Forrest Carter's Watch for Me on The Mountain,

> *"The white man had burned their land, raped their women, and slaughtered their children. He had made them a nation of slaves, and those he could not enslave, he promised to destroy. The Apache had one hope: vengeance".*

What is learned from the statement is that slavery is a purposeful action, and it is very close to rape and murder. In the broader meaning it is a kind of exploitation.

Slavery relates to TPPO shortened from *Tindak Pidana Perdagangan Orang* or in English, it is

popularly called human trafficking. This TPPO or human trafficking has been written on Indonesian papers and on taglines of news programs in Indonesian television since January 2023.

This article will be using a story of human trafficking and slavery. It is a novel "*Watch for Me on The Mountain*" written by Forrest Carter. The story is then compared to the history of Indian slavery in USA and finally we can compare it to what happens now in Indonesia.

In the domain of literature research, this article is called a historicism study on slavery and TPPO. The uses of story and history become the strength of this article and actual condition is the evident to see whether the slavery is still in existence or not nowadays and why it is. Therefore, this article is answering the two following questions.
1. How does historicism help in literature research?
2. Why do Human trafficking and slavery occur to some humans?

Historicism in A Literature Study

Historicism has been defined by some theorists. One of the definitions has been presented by Ernst Troeltsch written in Frederick C, Beiser's *The German Historicist Tradition* (2011: 10). According to Beiser, Ernst Troeltch is the first thinker presenting historicism to public and defining it "the fundamental historicization of all our thinking about man, his culture and his values" (2011: 11).

Ernst has made people learn the use of historicization of all humans' activities and thought, and it is related to literature since literary works represent what humans do and share what humans think in written media. It is essentially the same as what George N. Shuster (1946) learned about literature. He stated that

"*On one hand, the art of writing affords a record and interpretation of man's experience with nature, that is, abstractly, with physical and chemical necessity or alternatives.*"

To George, literature relates to humans' physical and chemical experiences. It records and interprets the humans' experiences. It seems that literature can become the real history of a specific man in a specific time and place.

However, George goes on his statement with

"*On the other hand, literature mirrors man's decisions. It deals with that which is unpredictable in him because he himself is the source of the prediction*".

Basically, humans are unpredictable so that literature may only mirrors what humans like to do with literature. This statement should be read and understood with an awareness that a writer can make his work a history that he creates with a special purpose.

Karl Propper in his article *The Meaning of Historicism* (1954) defined "Historicism is out to find the path on which mankind is destined to walk-it is out to discover the clue to history (as J. Macmurray calls it), or the meaning of history". Historicism helps to see the way of life and how humans do their ways historically.

Out of many definitions on historicism, we should learn from Paul Hamilton, He wrote;

"What is historicism? Historicism (or 'historism' in this translation of Currius' Historismus) is a critical movement insisting on the prime importance of historical context to the interpretation of texts of all kinds" (2003: 2)

According to Hamilton, historicism is a critical movement. It is critical efforts of scientists especially social scientists to use history to learn social phenomena written any texts written by humans. Literature is included to become a text that can be interpreted. Text of literature is a significant factor since in the text we may find the art object. Charles E. Bressler (1999) wrote

"The historical bacground of the text is only secondarily important, for it is the aesthetic object – the text – that mirrors the history of its times. The historical context serves only to shed light on the object of primary concern, the text" (1999: 237)

Bressler underlined that the historical background of a text is secondary but aesthetic object, the text, will become a primary light, Even the text is more important than the history. The history is to help highlighting the importance of the text. It is significant to understand that in a literature study, a researcher should be able to show interesting findings or the vice versa, of the text.

Historicism is needed to match literature interpretation with historical explanation needed by different expressions of different nations in the world. Hamilton wrote

"Historicism, then, takes its rise from the convergence of literary interpretation and historical explanation demanded by the particular modes of expression of different nations at different times." (1996: 37).

Historicism is an intellectual development to integrate an interpretation of a certain text into the historical explanation of humans' lives and events at the period. It makes possible for us to explain what a human and a group of humans do in a different place and time.

Therefore, the use of historicism in this literature article is a challenging way. With historicism this article invites people to read the history of Human trafficking and slavery before writing and giving notes on TPPO happening to Indonesians from January 2023 to July 2023.

Human trafficking and slavery in Forrest Carter's *Watch for Me on The Mountain* and in History Books of US.

Forrest told his story about the life of Apache by mostly telling about the war of Geronimo's soldiers to fight the white soldiers who have attacked and killed their families. However, on page 143 of *Watch for Me on The Mountain*, he wrote as follows.

"The mortality rate of mine-working Indians was appealing, like mercury, they were used quickly and gone. But unlike mercury, the supply was diminishing. Four years was the average life span of an Indian working the mines. Carrying bags of ore weighing up to four hundred pounds up long

ladder poles from varying depth levels for fourteen to sixteen hours a day, some never saw the sun. The Indians' alarming rate of death was overreaching the births." (143)

After US Civil War, The White Authority including The Church used Indian, the native people of US, to work at their mines. They prepared a special program to capture Indians. Then they sent the males to the mines and kept the female to make a breeding program, as written by Forrest in the following story.

"The Church, struggling to keep its mines operational, had launched a long range plan that was apparently failing. Ordering that no female Indios be used in mine labor, the Church had urged a breeding program with an announced birth goal of four children per Indio male, in four years' time. But the Indios failed in this propagational program; births were few. Perhaps, Colonel Gomez had suggested to the priest, the hours were a little too long; perhaps if the workdays was shortened to say, twelve hours…" (143)

Historically, the enslavement or trade of native people happened in the 18th century in US. The white people trade native Americans to other whites in US and in the other places.
Mostly cases of slavery in US happened to African Immigrants brought by slave traders to America. They sold the African slaves to white families to work in their houses and land. US History of OpenStax – Rice University, Texas stated that

"When Europeans settled Brazil, the Caribbean, and North America, they thus established a system of racially based slavery. Here, the need for a massive labor force was greater than in western Europe. The land was ripe for growing sugar, coffee, rice, and ultimately cotton. To fulfill the ever-growing demand for these crops, large plantations were created. The success of these plantations depended upon the availability of a permanent, plentiful, identifiable, and skilled labor supply. As Africans were already familiar with animal husbandry as well as farming, had an identifying skin color, and could be readily supplied by the existing African slave trade, they proved the answer to this need. This process set the stage for the expansion of New World slavery into North America." (2016: 29)

Slaves coming from African countries were worthy commodities. The exploitation possibly happened to Native Americans who were annexed by European military forces from England, France, Portuguese, and Spain. The US History of OpenStax – Rice University, Texas also stated that

"The Spanish believed native peoples would work for them by right of conquest, and, in return, the Spanish would bring them Catholicism. In theory the relationship consisted of reciprocal obligations, but in practice the Spaniards ruthlessly exploited it, seeing native people as little more than beasts of burden. Convinced of their right to the land and its peoples, they sought both to control native labor and to impose what they viewed as correct religious beliefs upon the land's inhabitants. Native peoples everywhere resisted both the labor obligations and the effort to change their ancient belief systems. Indeed, many retained their religion or incorporated only the parts of Catholicism that made sense to them.
*The system of encomiendas was accompanied by a great deal of violence (**Figure 2.14**). One Spaniard, Bartolomé de Las Casas, denounced the brutality of Spanish rule. A Dominican friar, Las Casas had been one of the earliest Spanish settlers in the Spanish West Indies. In his early life in the Americas, he owned Indian slaves and was the recipient of an encomienda. However, after*

witnessing the savagery with which encomenderos (recipients of encomiendas) treated the native people, he reversed his views. In 1515, Las Casas released his native slaves, gave up his encomienda, and began to advocate for humane treatment of native peoples. He lobbied for new legislation, eventually known as the New Laws, which would eliminate slavery and the encomienda system."

Slavery relates to kidnapping. Solomon Northup a free black man living in Saratoga, New York told how he was kidnapped and sold into slavery in 1841. He later escaped and wrote a book about his experiences: *Twelve Years a Slave. Narrative of Solomon Northup, a Citizen of New-York, Kidnapped in Washington City in 1841 and Rescued in 1853* (the basis of a 2013 Academy Award–winning film)*.* This excerpt derives from Northup's description of being sold in New Orleans, along with fellow slave Eliza and her children Randall and Emily.

Human trafficking and slavery

From the slavery phenomenon in US, we can learn that slavery occur on the need of human needs to make more revenue. However, slavery results in exploitation. It is an exploitation of a human or humans on other humans. A slave master buys a slave and thinks that he or she is the owner of the slave. A slave master does not need to pay any wage to the slave, but a slave master pushes the slave to work as many hours as possible a day.

Another crime possible to happen in a slavery is kidnapping. Since the quality of a slave is needed in a slavery. A slave master will attract a potential victim to become a slave, but when the attraction does not work, a slave master will kidnap a targeted victim. Then the victim possibly escapes from the slave camp and he or she becomes a fugitive. The slave master will search him wherever and whenever.

It started to occur long time ago in 1500s. Then in U.S., it became a crucial political issue in 1850s to split the northern U.S. and the southern U.S. it became a cause of U.S. Civil War in 1860 – 1865. It seemed to be the end of slavery. However, we learned from TV and newspaper how the exploitation oh human on humans occurred in Arabian countries. Some migrant workers worked in Saudi Arabia with no payment. It also happened to some migrant workers in Malaysia, Hongkong, Taiwan and Singapore.

In Indonesia, the news of human trafficking is publicised frequently. According to the Ministry of Politic, Law and Security: *Angka Kasus Terus Meningkat, Kemenko Polhukam Ajak Perangi TPPO*. In July 2023, the press conference consisted of the statement of the Ministry of Politic, Law, and Security of The Republic of Indonesia released that in 2022, there were 1.262 non-procedural migrant workers whose cases were handled by Republic Indonesia Representatives in South East Asian Countries. This number increased 700% from the earlier year. It is a kind of danger. According to Adi Winarso, The Deputy of Cooperation Coordinator of Asia Pacific and Africa.

The cases of human trafficking have a lot of excesses. One of them is sexual exploitation. The victim is made a prostitute by the trader. **TEMPO.CO**, **Cianjur** 16 August 2023 released a following news,

Ida binti Odin, 40 tahun, tenaga kerja wanita korban tindak pidana perdagangan orang ([TPPO](#))
yang dijadikan pekerja seks di Dubai, Uni Emirat Arab, akhirnya bisa pulang ke Indonesia. Ida
dipulangkan ke Tanah Air bersama lima orang TKW lainnya yang satu di antaranya berasal dari
Banten.

Ida Odin, 40 years old, a female migrant worker, became a victim of human trafficking and imposed to become a commercial sex worker in Dubai, United Arab Emirates. She was finally sent home to Indonesia with 5 other female workers. One of them comes from Banten.

This human trafficking, according to Adi Winarso on the July 2023 press conference, is called *traditional trend*. In this trend, the victims are mostly women who are obliged to work non-procedurally in domestic sectors. They come from rural areas, and they are usually low educated. The country destinations of this human trafficking are Malaysia and Middle East Countries.

The other trend of human trafficking is called *online scam*. Adi Winarso also explained that the victims of this kind are generally young male with high level education related to Information Technology. They come from urban areas. They are obliged to work non procedurally to become online scammers. They are mostly sent to Southeast Asian Countries, such as Myanmar, Kamboja, Laos and Philippine. This trend has been occurring since the beginning of 2021. Some Indonesian migrant workers have been recruited by a syndicate to become online scammers. The modus of this fraud syndicate is investment or cryptocurrency, love scam, money laundering and online gambling. Formerly, Yulida Medistiara – detikNews, on Thursday, 29 Jun 2023 11:35 WIB released a news,

Jakarta – A total of 137 Indonesian citizens were rescued from online scam companies in Metro Manila, Philippines on June 26-27 2023. Hundreds of Indonesian citizens were rescued after Filipino police rescued thousands of foreign nationals working in Manila.
"Philippines National Police (PNP) accompanied by Foreign Representatives in Manila, including the Indonesian Embassy in Manila, has carried out a rescue operation against various foreign nationals working at scam online companies in Metro Manila on June 26-27 2023," as quoted from the Ministry of Foreign Affairs' website, Thursday (29/6/2023).
During the rescue operation, the Philippine police succeeded in rescuing 2,714 people from 18 countries, including 137 Indonesian citizens. Various electronic and communication equipment has also been secured.

Why is this case of human trafficking a danger for human life? The following is a real story of a victim.

Stories of Indonesian TIP victims in Myanmar being held captive and tortured in a dark room by Whisnu Pradana – detikNews. Monday, 05 Jun 2023 11:33 WIB
Noviana Indah Susanti (37) has not been able to forget the bitter incident she experienced when she became a victim of the crime of trafficking in persons (TPPO) in Myawaddy, Myanmar. He was tortured in a dark room.
Reported by detikJabar, Monday (5/6/2023), the resident of Baros Village, Central Cimahi District, Cimahi City, is now free. She has returned to the arms of his family after the long struggle and repeated torture she received.

This criminal act is seriously threatened human dignity. It does not have only a national network

but also a transnational one. VOA wrote in their release in 30 July 2023

> TPPO adalah salah satu bentuk kejahatan luar biasa yang melanggar harkat dan martabat manusia. Perdagangan orang itu juga menjadi salah satu kejahatan lintas batas negara yang melibatkan jaringan kuat, sistemis, dan terorganisasi.
>
> Criminal act of people-trafficking or popularly called human trafficking is a form of extraordinary crime that violates human dignity. Trafficking in persons is also a transnational crime involving a strong, systemic and organized network.

Lessons to Learn

Reading literature is not only to have the beauty of story that is presented in a beautiful style of writing. It is also to read facts happening in life and a literary work may produce *mentifact* (Sartono 1992: 16). It is a mental fact that is understood as events of reflections, essays and so on. Sartono also confirmed that fact is a man-made structure. In addition, according to Sartono, facts are codes or symbols that point to an event.

Stories in Forrest Carter's novel are chosen by a consideration of the similarity of setting of place and time with the ones found in certain historical events. Then the stories in the novel will be interpreted with references to events written in history books. The use of references to history events can be interpreted as searching for certain meanings that perhaps cannot directly seen in the stories in Forrest Carter's novel. The use of references to historical events as a way of thinking to interpret and analyse novel stories is an application of historicism in literary research.

Historicism is a theory that is chosen to be a knife in deep analyses of this literature research. It is chosen because it assumes that the development of human life is influenced by factors of history. It means that human social and cultural phenomena are resulted from historical factors. Two important things that must be understood are the spatial and temporal context of the stories in the novel and the use of what is written in related historical events as a means of interpretation and analysis.

Human trafficking and slavery that have been told by Forrest Carter in his *Watch for Me on The Mountain* are events occurring in 1500s to 1800s and the cases still happens in our society today. Even, Human trafficking and slavery nowadays are not only related to special races such as African black people and native people of certain places, female, poverty, and low-level education, but also to new and modern generation, male, middle class economy, and higher-level education.

The old cases can be explained. Historically, the human trafficking and slavery cases in US in 1500s to 1800s were caused by the will of exploiting that belongs to a person or group of persons. They are willing to exploit a person or a group of persons. The reasons are economic.

Time goes by till this very modern and developed era, but can we say that the phenomena are different? I think not at all. The world goes around every second, but the phenomena of exploiting others are the same. The reasons are not different, economic. The more sophisticated word is business. A group of people is doing a business on the lives of some people that they invite to apply but then they are not paid. Even they are exploited physically and psychologically.

We should get back to Karl Marx's theory of exploitation although some people think that this theory is too old for this modern academic discussion. Karl Marx's theory was postulated in 1848. He together with Friedrich Engels wrote in a pamphlet called *The Communist Manifesto.* Marx claimed that to *realize their profits, capitalists must exploit workers* (in Fulmer. 2023). The statement may be so old that we must make it in this millennium like this; a group of persons in a transnational corporation must exploit some people to get a lot of and easy profit. It is what we see in the cases of human trafficking and slavery at the present time.

Or we should consider what Friedrich Nietzsche postulated in 1896, *the will to power (*in Westacott, 2019*).* It is a basic drive found in everyone, but one expresses it in different ways. The philosopher and the scientist direct their will to power into a will to truth. Artists channel it into a will to create artistic works. Businessmen satisfy it through becoming rich. However, when it occurs in different ways, The philosopher and the scientist direct their will to power into a will to deceive public. Artists channel it into a will to make some propaganda to support certain political parties, and businessmen satisfy it through becoming rich with efficient but illegal efforts. The latter is one reason why human trafficking and slavery happen time to time, from past to present time.

Conclusion

Reading literature is not only to have beautiful words constructing stories but also to get the facts that is developed by the author. Although it is in the form of mental fact, it reflects real events that happened in certain place and time. It is believed that the facts in stories are constructed by the author on the references of real events. To help analysing the intention of the author, we need to use history as references of the way people thought in the related place and time.

Human trafficking and slavery that have happened since long time ago are presented in a novel written by Forrest Carter, *Watch for Me on The Mountain*. Readers may find the references of human trafficking and slavery in the novel and read history books on what happened in the same place and time as told in the novel. The reading result may become a knowledge and understanding to learn human trafficking and slavery occurring in the present days.

Exploitation and will to power are tow theories that we can use to observe human trafficking and slavery. If a person or a group of persons exploit other people to make profit, human trafficking and slavery will occur. And, when the *will to power* is expressed in bad manners, the case of human trafficking and slavery will potentially happen easily. Both are factors to internalize and socialize. It means that the world must stand on two principles: zero exploitation and positive will to power.

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