



Proceedings

The 10th Literary Studies Conference

18-19 October 2022

"Critical Envisioning of Literature, Catastrophe, and Its (Un)equal Interplay"

PUBLISHED BY
DEPARTMENT OF ENGLISH LETTERS
UNIVERSITAS SANATA DHARMA
YOGYAKARTA
2022

Steering Committee & Reviewers

Steering Committee

Novita Dewi, *Universitas Sanata Dharma, Indonesia*
Tatang Iskarna, *Universitas Sanata Dharma, Indonesia*
Dalan Mehuli Paranginangin, *Universitas Sanata Dharma, Indonesia*
Sri Mulyani, *Universitas Sanata Dharma, Indonesia*
Francis Borgias Alip, *Universitas Sanata Dharma, Indonesia*
M. Luisa Torres Reyes, *University of Santo Tomas, Philippines*
Amporn Sa-ngiamwibool, *Phranakhon Si Ayutthaya Rajabhat University, Thailand*
Elizabeth Arti Wulandari, *Clarkson University, United States of America*

Reviewers

Gabriel Fajar Sasmita Aji, *Universitas Sanata Dharma, Indonesia*
Enny Anggraini, *Universitas Sanata Dharma, Indonesia*
Paulus Sarwoto, *Universitas Sanata Dharma, Indonesia*
Ria Lestari, *Universitas Sanata Dharma, Indonesia*
Amporn Sa-ngiamwibool, *Phranakhon Si Ayutthaya Rajabhat University, Thailand*
M. Luisa Torres Reyes, *University of Santo Tomas, Philippines*
Chrysogonus Sidhha Malilang, *Malmo University, Sweden*

Organizing Committee

Chair

Elisabeth Oseanita Pukan, Universitas Sanata Dharma

Treasurers

Eddy Anggraini, Universitas Sanata Dharma
Adventina Putranti, Universitas Sanata Dharma

Secretaries

Anindita Dewangga Puri, Universitas Sanata Dharma
Diksita Galuh Nirwinastu, Universitas Sanata Dharma

Conference Managers

Ni Luh Putu Rosiandani, Universitas Sanata Dharma
Almira Ghassani Shabrina Romala, Universitas Sanata Dharma
Risang Baskara, Universitas Sanata Dharma

Refreshments Managers

Epata Puji Astuti, Universitas Sanata Dharma
Anna Fitriati, Universitas Sanata Dharma
Ria Lestari, Universitas Sanata Dharma

Proceedings and Conference Book Managers

Harris Hermansyah Setiajid, Universitas Sanata Dharma
Hirmawan Wijanarka, Universitas Sanata Dharma

Social Media Managers

Catharina Brameswari, Universitas Sanata Dharma

Logistics and Plenary Session Managers

Simon Arsa Manggala, Sanata Dharma
Yohanes Pariyo, Universitas Sanata Dharma

Documentation Manager

Scolastica Wedhowerti, Universitas Sanata Dharma

Editorial Team

Chrysogonus Sidhha Malilang, *Malmö University, Sweden*
Amporn Sa-ngiamwibool, *Phranakhon Si Ayutthaya Rajabhat University, Thailand*
Hirmawan Wijanarka, *Universitas Sanata Dharma, Indonesia*
Arina Isti'anah, *Universitas Sanata Dharma, Indonesia*
Diksita Galuh Nirwinastu, *Universitas Sanata Dharma, Indonesia*

Table of Contents

GREETINGS FROM THE CHAIR WELCOME NOTE FROM THE PRESIDENT	(01-11)
CULTURAL RESEARCH MODEL IN REVEALING LOCAL CULTURE SHIFT IN THE KARO COMMUNITY <i>Sylvie Meiliana</i>	
PLAGUE AND RACISM REFLECTED IN JOHN EDGAR WIDEMAN'S SHORT STORY ENTITLED "FEVER" <i>Ratna Asmarani</i>	(12-21)
SELF-SACRIFICE IS NOT AS A RADICAL ACTION IN CHARLES DICKENS' NOVEL A TALE OF TWO CITIES: A PSYCHOANALYTIC-HISTORICAL APPROACH SLAVOJ ZIZEK <i>Dyani Prades Pratiwi</i>	(22-28)
WHO ARE AFFECTED BY THE COVID-19 PANDEMIC? A CORPUS DISCOURSE ANALYSIS IN INDONESIAN NEWS 2020 <i>Arina Isti'anah</i>	(29-39)
CLASS, GENDER AND RACE: AN ANALYSIS OF THE LANGUAGE USED IN JUBILEE YOUTUBE VIDEO ENTITLED CONSERVATIVE TEENS VS LIBERAL PARENTS <i>Fadhilah Larasanti</i>	(40-54)
TWO SIDES OF THE SAME COIN: CLASS, VIOLENCE, AND TRAUMA IN ELENA FERRANTE'S THE STORY OF THE LOST CHILD <i>Jauza Maryam Mumtazah</i>	(55-60)
NEITHER HOME NOR WORLD: UNHOMELINESS IN KINCAID'S A SMALL PLACE <i>Alifa Syauqina Mori</i>	(61-64)
THE IMPACT OF DESIRE AND CAPITALISM IN CURTIS' REBELLION IN SNOWPIERCER (2013) <i>Alifya Aini Fauziah</i>	(65-70)
YEONG-HYE'S FLOWER OF DREAM AND TRAUMA <i>Marssy Diana Sampe</i>	(71-79)
REPRESENTASI IDENTITAS MILENIAL MUSLIM DALAM NOVEL ASSALAMUALAIKUM CALON IMAM KARYA MADANI <i>Atikah Ruslianti</i>	(80-93)
NARRATIVE DIGITALIZATION: AN EMPIRICAL EFFORT IN MANUSCRIPTING FOLKTALES OF BAYANGKAKI MOUNTAIN IN PONOROGO <i>Yoseph Bavo Agung Prasaja, Mateus Rudi Supsiadji, Dyah Ayu Prameswari</i>	(94-100)

STUDENTS' PERCEPTIONS ON LEARNING LITERATURE BY WATCHING LEARN ENGLISH WITH GILL'S YOUTUBE VIDEOS	(101-110)
<i>Dewi Christa Kobis</i>	
AGUS NOOR'S KUNANG-KUNANG DI JAKARTA: REVISITING AND REMEMBERING JAKARTA 1998	(111-117)
<i>Ahmad Zamzuri</i>	
VOICING DIFFERENCE IN LAMSIJAN MEMUTUSKAN MENJADI GILA WRITTEN BY ASEF SAEFUL ANWAR	(118-128)
<i>Sri Utami Budi, Henny Indarwati, Juliati Juliati</i>	
DOMESTIC VIOLENCE IN I KNOW WHY THE CAGED BIRD SING	(129-134)
<i>Wiwin Malinda</i>	
MEMBANGUN EKOSISTEM KESUSASTRAAN PADA MASA PANDEMI (STUDI KASUS KRISIS PEMINATAN SASTRA DI JURUSAN SASTRA INGGRI, UNIVERSITAS SEBELAS MARET)	(135-147)
<i>Yuyun Kusdianto, Sri Kusumo Habsari, Zita Rarastesia, Susilorini Susilorini</i>	
WHICH MULTIVERSE ARE WE IN: A CONTEMPORARY FILM ADAPTATIONS CRITICISM TOWARDS MARVEL FILM ADAPTATIONS	(148-157)
<i>Achmad Fachmi Fauriza, Thafhan Muwaffaq</i>	
BRINGING HERITAGE BACK TO LIFE: USING FOKTALES TO MOTIVATE CHILDREN TO LEARN SENTANI LANGUAGE	(158-166)
<i>Wigati Yektiningtyas, James Modouw</i>	
WOMAN STRUGGLE ON "HOW I LEARN TO DRIVE" BY PAULA VOGEL	(167-174)
<i>Theophila Krisna Modesty, Marcela Winda Widyanata</i>	
THE LANGUAGE OF CATASTROPHE IN ERIK GAMALINDA'S NOVEL "THE EMPIRE OF MEMORY"	(175-180)
<i>Felicidad P. Galang-Perena</i>	
A SIGHT OF BLACK DEATH PLAGUE FOR THE INFLUENCE OF ENGLISH LANGUAGE AND LITERATURE	(181-188)
<i>Isnadiyah Youwanda Wardani, Muhammad Syahrian Pradita Pradita, Yuyun Kusdianto</i>	
CHINESE ETHNIC IN THE AUTHOR'S VIEW OF JAVANESE SHORT STORIES	(189-195)
<i>Kustri Sumiyardana, Yohanes Adhi Satiyoko</i>	
PURUYANAN: THE WARAY CONCEPT OF HOME IN SELECTED POEMS OF VICTOR N. SUGBO	(196-245)
<i>Lakan Uhay Dorado Alegre</i>	
INTEGRATED-LEARNING METHOD BY IMPLEMENTING COLLABORATIVE PROJECT ENGLISH-SCIENCE TO EIGHTH GRADE BILINGUAL STUDENTS IN SMP ISLAM AL AZHAR 26 YOGYAKARTA	(246-261)
<i>Didik Zulfahmi Akbar, Isna Ardyani Fataya</i>	



UNITY IN DIVISION: IRONY IN DIVERGENT'S STANDPOINT	(262-268)
<i>Dhia Anaulva Putri</i>	
“KATASTROPHE” IN THE NEW TESTAMENT	(269-278)
<i>Nikolas Kristiyanto</i>	



Greetings from the Chair

The course of human civilization and catastrophe are inseparable. Both man-made and natural calamities are part of the long history of human civilizations. Especially today, we are increasingly living in a world of complex systems that we have to cope with the volatility of these systems all the time. Catastrophic events such as wars, pandemics, climate change, ecological destruction, economic downturns, the loss of cultural identity, the downfall of the government, and the rise of both physical and symbolic violence are parts of our reality. All these potentially lead to societal collapse.

In 2006, Homer-Dixon introduced the term tectonic stresses to describe societal pressures. These are population stress, which arises from the disparities in population growth rates between affluent and impoverished societies, as well as the exponential growth of megacities in underdeveloped countries, energy stress, which resulted from the diminishing supplies of conventional oil, environmental stress, which is exacerbated by the deterioration of our land, water, forests, and fisheries, climate stress arises from changes in the composition of our atmosphere; and, at last, economic stress resulting from global economic system instability and rising wealth gaps between rich and poor. It is when multiple stresses occur simultaneously that society is more likely to break down.

Societal breakdown is nothing new to the world we live in. This world witnessed the collapse of civilizations. Some survived and were transformed by catastrophic events they endured, such as China and Egypt. Some never recovered such as the Western and Eastern Roman Empires, and the Maya civilization. Today, we are increasingly connected and dependent on one another. As Homer-Dixon put it, we connect together entire systems that were previously largely independent. This also means catastrophe befalls one society will definitely befall others, as we are like a row of dominoes so closely spaced; the toppling of the first will bring down the others. The marginalized groups and minority communities, in this situation, are the ones who are disproportionately affected.

In light of these contexts, the 10th Literary Studies Conference with the theme of “Critical Envisioning of Literature, Catastrophe, and Its (Un)Equal Interplay” wishes to provide a platform for academics and researchers to share their perspectives on how catastrophes are portrayed in literature and other discourses, as well as in education, history, religion, and philosophy. Hopefully, this academic conversation enlightens us, broadens our horizons, sharpens our sensitivity, and in some ways inspires us to contribute more meaningfully to our communities.

Yogyakarta, 18 October 2022

Elisabeth Oseanita Pukan, S.S., M.A.
Conference Committee, Chair.



Welcome Note from the President

It is my joy and privilege to welcome all of you, distinguished speakers and participants, to the Literary Studies Conference 10 (LSC 10). This year's theme is particularly engaging, timely and insightful: "Critical Envisioning of Literature, Catastrophe, and Its (Un)Equal Interplay."

Speaking on literature and catastrophe, one of my favorite writers is actually Orhan Pamuk, the Noble Prize laureate in literature in 2006. And a few days ago he just released a novel, called *Nights of Plague* (Knopf, 2022), which I am still enjoying reading. This novel is centered around the bubonic plague that struck the Ottoman Empire in the first decade of the 20th century. It is a story of human struggle for "salvation," fought under the pressure of global politics as well. The Ottoman Empire, under Sultan Abdul Hamid, the uprising of Muslim population in China, as well as Christian populations in different parts of the Ottoman Empire itself. It is a story about how a plural society, a polity, which was already cracking, had to deal with its own cohesion in the face of great calamity and catastrophe. The Orthodox Christian and Muslim populations were struggling to understand each other at a time marked by the birth of 'political Islam.' The media too had to grapple with its own question: whether the plague was real, and whether it was wise and beneficial to announce the plague to the public. Scientific interventions had to deal with the question of social trust and cohesion in the society, and religions had to carve out their role at a time when the stakes were so high. All of these look familiar now for us, after the Covid 19 Pandemic.

Catastrophe, in all its forms, has become a feature of human history. In many different and particular ways, catastrophe has the power to stir our imagination, and now wonder that it has inspired the works of literature, film, and the arts in general. The painting of Pablo Picasso, called *Guernica*, on the horror of the attack of General Franco on the city of Guernica, in the northern part of Spain. The painting depicts the suffering of the city's inhabitants: humans and animals alike. The Earthquakes of Lisbon (1755) has spurred not only political upheaval, but also a heated discussion and works on theodicy, a philosophical justification of a benevolent God in the face of calamities that claim the lives of the innocents. And closer to home, the devastating eruption of Krakatoa (1883), that spewed particles around the globe, has inspired not only scientific investigation, but also literary and arts works. In fact, the British Jesuit poet, Gerard Manley Hopkins, wrote an essay to a scientific journal. While fighting against his own depression at the time, he was struck by the skies that were flaring through virulent shades of green, blue, copper and magenta. Hopkins describes the phenomenon as more like inflamed flesh than the lucid reds of ordinary sunsets. He wrote: "the glow is intense; that is what strikes everyone; it has prolonged the daylight, and optically changed the season; it bathes the whole sky, it is mistaken for the reflection of a great fire." (<https://publicdomainreview.org/essay/the-krakatoa-sunsets>) This is not to mention the many plagues (bubonic, black death) that has also inspired deep reflections and creative writings.

Clearly catastrophe also serves as a moment of humanity's reckoning with itself. It reveals the resilience of humanity, its solidarity in the face of dangers and destructions, but also gives rise to existential angst and fear. It brings the best and the worst in people, it brings people together but also breaks the bonds of solidarity and gives rise to a sense of menacing otherness. It reveals the mystery and complexity of being human, both on the individual and societal levels.

But, there is yet a crucial problem of justice and equality. To a certain degree, catastrophe might strike the whole population indiscriminately. However, catastrophe is an extremely complex event. Even natural disasters are not so "natural" when they happen in a concrete society with its social structure. The impacts of natural disasters would be aggravated by the unjust social structures. In the wake of the earthquake that struck El Salvador in 2001, theologian Jon Sobrino offered a critical observation as to why most of the victims were poor people. As it turned out, this was because poor people had to dwell in a more earthquake-prone areas. They had no other option because housing has become so expensive for them in safer areas; safe areas are places where the privileged and ruling class live.



In this regard, beyond its role as a rich tool for meaning-making, literature can also be a powerful site and force of resistance and critical reconstruction. In the face of injustice and discrimination, the work of literature should also be empowering the subaltern and the oppressed in different ways. Imagination, creativity and commitment should come together.

So, I wish you all a stimulating conference. Our gratitude goes to the organizing committee for its hard work and dedication in putting this conference together at this critical juncture in our common journey toward a more dignified life, after the Covid-19 Pandemic and beyond. At Sanata Dharma University, we are committed to the pursuit of meaningful life in the framework of justice, love and the common good.

Yogyakarta, 18 October 2022

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

Cultural Research Model in Revealing Local Culture Shift in The Karo Community

Sylvie Meiliana

Universitas Nasional, Jakarta, Indonesia

sylviemeiliana@gmail.com

Abstract

The Karo people are one of the Batak ethnic groups in North Sumatra. Men and women in Karo society do not have the same rights since they adhere to a patriarchal ideology, where men have a higher position and get more considerable rights. However, the local cultural customs of the Karo people have shifted over time. Utilizing qualitative research methods - i.e., observation, interviews, and literature study - this study focuses on examining the cultural shifts of the Karo people in several aspects of life, especially in law, education, and economics. This study employs a feminist theory lens in order to reveal the cultural shifts in law, education, and economic aspects of the Karo people's lives. The results indicate that the Karo women, currently have equal rights in inheritance, education, and economics due to cultural shifts. In this regard, Karo women have become heirs of their parents' inheritance with the same rights as men. In addition, numerous Karo women have become reasonably successful entrepreneurs and received higher education. This study suggests that the Karo patriarchal culture has shifted to a gender-biased culture as the times demand. These cultural shifts have changed the position of women as equal to men; thus, Karo women get the same rights in law, education, and economic aspects.

Keywords: *Cultural Shifts, Karo Community, The Position of Women, Feminist Theory*

Introduction

The Karo tribe is an indigenous tribe that inhabits the Karo Highlands, Deli Serdang Regency, Binjai City, Langkat Regency, Dairi Regency, Medan City, and Southeast Aceh Regency. The name of this tribe is used as one of the names of the districts in one of the areas they inhabit (the Karo highlands), namely Karo Regency. This tribe has its own language called Karo language. The traditional clothes of the Karo tribe are dominated by red and black colors with gold jewelry.

Karo Regency is located in the highlands of Tanah Karo. The famous cities in this area are Brastagi and Kabanjahe. Brastagi is one of the tourist cities in North Sumatra which is very famous for its superior agricultural products, such as oranges and Markisa. The majority of the Karo tribe live in this mountainous area, precisely in the areas of Mount Sinabung and Mount Sibayak which is famous as "Tanah Karo Simalem". There are many unique things found in the Karo people, both in terms of geography, nature, and the form of cuisine. *Trites* is one of the unique Karo cuisines. *Trites* is usually served at cultural events, such as weddings, entering a new home, and an annual event called *Kerja Tahun*. *Trites* is a typical karo dish made from the stomach contents of cows/buffaloes that have not been expelled as feces. This material is processed in such a way, it is mixed with spices

so that the sharp aroma of the stomach contents is reduced and can be enjoyed as delicious food. This dish is a favorite food that is first served to the respected.

According to Singarimbun (1991), the Karo people know the kinship system called Rakut Sitelu. The Karo community adheres to a patrilineal kinship system with the father's lineage. Automatically the Karo clan is inherited from the father (Singarimbun, 1991). The Karo tribe has a social or customary system known as *merga silima*, *tutur siwaluh*, and *rakut sitelu*. The Karo people have a clan system. *Marga* or in Karo language is called *merga* for men, while for women it is called *beru*. *Merga* or *beru* is carried behind a person's name. *Merga* in the Karo community consists of five groups called *merga silima*, which means the five clans. The five clans are Karo-karo, Tarigan, Ginting, Sembiring, and Perangin-angin. These five clans still have their own sub-groups. Each Karo has one of these clans. *Merga* is automatically obtained from the father. The father's clan is also the son's clan. People who have the same *merga* or *beru* are considered brothers in the sense of having the same ancestor. If the men are from the same clan, then they are called (*b*)*ersenina*, as well as women with the same *beru*, they are also called (*b*)*ersenina*. However, a man and a woman from the same clan and *beru*, they are called *erturang*, so marriage between them is prohibited, except Sembiring and Perangin-angin clans.

Apart from clans, within the Karo community, there are also *rakut sitelu* or *daliken sitelu* (metaphorically means three furnaces), which means three bonds. The meaning of *rakut sitelu* is *sangkep nggeluh* (completeness of life) for the Karo people. What is meant by completeness is the social institution found in the Karo community which consists of three groups, namely: *kalimbubu*, *anak beru*, and *senina*. *Kalimbubu* can be defined as a family that gives a wife, *anak beru* is a family that takes or accepts a wife, and *senina* is a family of one descendant of the *merga* or nuclear family.

Tutur siwaluh is the concept of kinship of the Karo people related to how to address, which consists of eight groups: *puang kalimbubu*, *kalimbubu*, *senina*, *sembuyak*, *senina sipeperen*, *senina sepengalon/sedalanen*, *anak beru*, and *anak beru menteri*. In the implementation of traditional ceremonies, *tutur siwaluh* can still be further divided into more specific groups according to the needs in the implementation of the ceremony being carried out, namely as follows: *Puang kalimbubu* is *kalimbubu* from someone's *kalimbubu* and *Kalimbubu* is a group of giving wives to certain families.

Bhasin via Darma (2014) reveals that familialism is an ideology that constructs women's roles in the household, as housewives, good wives, and good mothers. Familialism ideology places women only as good wives and mothers. Women must be able to make up for themselves to be able to provide the best service for their husbands. The ideology of familialism is highly respected by the patriarchal Karo society. In their view, women are hardworking women, whatever she does for their family and children. Karo women have great responsibilities in the family, both in their in-laws and in their parents' families. Women play a very important role in supporting economic life in the family. During working hours, they carry out their duties in the fields while the men spend their time sitting and relaxing in the coffee shop playing chess, without any concern for their wives toiling in the hot sun working on their farms. Men participate in the fields when it is time for harvesting (Ginting, 2019).

In cultural research, especially local wisdom, the focus of the research is to reveal the cultural shifts that occur in the culture and customs of the Karo people, especially the position of Karo women who always experience gender discrimination. Women do not get the same rights as men. The cultural shift in this study highlights the changing position of women in the fields of law, education, and the economy. This cultural shift in Karo society occurs because of the times that demand cultural

change. With the cultural shift in Karo society, the position of women has become equal to that of men. They can get the same rights, especially in the fields of law, education, and economics.

Literature Review

In research, a literature review has a very important position from the overall steps of the research method. Cooper in Creswell (2010) suggests that literature review has several objectives, namely; informing readers of the results of other studies that are closely related to the research conducted, linking the research with the existing literature, and filling in the gaps in previous studies.

A literature review was conducted to find the originality of this research among the studies that have been carried out. The studies that have been carried out in relation to local culture, especially culture in the Karo community include:

1. Neila Susanti in her writing entitled "The Economic Role of Women and Gender Equality in Karo Culture" revealed that the Karo Batak, which is one of the Batak ethnic groups in North Sumatra, greatly distinguishes the position of men and women in their social structure. The difference in treatment of men and women covers various aspects of the life of the Karo ethnicity, namely only boys can continue their father's clan, only boys become heirs and get the same share. Karo women occupy a strategic role in meeting the economic needs of their families. A wife does all the economic activities with her husband. Starting from shoveling, planting, harvesting, lifting the harvest, to bringing the harvest to be sold to the market. All of these activities are carried out by Karo women as a manifestation of "obedience" to their husbands and a sense of responsibility to their children. Working for Karo women is part of their role. A Karo woman is required to work and carry out economic responsibilities on the basis of obedience to her husband, because "she has been bought". However, the economic role and the public role given to them do not free them from pressure, but instead manifest gender and economic injustice and violence (Susanti, 2020).
2. In the writing entitled "The Local Wisdom of Mbaba Belo Selambar Tradition of the Karo Community in the Village of Tanjung Langkat, Sub-District of Salapian Langkat Regency North Sumatra: Anthropological Studies". Nova Indah Permatasari, Robert Sibarani, and Pujiati revealed that the purpose of the study was to describe local wisdom Mbaba Belo Selambar tradition in the Karo community in Tanjung Langkat village, Sal Api sub-district, Langkat district, North Sumatra province. Local wisdom in Mbaba Belo Selambar tradition can be seen in every stage of the ceremony. Local wisdom is a cultural heritage that always exists in a ceremony and can be preserved for future generations. The method used is a qualitative method. The data used in this study is local wisdom in the Karo tradition. The results of this study reveal that this tradition reflects five local pearls of wisdom, namely hard work, kinship, politeness, harmony, responsibility, and commitment (Permatasari et al., 2021).
3. The research entitled "Kuning in Karo Community: Medical Anthropology Study in Bunuraya Village, Tiga Panah District, Karo Regency". discusses the cultural heritage of the Karo people in the form of traditional medicine, namely Kuning. The purpose of this study is to describe the presence of Kuning in the Karo community and its benefits for the community so that it is maintained as one of the traditional Karo medicines. This research is a type of descriptive research with a qualitative approach. The method used in data collection is occasional participatory observation and interviews. Basic information is from the village head, key information is from traditional leaders and community members who have lived in Bunung Raya for a long time, while the common information is from the Kuning makers and users. The results

showed that Kuning is a traditional Karo medicine made from a mixture of various herbs. As a traditional medicine, yellow has fewer negative side effects when compared to modern medicine. This traditional medicine is also more economical in its manufacture (Bangun & Bangun, 2021).

4. The research entitled "The Role of Literary Work in Karo Community, Indonesia" focuses on the role of literary works, namely 'Ndungndungen' in the Karo community, Sumatra. Ndungndungen Karo is a poem regenerated orally (oral tradition). Generally, Ndungndungen Karo consists of four lines in one verse; the first two lines are a preface and the last two lines are the contents. The essence of Ndungndungen Karo mostly reflects social, cultural as well as educational values. This study applied qualitative research and sociological analysis, namely data collection, data reduction, data display, drawing, and verification of conclusions. Based on the research, it can be concluded that the main purpose of Ndungndungen is giving advice, knowing how to conduct a proper manner in society, and maintaining kinship (Meiliana, 2019).

Based on previous studies, this research will be carried out using a cultural research model in revealing cultural shifts in Karo society, especially the position of Karo women in the fields of law, education, and economics.

From the literature review above, a cultural research model with a focus on cultural shifts in Karo society, especially the position of Karo women in the fields of law, education, and economics has never been done in previous research. Thus, the originality of this research can be seen among the studies that have been carried out.

Methodology

The research method of this paper is descriptive and qualitative. Data collection includes (1) Observation (2) interviews (3) literature study. This research was conducted in Pancur Batu, Simpang Tuntungan, North Sumatra. As respondents in collecting data, traditional leaders are information providers about the customs of the Karo people and Karo women who live in Pancur Batu, Simpang Tuntungan, North Sumatra.

The descriptive method is a problem-solving procedure that is investigated by describing the current state of the object of research based on the facts that appear or as they are (Moleong, 2010). This method aims to systematically describe the facts or characteristics of the object of research in a factual and accurate manner. In this study, this method is used to describe, understand, and explain the phenomenon of cultural shifts in the life of the Karo people, especially the position of Karo women in the fields of law, education, and economics.

Results and Discussion

Cultural shifts in Karo society occur after the development of the times. A cultural shift occurs with a change from a patriarchal culture to a gender bias. Karo culture which initially only positioned men as superior and women as inferior experienced a shift. With the changing times, now the position of Karo women has changed. In the field of law, women have the same inheritance rights as men. In the field of education, women have received the same rights, they have even been able to enjoy education up to college. In the economic field, many Karo women have achieved success in their careers and business as entrepreneurs.

Table 1. The Position of Women in Karo Society

Aspects	Traditional Culture	Current Condition
Law	Women don't have the same inheritance rights as men.	Women have the same inheritance rights as men.
Education	Women do not get the same rights as men in having an education.	Women have received the same rights, they have even been able to enjoy education up to college.
Economy	Women have to work hard to meet the family's needs because they have been bought	Women have achieved success in their careers and business as entrepreneurs.

The Position of Women in Karo Society

In the Karo Patrilineal society, there is a form of marriage called *JUJUR*. Such marriage begins with the payment of money and goods from the man to the woman with the aim of including the woman in her husband's clan. Thus, the children who will be born will be the continuation of their father's lineage. This form of *JUJUR* marriage also means the loss of a woman's individual status and her release from her family's authority to merge into and enter into the rights and authority of the family of the man who gives *JUJUR*. Thus, in the life of the Karo community, a husband often introduces his wife with the words "*enda si kutukur*", which means "this is that I bought". On the other hand, a wife also introduces her husband with the words "*enda sinukur aku*", which means "this is who bought me". The word *tukur emas*, it clearly places women in a lower position than men, because of the words "this is that I bought", and "this is who bought me".

The patrilineal system with an exogamous marriage system by paying *JUJUR* from the male family to the female family brings the consequences, i.e., after marriage and *JUJUR* is being paid, the bride must follow her husband. The children who were later born of marriage would follow the clan of the father, and only the son could continue the lineage and receive the inheritance. The property acquired during the marriage belongs to the husband (Susanti, 2020).

With the patrilineal family system adopted by the Karo people, only sons are the successors of the lineage of their parents, so only sons are entitled to inherit the assets of their parents. For this reason, women in the Karo people's customs have not always been heirs. In accordance with the principle of *tukur emas*, a woman in Karo culture seems to have been bought by the groom. Clans are very important in Karo culture, and only men have the right to carry them on. If a wife cannot give birth to a son, a husband can divorce his wife and remarry another woman until a son is obtained. In Karo culture this is called *ndehara pejabu dilakina* (Susanti, 2020).

Traditionally the position of women is as a complement which in Karo terms is called *Sirukatnakan* (rice spoon). This means that women have to help their husbands, in earning a living and take care of the household, but women do not have inheritance rights and the right to speak in a traditional ceremony, women have not been included in decision-making in traditional meetings. Household matters such as cooking, weaving mats, finding firewood, and helping husbands earn a living are part of the responsibility of Karo women. In the life of the Karo people, the dual role of women is clearly visible in various aspects of life. Women are expected to play a role in helping their own families and also husbands' families in earning a living, while household matters, including the kitchen, are areas that are considered taboo for men (Brahmana, 2015).

With the tasks that women have, they do not have the opportunity to organize and take care of themselves, so the possibility of competing with men will be very difficult. This also affects the behavior of women themselves, which makes it difficult for them to find their identity in society. The difficulty in finding their identity is because they are not given the freedom and flexibility to determine what they want while fear and uncertainty often surround them.

Wallia Keliat via Khairunnisa (2015) revealed that in the Karo rural area, besides serving as wives and mothers, women are also the backbone of the production of agricultural products. A tradition that is from generation to generation in Karo customs and culture has a great influence on women who tend to accept their lower position, lack self-confidence, depend on men in making decisions, and do not dare to express their own opinions. This is accepted by women very casually, not as something very detrimental or something that needs to be changed.

According to Reh Malem Sitepu via Khairunnisa (2015), Karo women traditionally have a very important role. In many ways, women are the policymakers, in terms of household hygiene, education, socialization of children, determinants in agricultural businesses, and others. However, the role of women in the custom is only as complementary, and cannot be separated or stand-alone, because women must obey the custom of *rakut sitelu*. From this explanation, it is understood that there is a paradoxical condition of the role of Karo women in the custom with the role of the family economy. In the custom, the role is only as a complement. In Karo tradition, women cannot act as decision makers or as spokespersons.

Cultural Shifts in Karo Society

Along with the times, the inferior position of women began to change. This is marked by a cultural shift. There are several forms of the cultural shift that encourage changes in the position of women, namely: social status, livelihood system, religious system, and education (Siregar, 2021).

The development of the times has pushed the Karo people to slowly begin to abandon some of the customs that have been firmly held so far. Progress in the economic field and the influence of the development of information also reduce the influence of the existing culture. In terms of education, the Karo people are people who care about education. A well-known expression from the Karo people is, "*Sada gia manukta, gelah terkuak*", which is the local wisdom inherited from the Karo people as a collective idea in educating their children and grandchildren to have noble character (Susanti, 2020).

Susanti (2020) further revealed that social relations between men and women can be seen in various fields of life, including in the political, social, economic, cultural, and legal fields, both written and unwritten laws such as customary law. This relationship in various fields of life – including in economic life and the world of work, generally shows a sub-ordinated relationship, namely that the position of women is lower than that of men. According to the Karo people, men and women have different positions in customary law. Men have priority over women. The motto of the Karo people *Sada gia manukta gelah* is revealed (even though we only have one rooster, the important thing is that it crows) has a deep meaning that the Karo people think that even though there is only one child, the important thing is that he can make his parents proud. Interestingly, the word 'Kid' mainly refers to boys. Accordingly, if you have a boy and a girl while the cost is only enough for one person, the education of boys will be prioritized (Susanti, 2020). According to Sembiring (2018), cultural shifts related to the position of women are influenced by several factors such as education, overseas, religion, and social.

The Cultural shifts in the field of law, especially inheritance law

With the patrilineal kinship system adopted by the Karo community, according to the prevailing custom, only boys are the successors to the lineage of their parents, so only boys are entitled to inherit the assets of their parents. For this reason, women in the Karo community are not the heirs of the inheritance of their parents (Perangin-Angin, 2009).

Sembiring & Triyono (2016) reveals that the inheritance system in the Karo Batak custom is entitled to only sons, while daughters and widows of the heirs are not entitled to inherit, only have the right to use them. If the heir does not have a son, then his inheritance goes to his brother even though he has a wife and daughter. This is based on the assumption that a daughter is considered to be out of her father's relatives if she is married because the patrilineal system recognizes *JUJUR* marriage, which is a form of marriage in which money is paid from male relatives to the woman, which in the Karo tribe is usually called "*tukur*". This creates an unequal power relationship between men and women where it is clear that customary law does not provide equal rights and degrees between men and women.

Initially, the customary law rules were able to run and be obeyed by indigenous peoples, but over time it became a problem in a family in the Karo Batak community. This begins with girls demanding the same inheritance rights as boys, because when viewed from various legal aspects, such provisions are very discriminatory against women's rights, especially in the inheritance system. Such a situation creates problems in the lives of the heirs, where boys object and disagree with girls and widows demanding their right to inherit property, which in turn causes inheritance disputes. Over time and influenced by other supporting factors, when there is an inheritance dispute in Karo Regency, the custom can no longer resolve it. This is because the demands of the female heirs cannot be realized as long as the Karo custom still maintains a patriarchal system, i.e., male descendants who control the inheritance (Sembiring & Triyono, 2016).

In this regard, in 1960, the Supreme Court issued Supreme Court Decision No. 302/Sip/1960 dated November 2, 1960, which stated that "customary law throughout Indonesia gives rights and positions to widows inheriting the property of their husbands (Harahap, 1975). Then in 1961, the Supreme Court issued a Supreme Court decision No.179/K/Sip/1961 concerning the equal rights of men and women in the Karo Batak customary inheritance law. The notion and view that places girls as full heirs of their parents' assets are affirmed in Supreme Court Decision No. 179/K/Sip/1961, which states: "On the basis of a sense of humanity and general justice and also on the essence of equal rights, men and women have the same rights to the inheritance of their parents. The decision of the Supreme Court No. 179/K/Sip/1961 tore up the establishment of the patrilineal system towards the parental system with the perspective of horizontal harmonization (Perangin-Angin, 2009).

Thus, the new customary inheritance law has obscured the forms of patrilineal and matrilineal family systems. The most strongly affected by shocks and displacements is the patrilineal system. So far, the patrilineal system only recognizes boys as heirs. This was later reversed by the new customary inheritance law which gave equal shares of rights and positions to daughters and widows as heirs with the same amount.

The concept of patriarchy that has been embraced by the Karo people has actually experienced a shift. It can be seen from the shift that girls who should not have the right to share the inheritance have the same rights as boys, even though the amount they receive is the same. In addition, there is

an agreement made by the Karo people, namely that the share received by the youngest child is greater than the amount received by the older sibling. This is clearly contrary to the traditional concept of inheritance of the Karo people and also not in line with MA Decree No. 179/K/Sip 1961 which states that boys and girls have the same rights.

The Cultural Shift in Education

In line with the patriarchal culture of the Karo community, of course, men occupy a superior position while women become inferior. This also applies to the education of boys and girls. In certain circumstances, such as limited costs, families prefer to prioritize education for boys. However, with the development of the times, the patriarchal Karo culture has experienced a shift. This can be seen with the equal opportunity given to girls, even they can achieve higher education.

With regard to formal education, currently, women of the Karo Batak ethnicity have had the same opportunities as men in terms of higher education. Now, many Karo women have achievements, as revealed by the Central Statistics Agency of North Sumatra Province. In 2017 there were already 7 female members of the Regional House of Representatives in Karo Regency. In 2018, the Karo woman has become the chairman of the Regional House of Representatives for the 2009-2011 term on behalf of Siti Aminah Br. Perangin-angin and AKBP Rina Sari Br. Ginting as Binjai Police Chief (Sembiring, 2018).

Based on the Karo Regency report in 2019, it was revealed that the level of education of Karo women has increased significantly as shown in the following table.

Table 2. Education Level of Karo People in 2019

Level of Education	Man	Women
Primary School	37	1
Junior High School	46	8
Senior High School	499	657
Diploma	331	1.280
S1 (Undergraduate)	914	1.995
S2 (Master Degree)	120	96
S3 (Doctorate Degree)	1	1
Total	1.948	4.038

The table above shows that cultural shifts in the Karo community have changed the position of women as we saw that women dominate education at the high school, diploma, and undergraduate levels. Table 3 shows that increasing education has changed the position of women in achievement. The number of female employees has been able to compete with male employees.

Table 3. Karo People as Civil Servants by Position in 2019

Position	Man	Women
Certain Functional	919	3.182
Staff	597	507
Structural	367	323
Echelon 4	221	261
Echelon 3	120	58

Echelon 2	26	4
Total	2.250	4.335

Table 4 shows women's achievements by work unit. They are dominant achievers in the fields of Education and Health as shown in the following table.

Table 4. Karo People Achievements by Work Unit in 2019

Field	Man	Women
Education	901	2.248
Health	120	918
Total	1.021	3.166

The data above proves that a cultural shift has happened in Karo culture, especially in the field of Education. The position of Karo women has occupied the same position as men so that they can compete in achieving achievements and careers. The following are the female characters of Karo who have succeeded in occupying equal positions with men. (1) Cory Sriwaty Sebayang is the Regent of Karo. Cory Sriwaty Sebayang (born March 21, 1952) is a politician who is as Regent of Karo for the period 2021-2026. Together with her deputy, Theopilus Ginting, they won the 2020 Karo Regent general election. Previously, she was Karo Deputy Regent for the 2016-2021 period. She was the representative of the Karo Regent, Terkelin Brahmin.

In addition to serving as the Regent of Karo Regency for the period 2021-2024, Cory Sebayang was also elected as Chairman of the Branch Management Board (DPC) of the Gerindra Party, Karo Regency for the period 2018-2023. (2) Budiarti Soerbakti is a Karo woman who served as the former Head of Central BPS. (3) AKBP Rina Sari Ginting, Binjai Police Chief. (4) Siti Aminah Warinangin, Former Chair of the Karo DPRD 2009-2011. (5) Riemenda J. Gintings, Chairman of the Indonesian Karo Community Association. (6) Nurlisa br Ginting, Head of Culture and Tourism of North Sumatra. (7) Rev. Mindawati Warinangin, PhD, pastor and pluralist figure. (8) Rev. Prof. DR Risnawaty Sinulingga, MTh lecturer at USU's Fisip. (9) DR Budi Anna Keliat, S. Kp, M. App Sc., Lecturer of UI. (10) Prof. DR Masliana Br Sitepu, UI Lecturer. (11) Prof. Rehngena Br Purba, MH, former Dean of USU's Faculty of Law, Supreme Court Justice. (www.tokohkaro.com, 27 Maret 2012)

Cultural Shift in Economic Field

In the economic field, the cultural shift in the Karo community shows the position of women who are already equal to men in terms of achievement in the economic field. This can be seen by the increasing number of Karo women who are successful in business such as the Karo women figures who are successful in their businesses, as follows:

1. Eka Sari Lorena Surbakti, CEO of Lorena Group;
2. Terang Singarimbun, the initiator of the Karo Women's Building;
3. Likas br Tarigan, the initiator of the Karo Women's Building, wife of the fighter Jamin Ginting;
4. Dra. Salbia Br. Ginting, Head of the Agency for Community Empowerment and Village Administration, the first female sub-district head in Karo;
5. Corry Sebayang, Director of the Medan Aesthetics Hospital;
6. Dr. Eminiate Singarimbun, M.Kes, Director of Kabanjahe Midwifery Academy;
7. Farida Warinangin, PhD, Officer at Bank Indonesia as well as MSMEs actors, such as:

1. Fitriani: Stick Business Type;
2. Marjiati: Sinabung Stick Business Type;
3. Asni Novita: Coffee Powder Business;
4. Rosena Br Tarigan: Karo Cap Rajawali Massage Oil Business
5. Friska Barus: Tualah Sugar Business;
6. Melati Simorangkir: Handy Crap Business, and
7. R.E Ginting: Handy Crap Business.

Increasing MSMEs by utilizing local wisdom in Karo Regency was carried out at the Karo Regency Manpower and Small and Medium Business Cooperatives Office on October 12, 2018, chaired by Mrs. Eucharist, SE. (<https://uqb.ac.id/peningkatan-umkm-di-tanah-karo/>). The description above proves the position of women in the economic field and positions women on an equal footing with men in obtaining the right to achieve and work in the economic field.

Conclusion

This study aims to reveal the cultural shift of the Karo community with a focus on the position of women. Karo culture adheres to the patriarchal system so that according to prevailing customs, men as the successors of the clan are in a superior position while women, especially with the existence of a marriage system with *JUJUR* money, are in an inferior position. This research focuses on cultural shifts that bring about changes in the position of women, especially in the fields of law, education, and the economy. With the times, patriarchal culture is difficult to maintain so there is a cultural shift. With the cultural shift, the position of women has changed. In the field of law, Karo women get inheritance rights from their parents' inheritance just like men. With equal rights in the field of education, Karo women have even attained higher education. Thus, their position also improved in terms of economy. They can be involved in the field of economics or business, not even a few women who have had success in the economy. Thus, a cultural shift in society improves the position of women for the better.

References

- Bangun, R. S. B., & Bangun, S. (2021). Kuning in karu Community: Medical Anthropology Study in Bunuraya Village, Tiga Panah District, Karo Regency. *Indonesian Journal of Medical Anthropology*, 2(1), 53–56.
- Darma, Y. A. (2014). Analisis wacana kritis dalam multiperspektif. *Bandung: Refika Aditama*.
- Ginting, S. U. (2019). Ideologi Familialisme Pada Perempuan Batak Karo dan Perempuan Jawa di Desa Purwobinangun (Kajian Wacana Kritis). *Jurnal Serunai Bahasa Indonesia*, 16(1).
- Harahap, M. Y. (1975). *Hukum perkawinan nasional berdasarkan undang-undang no. 1 tahun 1974 peraturan pemerintah no. 9 tahun 1975*. CV Zahir Trading, Medan.
- Khairunnisa, L. (2015). Hubungan Resiliensi dengan Social Support Pada Perempuan Karo Penyintas Erupsi Gunung Sinabung. *Undergraduate Thesis: Universitas Sumatra Utara*.
- Meiliana, S. (2019). Jurnal Internasional Bereputasi dengan judul: "The Role of Literary Work in Karo Community, Indonesia. *International Journal of Innovation, Creativity and Change*, 10(7), 208–221.
- Moleong, L. J. (2010). Metodologi Penelitian Kualitatif (XXVII). *Bandung: Remaja Rosdakarya*.
- Perangin-Angin, I. I. (2009). *Kedudukan Perempuan Karo dalam Memperoleh Harta Warisan (Studi Kasus di Kota Medan)*.

- Permatasari, N. I., Sibarani, R., & Pujiati, P. (2021). The Local Wisdom of the Mbaba Belo Selambar Tradition of the Karo Community in the Village of Tanjung Langkat, Sub-District of SalapianLangkat Regency North Sumatra: Anthropolinguistic Studies. *International Journal of Educational Research & Social Sciences*, 2(2), 379–401.
- Sembiring, A. F. (2018). Kedudukan Perempuan Dalam Hukum Waris Adat Pada Sistem Kekerabatan Patrilineal Di Lau Pakam, Kecamatan Mardinding, Kabupaten Karo, Provinsi Sumatera Utara. *Jurnal Ilmiah Hukum Dan Dinamika Masyarakat*, 15(2).
- Sembiring, A.F. & Triyono. (2016). Perkembangan Pewarisan Masyarakat Adat Batak Karo di Kabupaten Karo, Sumatera Utara. *Diponegoro Law Journal; Vol 5, No 3 (2016): Volume 5, Nomor 3, Tahun 2016*. <https://ejournal3.undip.ac.id/index.php/dlr/article/view/12386>
- Singarimbun, M. (1991). Beberapa Aspek Kekerabatan pada Masyarakat Karo. *Humaniora*, 2.
- Siregar, H. S. (2021). Perubahan Kedudukan Perempuan Pada Masyarakat Batak Angkola. *Jurnal Ius Constituendum*, 6(1), 252–268.
- Susanti, N. (2020). Peran Ekonomi Wanita Dan Kesetaraan Gender Dalam Budaya Karo. *JGSIMS: Journal of Gender and Social Inclusion in Muslim Societies*, 1(2).

Plague and Racism Reflected in John Edgar Wideman's Short Story Entitled "Fever"

Ratna Asmarani

Diponegoro University, Semarang, Indonesia

ratnaasmarani@lecturer.undip.ac.id

Abstract

Several deadly plagues occur many times around the world with uncountable victims. "Fever" is a short story written by John Edgar Wideman based on a real lethal plague called yellow fever striking Philadelphia in 1793. In this short story, Wideman also fictitiously referred to two real personages, a white doctor and a black helper. The focus of this paper is to analyze the different perspectives on the mortal plague and the issue of racism coloring the fight against the deadly plague. The main concept used to support the analysis is the comprehensive concept concerning racism. A combination of relevant research methods are applied. The library research is used to collect relevant data, the qualitative method is applied for the general analysis, and the contextual research method is for the literary analysis supported by the concept of racism. The result indicates that while fighting against the mortal plague, called yellow fever, which needs all the sources and means to combat it, the practice of racism still pervades leading the main black character question his role in helping the white doctor.

Keywords: Philadelphia, racism, yellow fever

Introduction

In the world, humans fight against contagious diseases from time to time. Humans' survival is the proof of their ability to overcome or tame the lethal diseases threatening their life. Based on a true event, the yellow fever that stroke Philadelphia in 1793 (Powell, 1793), John Edgar Wideman wrote a short story entitled "Fever". Wideman, born 1941, is an African American writer who is well known for "his intricate literary style in novels about the experiences of African American men in contemporary urban America" (Tikkanen, 2022). Wideman's "intricate literary style" in his short story entitled "Fever" can be seen in his using many points of views, many narrators, unchronological sequence, and reference to real personages (Kenan, 1990). However, all of those interesting points are not the focus of this paper. The aim of this paper is to analyze two fictional characters in the short story, the white doctor and the black helper, to dig out the various perspectives in the effort to combat the mortal diseases and the thick color of racism in the effort to face the lethal yellow fever. Since the two important fictional characters are based on real personages, a brief touch on these two personages, as well as the outbreak of the yellow fever in Philadelphia in 1793 are conducted, supported by the application of the concept of racism.

Literature Review

According to J.H. Powell in his book *Bring Out Your Dead. The Great Plague of Yellow Fever in Philadelphia*, in 1793 Philadelphia, a big city which "had the most prominent doctors in the New

World” suffered a plague, later known as yellow fever with horrible symptoms, such as “violent fevers, yellow skin, and black vomit (from intestinal hemorrhages), and often died within a few days” (Powell, 1793: ix-x). Powell in the same book also mentioned the name of Rush and Allen, real personages that are fictitiously developed by Wideman in his short story entitled “Fever”. According to Powell, the white personage is “Benjamin Rush (1745-1813), the great American doctor ... passionately believed in the cure he developed early in the epidemic-radical bloodletting and strong purging with toxic mercuric powders and other substances” (Powell, 1793: x-xi). The black personage who was then appeared in “Fever” is Richard Allen, a former slave who was then asked to “nursed the sick ... buried the dead by night ... worked under appalling conditions, some for no pay” because Rush “Mistakenly believing that blacks were immune to yellow fever” (Powell, 1793: xi).

In talking about racism which colors the short story entitled “Fever”, several related issues such as race and slavery are briefly touched. Takezawa gave the previously believed definition of race as follows: “the idea that the human species is divided into distinct groups on the basis of inherited physical and behavioral differences” (Britannica.com, no date). Even this outdated definition of race “was not invented until the eighteenth century” (Fredrickson, 2002: 52-53). The inadequacy of the previous definition of the term race is realized by Glasgow, et al, in their statement that “race has been hard to define” (2019: 18), thus Smedley stated that “Race should be analyzed as a social/cultural reality that exists in a realm independent of biological or genetic variations” (2007: 1). The term race and the demand for its definition emerges during the era of slavery to refer the Africans or the black people forced to be the slaves for the white people. Richard Hellie defined slavery as follows: “condition in which one human being was owned by another. A slave was considered by law as property, or chattel, and was deprived of most of the rights ordinarily held by free persons” (Britannica.com, no date).

The idea of race and the practice of slavery inevitably lead to the operation of racism. According to Fredrickson, the emergence of the term racism is “in the 1930s” (2002: 5). Further, Fredrickson stated that: “The term “racism” is often used in a loose and unreflective way to describe the hostile or negative feelings of one ethnic group or “people” toward another and the actions resulting from such attitudes” (Fredrickson, 2002: 1). Thus, the essence of racism is the hostility directed towards the race considered inferior or lower. This is what Walker called “Old-fashioned racism” with the following characteristics: “blunt, hostile, segregationist, and supremacist” (Walker, 2001: 26). Feagin stated that “Today, as in the past, systemic racism encompasses a broad range of white-racist dimensions: the racist ideology, attitudes, emotions, habits, actions, and institutions of whites in this society” (2006: 2). Systemic racism is more subtle but unfortunately it spreads more, infiltrating many life dimensions. Franklin added that “race and class fuse to define a single pariah group” (1997: 141). In racism, race and class becomes an oppressive duo cornering the lower class, commonly blacks, to become the cornered powerless group.

Methodology

Research methods are applied to support the analysis of the literary work. In this analysis, a combination of relevant research methods are used. To collect relevant data, library research method is used supported by close reading technique. In general, the analysis is done using qualitative research method. For the literary analysis, a combination of the textual research method and contextual research method is used. The textual research method focusses on the character, conflict, and setting. The contextual research method deals with the context surrounding the literary work, which is in line with Beard’s opinion: “Texts are produced by authors who live in the political and

social world of their time, and we gain a better understanding of their works by taking these contexts into account” (2004: 3). Thus, the context of the short story entitled “Fever” that become the aim of this paper is about plague and racism.

Findings and Discussion

The detailed analysis on John Edgar Wideman’s short story entitled “Fever” yields interrelated findings. It does not only narrate the contagious disease in an alarming tone, but it also portrays starkly the practice of racism in it. Besides containing symbols that must be contemplated, the analysis also shows an unanswerable self-questioning of the male black character about himself and his involvement in the effort to survive the outbreak. To discuss the above-mentioned findings, the discussion is divided into several sections: about the contagious disease, the racism, the symbols, and the self-questioning. Most of the sections contain sub-sections.

The Horror of the Deathly Plague

In this section, the focus is on the deathly plague referring to the yellow fever striking Philadelphia in 1793. It will discuss the horrible condition of the plague and the effort of the doctor to overcome the plague.

Alarming Condition during the Plague

In the short story entitled “Fever”, the plague is never called yellow fever. It is addressed as fever, sickness, or pestilence. Thus, it can be assumed that at the time of the lethal outbreak described in the short story, in 1793, even the doctors are at a loss about this outbreak. Except for the horrible symptoms and victims, they do not know the cause or the right treatment. This will be discussed further. Although the setting of time is mentioned explicitly enough: “the long hot dry summer of ‘93” (Wideman, 1990: 128), the short story does not mention the location or setting of place directly. Several names of locations are referred, such as “Water Street”, “Bush Hill”, and “Potter’s Field” which are supposed in Philadelphia. The city of Philadelphia itself is mentioned near the end of the short story when the plague finally subsides (Wideman, 1990: 160).

During the confusion and terror of the outbreak, most of the inhabitants act in basic survival mode; namely, running away from the location of danger:

Most who were able, fled. The rich to their rural retreats, others to relatives and friends in the countryside or neighboring towns. Some simply left with no fixed destination ... Busy streets deserted, commerce halted, members of families shunning one another, the sick abandoned to suffer and die alone. Fear ruled (Wideman, 1990: 129).

For the rich, the effort to escape is well-arranged, while for the poor they just flee without a definite destination. The fright of the plague not only makes one family member suspect another but also makes the business world collapsed. Another impact is the abandonment of the sick and the dead. Thus, the plague produces a comprehensive negative impact to the inhabitants.

Although not everyone has the similar level of pain, the general symptoms of the plague is described as follows:

They were taken with a chill, a headache, a sick stomach, with pains in their limbs and back, this was the way the sickness in general began, but all were not affected alike ... what confirmed us in the opinion of a person being smitten was the colour of their eyes ... Jaundiced eyes (Wideman, 1990: 129, 149).

The outstanding sign of the victims of the plague is the yellow color of the eyes. It can be deduced that this color of the eyes of the sufferers that leads to the naming of this plague as “yellow fever”. The ferocity of the plague, alluding to the inefficiency of the treatment, is reflected in the following quotation: “We were losing, clearly losing the fight. One day in mid-September fifty-seven were buried before noon” (Wideman, 1990: 139). The large number of the victims in half a day implies the hopelessness of those living in that city.

Doctor’s Treatment

One of the doctors that is persistent in handling the plague is Dr. Rush. He is a white person who works night and day to treat the fever victims. His treatment is described by Allen, a black person who helps Dr. Rush to treat and bury the dead:

the good doctors of the College of Physicians who would bleed us, purge us, quarantine, plunge us in icy baths, starve us, feed us elixirs of bark and wine, sprinkle us with gunpowder, drown us in vinegar according to the dictates of their various healing sciences (Wideman, 1990: 132).

Allen silently disagrees with this kind of treatment but he cannot do anything since he is just a black helper. The treatment held by Dr. Rush is very extreme and no wonder it is not successful, however Dr. Rush is so sure about his extreme treatment. The opposition from other doctor disagreeing with his extreme treatment method of “purging and bleeding patients already in a drastically weakened state” is totally ignored by Dr. Rush (Wideman, 1990: 148).

However, the doctors are still curious about the cause of the plague. Their strong conviction about the possible cause of the plague leads the doctors to do extreme action: “The doctors believe they can find the secret of the fever in the victims’s dead bodies. They cut, saw, extract, weigh, measure” (Wideman, 1990: 145). Based on their belief that they can find the cause inside the bodies of the victim, they dissect and analyze the inside parts of human body. Of course, this action is not successful because the cause is from the outside, as hinted by the following illustration: “She enters him and draws his blood up into her belly. When she’s full, she pauses, dreamy, heavy ... Listens to the whine of her wings ...” (Wideman, 1990: 130). The description refers to a female mosquito drinking human blood. Yet the doctors are narrated that they still do not know that the culprit behind the deadly contagious outbreak is a small insect, a female mosquito later known as *Aedes aegypti* (Wideman, 1990: 130).

Racism during the Plague

The fight against the outbreak does not end the latent racism. The racist treatment to the blacks is mostly represented by Allen, the main male black character. The following quotation shows the racist rule that he has to follow if he does not want to get trouble: “knew how to find doorways where he was welcome, wooden steps down to a cobbled terrace overlooking the water where his shot foot must never trespass” (Wideman, 1990: 134). Separate living space must be obeyed and blacks are not allowed to enter the white living space. This racist separation is strengthened in the following

quotation: “... those environs of the city we were forbidden to inhabit” (Wideman, 1990: 141). White and blacks must not live side by side. Racial hierarchy supports this practice. The cruelty of racism is further carried out by the whites as represented by the following quotation: “... to say to the blacks they’ve left behind, *thou shalt not pass*” (Wideman, 1990: 139). There is no intention from the whites to help the blacks or to make their lives better because the whites does not want to live side by side with the blacks in an equal situation.

In Allen’s words the life of the blacks is described as follows: “in this quarters of hovels, beneath these wooden sheds leaning shoulder to shoulder were cellars and caves dug into earth, poorer men’s dwellings under these houses of the poor ...” (Wideman, 1990: 134). The blacks live poorly in a poor surrounding with poor facilities. Their uninhabitable dwellings clearly represent the blacks’ marginalized position in every dimension of life. Allen portrays the unfair relationship between whites and blacks during the plague as follows: “I nursed those who hated me, deserted the ones I loved, who loved me” (Wideman, 1990: 141). The blacks are always in a defeated position. Allen for example, he is unwanted by the whites but he is ordered by the white doctor to help the sick whites who underestimate him, and for that he has to sacrifice his personal interests. Actually, when the white doctors are still in confusion about the plague since it is a new phenomenon for them, for Allen, the black male helper, it is not a new thing: “Yet I have seen this fever before, and though I can prescribe no cure, I could tell stories of other visitations, how it came and stayed and left us. The progress of the disaster, its several stages, its horrors and mitigations” (Wideman, 1990: 131). He already has a personal experience with the plague among his black community. He does not know how to cure it but he knows that after certain period, the plague will end mysteriously. However, no white doctors have ever asked him about the plague since he is considered as nobody.

Racism about the Source of the Plague

Not knowing the causes of the deadly plague and being gripped by intense fear and confusion, the whites easily accuse the blacks as the carriers of the plague. This is reflected in the following racial accusation: “They say the rat’s-nest ship from Santo Domingo brought the fever” (Wideman, 1990: 131). There is no proof underlying this racial accusation. Moreover, the culprit of the plague is not rats, it turns out to be a certain type of female mosquitoes called *Aedes aegypti*. Allen deeply feels the racism behind the unfounded accusation, as can be seen from his words: “First they blamed us, called the sickness Barbados fever, a contagion from those blood-soaked islands, brought to these shores by refugees from the fighting in Santo Domingo” (Wideman, 1990: 140). However, he and other blacks are helpless against this accusation. Being blacks, they are the target for every mishap befallen to the whites:

We were not welcome anywhere. A dark skin was seen not only as a badge of shame for its wearer. Now we were evil incarnate, the mask of long agony and violent death. Black servant were discharged. The draymen, carters, barbers, caterers, oyster sellers, street vendors could find no custom (Wideman, 1990: 140).

Not only are they being unfairly marginalized in every sector of life due to their race, but they are also the first who get the impact of the unfair accusation. Losing their jobs is one of the unjust consequences that must be endured by the blacks.

Blaming others blindly for the misfortune indicates that the whites feel that they are victims, that the lowly others are the culprit. Besides blacks, the whites also accuse faraway people

mostly not known by white Americans: "... to lay blame on others for the killing fever, pointed their fingers at foreigners and called it Palatine fever, a pestilence imported from those low countries in Europe" (Wideman, 1990: 141). The illogical accusation, again shows how unfair the whites when facing calamity. Blaming others is their first weapon to clean themselves from any responsibility. "I", or Allen, the black male helper, has his own opinion about the cause of the plague: "Fever descends when the waters that connect us are clogged with filth. When our seas are garbage ... Our bodies void infected fluids" (Wideman, 1990: 132). Without blaming others specifically, he thinks that everyone is responsible for the emergence of the fever because people tend to make the seas dirty by throwing rubbish carelessly. Filthy waters are the source of the sickness. The observant Allen also has a thoughtful opinion about the emergence of the deadly fever: "Fever grows in the secret places of our hearts, planted there when one of us decided to sell one of us to another" (Wideman, 1990: 133). Referring to slavery in which humans considered belong to the low level of species are classified as cattle that can be traded and owned, Allen thinks that the whites' inhuman treatment to blacks is the root of the emergence of the plague.

Racism in Ordering the African-American to Help the Sick and the Death

Whites' racist attitude to the blacks is also in the form of ordering the blacks or African-Americans to endanger their lives to help the whites who are sick or death. No whites wants to do that job because they are so afraid with the deadly plague with painful effects that has no cure yet. The blacks have no power to refuse since they are judged as nobody. Allen is the male black who is appointed as a helper without his consent. His being chosen is based on a false assumption that blacks are immune from the plague. Allen feels how unfair this task for him in particular and for the blacks in general: "We were proclaimed carriers of the fever and treated as pariahs, but when it became expedient to command our services to nurse the sick and bury the dead, the previous allegations were no longer mentioned. Urged on by desperate counsellors, the mayor granted us a blessed immunity. We were ordered to save the city" (Wideman, 1990: 141). There is an unfair double standard to the blacks. Even though at first they are strongly accused as the culprit of the plague and treated as outcasts, when the whites do not wants to take care of other whites who are sick or death, they are ordered to handle the risky job since the plague is so contagious.

Maybe this incorrect assumption is based on the whites' ignorance that blacks are basically as vulnerable as the whites or maybe even more than that since they are poor and live in an unhealthy environment: "... the fever dealt with us severely. Among the city's poor and destitute the fever's ravages were most deadly and we are always the poorest of the poor" (Wideman, 1990: 141). Even though Allen has suffered the plague before, it does not automatically mean that he is immune: "True, I have survived other visitations of the fever, but while it prowls this city, I'm in jeopardy again as you are, because I claim no immunity, no magic" (Wideman, 1990: 133). In other words, Allen is like other people, blacks or whites, who can become the victims of the deadly plague. Allen feels entrapped in an unfair scheme designed by the whites for their own sake. This double standard scheme forces Allen to leave his black community who is vulnerable on the face of the plague.

The Plague as Symbols

The plague described in the short story entitled "Fever" written by John Edgar Wideman can be interpreted to have certain deep meaning. What the plague symbolizes will be discussed in this section.

Symbol of the Relation between Whites and Non-Whites

The deadly plague with painful symptoms can be interpreted as the unhealthy, diseased relationship between the whites and the blacks. Started by the slavery with its inhuman practices to the blacks, the relationship between the whites and the blacks is never harmonious since it is always tainted with prejudices, racial remarks/accusations, and other underestimating forms of verbal or nonverbal practices. Such kinds of relationship is like a plague for the blacks since they have to experience painful and condescending situation without possible chances to escape from it. However, like the whites who incorrectly believe that the blacks are immune by the plague, the whites also seem to close their eyes that the blacks suffers a lot from the unfair treatment. This undeniable situation has been discussed in the previous sections.

Symbol of the Dirty Water

The plague described in “Fever” can be interpreted as symbolizing the wretchedness of the environment, especially the bodies of water, due to humans’ careless actions of throwing rubbish and garbage to any bodies of water all the time. In Allen’s opinion that has been discussed previously, the dirty water is considered as the source place for the plague. Although his opinion is not completely true but it gives a hint that ignored and polluted nature will eventually shows reactions and retaliation to careless humans. Allen, the male black character is more insightful than the whites who think they are much more superior. Plague indeed is a disease, however as thinking humans, the hidden message behind the outbreak must be probed to learn to be better humans in the relationship with the nature.

Symbol of the Absolute Power over Whites and Blacks

The raging plague in the short story entitled “Fever” can also be interpreted as a symbol of the absolute power over whites and blacks. It is a neutral power that knows no racial hierarchy so poor blacks or wealthy whites all become the objects to its prey. Allen’s words indicate the mysterious way of the plague in looking for its victims: “I wondered for the thousandth time why some were stricken, some not” (Wideman, 1990: 145). So, there are no clear rules to be afflicted by the disease. Even a whole big family of wealthy whites die a painful death due to the plague in their big and luxurious house but the old black maid who nurses the family and refuses to leave her master’s house does not get infected with that deadly disease (Wideman, 1990: 150). So, the plague is indiscriminate to get the victims. No race, class, and gender can have privileges to avoid the deadly plague as long as the cause is not known and the cure is not found yet.

Self-Questioning of the Character “I”

All that happen around him, directly or not related to him, make Allen, the male black character who is observant, starts to question himself. His contemplating questions will be discussed one by one. Referring to the death of the whole wealthy big white family while sparing the old black maid, Allen at first question the old black maid’s reason to keep staying in the plagued house serving the dying white family (Wideman, 1990: 150). Unable to answer the question, Allen begins to question his own existence:

... here I was followi
ng in the train of Rush and his assistants, a functionary, a lackey, insulted daily by those I risked

my life to heal.

Why did I not fly? Why was I not dancing in the streets, celebrating God's judgment on this wicked city? (Wideman, 1990: 150).

He critically questions his being an obedient helper of Dr. Rush without any personal profit for him. Not only that, he also puts his own life in hazard not to help his own black community but to help the whites who always offend him and his action to help them. He is also wondering why he does not feel happy with the misery befalling the whites in the city that is very cruel to the blacks.

Unable to find the answers to his questions, Allen imagines the critical comments of other people to what he is doing now, basically as a black man helping white people:

So why do you follow him like a loyal puppy, you confounded black fool? ... Who forces you to accompany that madman Rush on his murderous tours? He kills a hundred for every one he helps with his lamebrain, nonsensical, unnatural, Sangrado cures? Why do you tuck your monkey tail between your legs and skip after that butcher? Are you his shadow, a mindless, spineless black puddle of slime with no will of its own? (Wideman, 1990: 151).

Allen is picturing himself called as a "black fool" who willingly becomes Dr. Rush's helper. What is worse is because Dr. Rush's treatment to the plague victims is inconsequential. His method of treatment is based on his intuitive which is not acknowledged scientifically as can be seen from the strong disagreement from other doctors (Wideman, 1990: 148). It turns out that Dr. Rush's method is not only not successful, but it also hastens the death of the plague victims. That is why it is called "Sangrado" in which the dictionary meaning is "one who pretends to a knowledge of medicine" (<https://www.merriam-webster.com/dictionary/sangrado>). Considering the illogical action of Dr. Rush, Allen, from other people's perspective can be judged as a total idiot who never uses his mind to think, a black robot who is foolishly obedient to his white master, a sadistic white doctor pretending to do medical treatment.

Allen's decision to keep doing what he is doing now also generates harsh criticism from an infected white:

You say you do not return to your family because you don't want to infect them. Perhaps, your fear is well-founded. But perhaps it also masks greater fear. Can you imagine yourself, Allen, as other than you are? A free man with no charlatan Rush to blame. The weight of your life in your hands (Wideman, 1990: 155).

This no name infected white person straight forwardly dismantles Allen's noble excuse. He is very doubtful of Allen's reason to stay away from his family during the raging plague. This no name white person who finally dies presents a striking thought that will stir further contemplation on Allen. This dying white man announces that Allen, the male black character, is not ready to take full self-responsibility of his action. That is why he prefers to follow without any questions his "master/leader", Dr. Rush, so that he can hide behind the white doctor for anything that happens to other humans or to himself. Allen, as a black person who is usually under whites' orders or is always in marginalized position, according to the dying white man, will never be ready to take full responsibility about his own life and other blacks'. This insightful criticism from the white man may give the nuance of underestimating Allen ability to take full responsibility of his own existence. However, taking into consideration Allen's self-questioning, this harsh criticism is not totally

incorrect. Conditioning the blacks always under whites' orders will eventually erase the ability of the blacks to control or take responsibility of their own lives.

Concluding Remarks

Although the short story entitled "Fever" written by John Edgar Wideman is based on a real plague called yellow fever that stroke Philadelphia in 1793, it must be remembered that it is a fiction or a creative invention. Indeed, the two important characters refer to two real personages, however they have been creatively constructed in the short story. Thus, the discussion is guided by the thought that its object of discussion is a fiction in the form of short story.

The analysis yields several findings as follows. First, even during the raging outbreak that kills not only whites but also blacks, racism still occurs in the form of racial accusation and racist order. The deadly plague does not make whites and blacks work together hand in hand to fight against the raging plague. The whites still position themselves as superior in whatever situation. Second, the deadly plague can be interpreted as symbols. It symbolizes the abusive treatment of whites to blacks, the reaction of the uncared environment, and the absolute power even over the superior whites. The last, it gives insightful meaning about the impact of conditioning the blacks always under the orders of the superior whites. It makes the blacks unable to take control of and responsibility on their own lives. In short, the short story entitled "Fever" written by John Edgar Wideman has various rich meanings that are skillfully constructed by the author.

References

- Beard, A. (2004). *Texts and Contexts. Introducing literature and language study*. Routledge.
- Feagin, J. R. *Systemic racism: a theory of oppression*. (2006). New York: Routledge Taylor & Francis Group.
- Franklin, R. S. (1997). *Shadows of race and class*. Minneapolis: the Regents of the University of Minnesota.
- Fredrickson, G.M. (2002). *Racism: a short history*. Princeton, New Jersey: Princeton University Press.
- Glasgow, J., Haslanger, S., Jeffers, C., Spencer, Q. (2019). *What is race?: four philosophical views*. New York: Oxford University Press.
- Hellie, R. (n.d). Slavery.
<https://www.britannica.com/topic/slavery-sociology> accessed August 7, 2022
- Kenan, R. (1990). "A Most Righteous Prayer," *The Nation*, 250 (1), 25-7.
- Powell, J.H. (1793). *Bring Out Your Dead. The Great Plague of Yellow Fever in Philadelphia*. Philadelphia: University of Pennsylvania Press.
- Takezawa, Y.I. (n.d). *Race*.
<https://www.britannica.com/topic/race-human/Scientific-classifications-of-race> accessed August 6, 2022.
- Tikkanen, A. (2022). *American author*.
<https://www.britannica.com/biography/John-Edgar-Wideman> accessed August 7, 2022
- Smedley, A. (2007). "The History of the Idea of Race and Why It Matters" in *Race, Human Variation and Disease: Consensus and Frontiers*, conference funded by the Ford Foundation. Warrenton, Virginia. Project: the American Anthropological Association.
<https://understandingrace.org/resources/pdf/disease/smedley.pdf> accessed August 7, 2022.



Walker, I. (2001). "The Changing Nature of Racism: From Old to New?" in M. Augoustinos and K. J. Reynolds (Eds.), *Understanding Prejudice, Racism, and Social Conflict*. London: SAGE Publications.

Wideman, J. E. (1990). *Fever: twelve stories*. New York: Penguin Books.

https://www.sas.upenn.edu/~cavitch/pdf-library/Wideman_Fever.pdf accessed August 3, 2022.

Self-Sacrifice is not as a Radical Action in Charles Dickens' Novel *A Tale of Two Cities*: A Psychoanalytic-Historical Approach Slavoj Zizek

Dyani Prades Pratiwi

Andalas University, Padang, Indonesia

dyanipradespratiwi@hum.unand.ac.id

Abstract

*Novels during the Victorian period have their own charm reflecting the social phenomena of that time. One of them is the novel *A Tale of Two Cities* by Charles Dickens which contains the French revolution in the story. This event displays the social gap between the bourgeoisie and the proletariats. This study aims to see if there are radical actions in the story. This research uses descriptive qualitative method and historical psychoanalytic theory proposed by Slavoj Zizek. The results show that the act of self-sacrifice by Sidney Carton's character is not a radical act. Carton's decision to carry out this act of self-sacrifice has reasons and does not change the symbolic order. The reasons can be because of his love to Lucie, and also because he does not have desire to live anymore. Carton's self-sacrifice does not change the symbolic order because the one that should be sacrificed is still the proletariat in the sake of the bourgeois.*

Keywords: *A Tale of Two Cities, Slavoj Zizek, Historical Psychoanalytic Theory, Charles Dickens, Radical Act*

Introduction

Charles Dickens was one of the writers during the reign of Queen Victoria or commonly known as the Victorian period. The Victorian period is the period of Queen Victoria's reign which lasted from 1827 to 1901. The Victorian period is divided into three periods, namely the early Victorian period (1830-1848), the middle Victorian period (1848-1870), and the late Victorian period (1870-1901). In this period there was a revolution known as the industrial revolution which was a continuation of the previous period during the Georgian government. The industrial revolution was a time when British society was undergoing a change from an agricultural society to an industrial society (Chandler, 2008). This led to social inequality which got Dickens' attention because Dickens also felt the impact. This caused Dickens to become a realist writer. His genius writing style made his writing very famous in England. Dickens represents the social life of the Victorian era in his works (Louis, 2006).

Dickens's writing career began in 1833 by submitting short stories and essays to a magazine. Among his many works, Dickens also wrote historical novels. His first historical novel was *Barnaby Rudge* which told the story of Gordon Riots. His second historical fiction novel is *A Tale of Two Cities* which tells the story of the French revolution. It is one of his most famous works (Price, 1967). This

novel provides a view of the French revolution from the British public's view of national identity and the right to political power. In this novel there is also a plot that discusses individual resistance to the political system. The novel *A Tale of Two Cities* has two themes, which are romance and revolution. Dickens recounts the conditions in London and Paris during the French revolution. The characters he creates have interesting and complex characteristics. One of the interesting characters to discuss is the character of Sidney Carton because of his unexpected actions at the end of the story. Sidney Carton's action is possible to analyze using Slavoj Zizek's theory through his psychoanalytic-historical approach to radical actions. In addition, the novel *A Tale of Two Cities* has never been analyzed using this theory. This theory is expected to explain how the process of an individual or character leaving the symbol in society.

Based on the description above, there is a problem formulation that will be discussed about the actions taken by the character Sidney Carton using Slavoj Zizek's theory, namely how the radical actions taken by the character in the novel *A Tale of Two Cities* by Charles Dickens?

Slavoj Zizek's theory is a combination of the thoughts of Hegel, Marx and Lacan. Hegel's thoughts are related to dialectics and social subjects. Hegel said that the subject should submit to the social substance in order for the subject to be accepted. Marx's thoughts are related to ideology. Ideology, for Zizek, is not necessarily about false consciousness like what exists in classical Marxist thought, but also reality itself which is falsified (Salam in Setyawan, 2016: x). For Zizek, apart from naive consciousness, there is also cynicism. Lacan's thoughts is related to the subject concept formula. Lacan's thoughts on the concept of a mirror that influenced Zizek that an individual is always looking for self-fulfillment. This thought will trigger radical actions from the subject.

From these three thoughts, Zizek's concept of radical subjects and criticism of ideology was formed. Zizek says that humans are inauthentic creatures. Authentic humans are humans who are able to break away from the symbolic. To get out of the symbolic space, according to Zizek, the subject must pass through an empty moment that makes him do something radical. Substance is something that reduces the emptiness of the subject who is in an empty form through the process of self-relating negativity (dialectic), relationships with others, and "castration" with social. Zizek explains that the subject is not always a subject that is eroded by his situation, but rather an awareness of his "nothingness" that encourages him to internalize his negative impulses until he finds the essence of the subject itself. The subject does not need to give up the substance because he will not get what he doesn't really want (the Big Other), so the subject can escape from the symbolic space. Before leaving the symbolic space, the subject must first pass through the imaginary space.

Zizek said that Marx's thoughts changed over time. He said they knew, but they did it anyway. This is then called cynicism. This obedience is connected by Zizek with Lacan's concept of the subject, namely the imaginary, the symbolic and the real. What is real is the world before it is captured by a language or arena that is still unspoken (Zizek in Akmal, 2008: 22). The symbolic is the reality that has been uttered. The symbolic can refer to the individual who represents the symbolic itself or the institution. This individual or institution is called the Big Other which is distinguished from the Other which refers to alterity (Myer in Akmal, 2003: 24).

The position of the subject is in a split position. On the one hand he must fulfill the call of the Big Other and on the other hand he must become what the Other wants the subject to fit into the symbolic order. The subject is automatically switched to enjoyment/jouissance, which is a painful pleasure as a traumatic concealment of the desire to fulfill the Big Other. The freedom of the subject

is deposited in relation to actions that go beyond symbolic morality and is therefore always "positioned" as an evil. This action is called radical action. The basic assumption of radical action can be seen from how the subject is separated from the social ideology that surrounds it. Radical action was caused by an unexpected and aimless *ex nihilo* explosion. This is a difference in actions, which include doing which is a purposeful action and act which is a spontaneous (spontaneous) action. This spontaneous event is called the *momentum*. This is what makes the character an authentic human being.

Literature Review

From the literature review, the author did not find any research that had a problem formulation with the same theory as the novel *A Tale of Two Cities* by Charles Dickens. Thus, the author assumes that research on radical actions against the character of Sidney Carton in the novel *A Tale of Two Cities* has never been done. Based on the literature review, it was found that there were several studies that had been conducted on the novel *A Tale of Two Cities*, but with different background problems. These studies include *The Comparative History of A Tale of Two Cities*, *An Analysis of ID and Ego Novel A Tale of Two Cities by Charles Dickens*, and *Analysing The Characterization of Mr. Lorry in A Tale of Two Cities Simplified by Patricia Atkinson Using the Transitivity System*.

Meanwhile, the use of Zizek's theory of radical action has also never been used with the novel *A Tale of Two Cities* as the object of his research. Researches that use Zizek's theory, *Fantasi Ideologis dalam Novel The White Tiger Karya Aravind Adiga: Perjumpaan Subjek-Subjek Sastra Melalui Perspektif Slavoj Zizek*, *Subjektivitas Pramoedya Ananta Toer dengan Novel Perburuan: Pendekatan Psikoanalisis-Historis Slavoj Zizek*, and *Histeria Subjek dalam Novel The Handmaid's Tale Karya Margaret Atwood*. From the literature review conducted on the theory and object of research, no similarities were found with this study.

Methodology

Research on radical actions in Sidney Carton's character in the novel *A Tale of Two Cities* was analyzed using descriptive qualitative methods. The steps in analyzing start from determining the object of research, which is the novel *A Tale of Two Cities* by Charles Dickens. After reading the object, the next step is to determine the formulation of the problem, which is how the radical action described in the object of research is. Then, the next step is data collection and analysis using Slavoj Zizek's theory.

Findings and Discussion

In this novel, Dickens highlights capitalism as a representation of society at that time. The existence of a story about the French revolution which is a rebellion of the proletariat to the bourgeoisie makes this a criticism for the government at that time. In this novel he brings up Marquis Evremonde, uncle of Charles Darnay as a representation of the aristocracy or the bourgeoisie and Defarge's spouse as a representation of the proletariat. In addition, the actions of the Marquis, who are aristocrats who are arbitrary and oppress the proletariat, are also very important in this regard because they made Darnay delete his family name because he did not like his aristocratic name. This is shown in the following quote:

*"We have so asserted our station, both in the old time and in the modern time also," said the nephew, gloomily, "that I believe our name to be more detested than any name in France."
 "Let us hope so," said the uncle. "Detestation of the high is the involuntary homage of the low."
 (2.9.48-49)*

The representation of the proletariats is shown through the DeFarges figures as leaders of the French revolution who finally carried out a rebellion and revenge against the bourgeoisie. The bourgeoisie oppress the proletariats. This suppression triggered the French revolution to occur. This revolution aimed not to cut off the heads of the bourgeoisie, but to improve economic conditions for the proletariats. The existence of oppression against the proletariats is shown in the following quote from Madame Defarge:

We have seen our sister women suffer nakedness, hunger, thirst, sickness, misery. Oppression and neglect of all kinds.

Madame Defarge shows her hatred as a representation of the proletariats who hate the bourgeoisie. Madame Defarge even sewed up every victim from the bourgeoisie as a token of her vengeance. This reached its climax when Lucie asked her to release her husband, Darnay, who had been imprisoned for his relationship with Evremonde, one of the French aristocrats.

The resistance of the proletariats is characterized by the depiction of the French revolution that occurred because of the social gap between the bourgeoisie and the proletariats. Madame Defarge is described as the figure who led the revolution. The revolution was carried out by eliminating the bourgeoisie represented by the Evremonde family, one of which was Charles Darnay. So Charles Darnay will be executed. However, this did not happen because Sydney Carton came in his place.

Besides the events contained in the novel, it can also be seen the development of the characters created by Dickens, especially the character of Sydney Carton. Sydney Carton is described as an attractive and intelligent man, but he always prefers to stay behind the scenes. He never showed the world that he was someone who could be independent and did not need to depend on others. However, he chose not to show it and relied on his friend named Stryver. From the background of Carton's character, he should have been a good and successful figure, but on the contrary, Dickens made him take the dark side. He is described as a person who does not care about his surroundings, as in the following quote:

*"I am a disappointed drudge, sir. I care for no man on earth, and no man on earth cares for me"
 (Dickens, 1989: Book 2. Chapter 4: 70).*

From the quote above it makes him as a subject that is ignored by the world. The environment around him gives a negative view of him. He is described to be a person who is usually just drunk and useless. In his love life, he is also not a person who dares to express his feelings. He could only see Lucie, the female character he loved, from afar and walking in front of his house at night. Carton also described that he hated the world. He was always drowning in his feelings of sadness that it was not clear why he is like that. Whereas, as previously described, Carton is someone who is intelligent and can be independent, but he himself makes the public see him to be like that.

The split of subject in Carton's character occurs when he decides to be friends with Darnay,

who is his rival for Lucie's love. However, this was only a camouflage so he could stay around Lucie. Sydney Carton's character eventually changes, from someone who doesn't care to someone who is willing to sacrifice. This changed when Charles Darnay had to serve the death penalty due to the French revolution which occurred because of the social gap between the bourgeoisie and proletariats. Carton "seemed" to enter a momentum which then made him replace Darnay to be sentenced to death. His heroic actions "seem" to show that he took the decision to sacrifice himself, it looks like a spontaneous act. It looks like Carton seems to be in a momentum with no influence and no purpose of influencing. This momentum for Zizek is an ex nihilo state of the subject, there is no ideology behind it, nothing symbolic in it (Setiawan, 2016: 21). However, if we look further, the moment in Carton's case is not the momentum that Zizek meant.

The moment in the Carton case began when he listened to the DeFarge couple plotting to kill the Manette family. Based on his character, he could have ignored it, but instead he helped Darnay by taking his place, as in the following quote:

"Carton dressed himself in the clothes prisoner had laid aside, combed back his hair, and tied it with the ribbon the prisoner had worn ... Him, man, with whom I have exchanged. You go out at the gate by which you brought me in" (Dickens, 2003: 3.15.39).

His last sentence before being sentenced to death was:

I see a beautiful city and a brilliant people rising from this abyss, and, in their struggles to be truly free, in their triumphs and defeats, through long years to come, I see the evil of this time and of the previous time of which this is the natural birth, gradually making expiation for itself and wearing out. (Dickens, 1989: 3.15.46)

The quote above also states that Carton became a subject who was finally able to get out of the symbol because he was about to die. This also makes it a real subject. In the end, Carton's act of self-sacrifice is actually due to his sacrifice for someone he loves to stay happy. Then, if we look more closely, actually Carton is also tired of living his life and this sacrifice can also be an escape from the world by using other means of suicide. From the last sentence, it can be seen that Carton was never afraid of death. He even said it while he was alive, as in the following quote:

"I am like one who died young. All my life might have been" (Dickens, 1989: 2.13.17).

During his life Carton always lived with a feeling of melancholy. This is due to the environment that doesn't care about him which causes him to become a person who also doesn't care about those around him, even himself. However, if analyzed further, Carton is also a religious figure. He has faith in God and holds fast to his belief that whoever believes in him will live and believe in him even if he dies, as in the following quote:

"I am the resurrection and the life, saith the Lord: he that believeth in me, though he were dead, yet shall he live: and whosoever liveth and believeth in me, shall never die" (Dickens, 1989: 3.9.89)

The quotes above show that Carton's reasons for making self-sacrifice could be in the form of his sacrifice for someone he loves to stay happy, another way to commit suicide, or it could be a religious act that believes that death is actually a life. These things cancel the momentum that seems to be shown by his spontaneous action in replacing Darnay's position. Because of the absence of the

momentum, so Carton's self-sacrifice is not a radical act.

The embodiment of the events in the novel also shows that there is no change in the social order that the author wants to convey through this novel. The author tries to show that the events depicted through the French revolution with the spirit of the struggle of the proletariat and make the theme into a novel that supports the resistance of the proletariat. However, in the end of the novel, it ends with the sacrifices made by the proletariat itself (in this case Carton) to save the bourgeoisie (in this case Darnay). It actually perpetuates the symbolic order of society, not changing the symbolic order.

Concluding Remarks

In the analysis related to the subjectivity, Zizek's theory is very suitable to be used as discussed above. This theory is used to see the subjectivity of the character through the radical actions of the character. Radical actions are taken by the subject to achieve self-fulfillment. In the novel *A Tale of Two Cities*, there is a character Sydney Carton who "seems" to carry out this radical action. However, upon further analysis, Carton's act of self-sacrifice was not a radical act. Self-sacrifice is done with a reason. These reasons can be in the form of his sacrifice for someone he loves to stay happy, another way to commit suicide, or it can be a religious act that believes that death is actually life. These things cancel the momentum that seems to be shown by his spontaneous action in replacing Darnay's position.

The French Revolution described in the novel is intended to depict the resistance of the proletariat against the bourgeoisie. However, at the end of the novel, Carton's self-sacrifice cancels that resistance. This shows that there is no change in the social order. The proletariat is still the victim in order to save the bourgeoisie. So that this act of self-sacrifice actually perpetuates the symbolic order of society, not changes the symbolic order.

References

- Akmal, Ramayda. (2012). *Subjektivitas Pramoedya Ananta Toer dengan Novel Perburuan: Pendekatan Psikoanalisis-Historis Slavoj Zizek*. Thesis: Ilmu Sastra Universitas Gadjah Mada.
- Chandler, James. (2008). *The Cambridge History of English Romantic Literature*. Cambridge: Cambridge University Press.
- Dickens, Charles. (1989). *A Tale of Two Cities*. New York: Holtzbrink Publishers Sales Division.
- Griffiths, Devin. (2013). *The Comparative History of A Tale of Two Cities*. Baltimore: The Johns Hopkins University Press.
- Louis, J. (2006). *The Victorian Novel*. United Kingdom: Blachwell Publishing
- Mahardika, AA Ersa. (2017). *Analysing The Characterization of Mr. Lorry in A Tale of Two Cities Simplified by Patricia Atkinson Using Transitivity Sistem*. Semarang: Universitas Diponegoro.
- Marzials, Frank. (2005). *Life of Charles Dickens*, eBook, tersedia di: www.gutenberg.net diakses pada Oktober 16, 2017.
- Qarimah, AN. (2019). *Histeria Subjek dalam Novel The Handmaid's Tale Karya Margaret Atwood*. Yogyakarta: Universitas Gadjah Mada.
- Romanna., Gaguk Rudianto. (2020). *An Analysis of ID and Ego Novel A Tale of Two Cities by Charles*

- Dickens*. Batam: Journal of English Education (Vol. 6 No.1)
- Sarpparaje, Saravanan. (2014). *Background of French Revolution in Dicken's A Tale of Two Cities*.
India: International Journal of English and Literature. Vol. 5 (6). Pp. 125-127.
- Setiawan, Rahmat. (2015). *Fantasi Ideologis dalam Novel The White Tiger Karya Aravind Adiga: Perjumpaan Subjek-Subjek Sastra Melalui Perspektif Slavoj Zizek*. Thesis: Ilmu Sastra Universitas Gadjah Mada.
- Setiawan, Rahmat. (2016). *Membaca Kritik Sastra Slavoj Zizek: Sebuah Penjelajahan Awal Kritik Sastra Kontemporer*. Surabaya: Negasi Kritika.

Who are Affected by the COVID-19 Pandemic? A Corpus Discourse Analysis in Indonesian News 2020

Arina Isti'anah

Universitas Sanata Dharma, Indonesia

arina@usd.ac.id

Abstract

*The global COVID-19 pandemic has infected more than 6 million Indonesian people, and the number of deaths from the virus has surpassed 150,000. Since the first announcement on March 2, 2020, the number of COVID-19 cases in Indonesia has been increasing, followed by news on the number of cases, victims, regulations, and impact of the pandemic that dominated the discourse. As a form of ideology (re)production, news media can shape people's perspectives and behavior toward the pandemic. Through the lens of corpus discourse analysis, this paper explicitly addresses the lexeme *terdampak* 'affected' in Indonesian news corpora 2020. By the assistance of AntConc, a corpus analysis software tool, this paper involved 300,000 sentences or 4,557,173 tokens downloaded on corpora.uni-leipzig as the data to represent how Indonesian news media frame the impacts of COVID-19. The analysis shows that the lexeme *terdampak* occurs with noun, adjective, and verb collocates as follows: 'pekerja' 'workers', 'miskin' 'poor', 'PHK' 'layoffs', 'informal' 'informal', 'rentan' 'vulnerable', 'UMKM' '(Usaha Mikro, Kecil dan Menengah' 'micro, small and medium enterprises (MSMEs), 'bantuan' 'help (n)', 'meringankan' 'to ease', 'dirumahkan' 'laid off', and 'paket' 'package'. Some of the noun and adjective collocates of the lexeme *terdampak* highlight the working class as the participants who faced the most consequences of the crisis. In contrast, the other noun and verb collocates show the government's compensation for the PSBB (Pembatasan Sosial Berskala Besar 'large scale social distancing) in the forms of the BST (Bantuan Sosial Tunai "cash social assistance") and staple food package. This article recommends further corpus-driven research to examine and compare how the affected sector of COVID-19 is portrayed in other countries, particularly how developing countries cope with the pandemic situation.*

Keywords: *corpus; COVID-19; affected; Indonesian; news*

Introduction

On December 31, 2019, SARS-CoV-2 was detected in Wuhan, China, and the virus was then named COVID-19 by WHO on February 11, 2020 (Nor & Zulcafli, 2020). In the first two months, the virus was spread to over 143 countries and territories, and on March 11, 2020, the WHO declared COVID-19 a pandemic (Labbé et al., 2022; Nor & Zulcafli, 2020). Research on the virus's impact has been conducted in various fields, including health, technology, education, the economy, and other social and scientific issues. It proves that the pandemic has forced many aspects of life to adjust their behavior and living to survive this global catastrophe. Besides the high number of deaths, poverty increased since many people had to give up their lives because of the layoffs. Many industries had to close their businesses because of the social restrictions to prevent the virus from spreading. Reports mention that the unemployment rate reached 7,07%, or 9,77 million people, in August 2020

(Ramadani, Sartika, & Herawaty, 2022).

The information about the number of COVID-19 cases, victims, regulations, and impacts of the pandemic has dominated the media, particularly the news media. Its role in disseminating information cannot be neglected as more than 2,9 billion people use social media, including news reports. Social media promptly updates information about the pandemic and popularizes the officials' knowledge, including government and medical professionals, to guide the public to understand correct information, particularly in developing countries (Tang, Zhang, & Li, 2021). Social media are also responsible for creating public sentiment, peace, and security during the pandemic (Kapoor & Dubey, 2020). However, news media are also blamed for spreading fake news that can create harmful effects, as found in South African media (Kabha, Kamel, Elbahi, Hafiz, & Dafri, 2020)

Positive and negative sentiments during the pandemic have been investigated by scholars from a linguistic point of view. For example, the UK and US tweets on the pandemic showed different sentiments. While the US tweets focused more on risk management and private funding, the UK tweets were more on health literacy, practitioners, and start-ups. The semantic relationship among the linguistic data in tweets revealed some dimensions of health technologies: technological priorities, professional skills, privacy issues, and privacy issues before and after the COVID pandemic (Reveilhac & Blanchard, 2022). Another research took a diachronic perspective that compared news frames in Iran from January to April 2020 (Jafarinejad, Rahimi, & Mashayekhi, 2021). Findings showed that the topics changed from social issues to health-related issues to the side effects of the virus. The Iran community was primarily affected by the pandemic, health care, entertainment, medical, and economic issues. There is also the general polarization of the discourse: mostly negative and shifts to neutral and positive since the government and officials' decision influences social morale.

Yu *et al.* compared news corpus in China and UK from January to July 2020 to figure out the media's attitudes before and after the official announcement of the pandemic by WHO. From more than 2 million tokens from *China Daily* and more than 26 million words from *The Guardian*, Yu *et al.* found some similarities and differences between the keywords used in both corpora. UK media show a more negative attitude than Chinese media since *China Daily* has consistently shared news for experience and cooperation. On the other hand, *The Guardian* focused more on medical prevention and physical restriction even though the news after the pandemic announcement became more positive (Yu, Lu, & Hu, 2021). In the Malaysian context, negative sentiment was also framed by *Star Online* from March 1 to March 31, 2020 (Nor & Zulcafli, 2020). By involving 1,018 news reports and 100 top collocates, the research found that the media reflected the fear, anxiety, and uncertainty the Malaysian feel because of the economic and social life affected by the pandemic. It also showed the government's effort to control the situation despite the threat to health and the economic situation (Nor & Zulcafli, 2020).

In the Pakistani context, Zahra & Abbas (2022) examined socio-cultural attitudes in news editorials from February to April 2020. Involving 138 editorials or 215,842 tokens, the authors used AntConc to identify the top twenty-five wordlist and compared the frequency based on different months. The themes that emerged from February to April are different. While February's news themes were dominated by racism and stigmatization, criticism of health facilities and the implication of globalization, March's news themes were loaded with increased fear and anxiety, debate on the Chinese virus, and world leadership. On the other hand, April's news themes were about the efforts to stabilize the vulnerable world, conspiracy theories, lack of facilities and people's

awareness, orientation from global to local, and the contribution of WHO. The findings also showed some metaphorical use to represent COVID-19, some racist phrases, and criticism of the government for health facilities and the implication of globalization. The research summed up that the Pakistani editorial corpus is loaded with a negative discourse that shapes the attitudes and behavior of the people (Zahra & Abbas, 2022). From a multimodal perspective, cartoon editorials in Canada also showed a negative attitude toward the pandemic by stigmatizing particular groups of the origins of COVID-19 transmission. The cartoons were polarized into two groups: virtuous people that are labeled as selfless and smart and those who respect the public health preventive measure, and 2) immoral, self-centered, silly, and stupid people who do not respect the prevention measures of the COVID-19 transmission (Labbé et al., 2022).

Triggered by the above studies, the present paper aims to fill the gap by focusing on the impacts of COVID-19 in the Indonesian news discourse 2020. With the same method, corpus linguistics, this paper is expected to enrich the recent discussion on COVID-19 in media, particularly in the Indonesian context. Specifically, this paper investigates a lexeme that directly refers to the affected elements of Indonesian society as the victims of the COVID-19 pandemic. Furthermore, this paper also involved more data than the studies above since it includes more than 4 million tokens as the target corpus. This paper also emphasizes the collocation and concordance analysis to prove the occurrence of the lexeme *terdampak* in the Indonesian news corpora. Therefore, this paper aims to answer the following questions:

- 1) What are the keywords of the Indonesian news corpus 2020?
- 2) What are the collocates of the lexeme *terdampak*?
- 3) How does the collocation tell us about the victims of the pandemic?

Methodology

This study presumes the Indonesian news corpus as the discourse that (re)produces the ideology of the Indonesian media. As a social element that aims to report information and facts on COVID-19, news discourse represents how Indonesian media shows the attitudes and behaviors of its people, including the government. The experience, memory, and belief form the cognition that bridges ideology and discourse. The individual news reporter is a part of a society with similar norms and values, so its position in a society cannot be neglected. The choice of semiotic modes, exceptionally written forms of language, represents not only individual but also the news companies, symbolic power supporting the news circulation, and the country in a much broader context. Therefore, this paper positions Indonesian news discourse from a socio-cognitive approach (van Dijk, 1998). The mental model articulated in the discourse reveals the ideology that bases the media on framing the COVID-19 pandemic.

Specifically, this paper applied corpus discourse analysis that selected data from the Indonesian news corpus 2020. This research took 300,000 sentences or 4,557,173 million tokens as the target corpus, accessed on https://corpora.uni-leipzig.de/en?corpusId=ind_news_2020. The corpus, in a .txt file, was then uploaded to AntConc 4.0 developed by Laurence Anthony from Waseda University (Anthony, 2021). This paper used keywords, collocations, and concordances tools provided by the corpus software. This paper used a reference corpus to find the keywords to compare the target corpus. The reference corpus was taken from a more general Indonesian mixed 2013 comprising 1 million sentences, compared to the Indonesian news corpus 2020, which only contains 300,000 sentences. Besides keywords, this paper also investigated the collocation of the lexeme *terdampak* as one of the keywords of Indonesian news 2020. The collocation set in this paper was

from 5L and 5R from the node, separated from their parts of speech. This step is urged to figure out how the media frame the affected participants and efforts to deal with the situation. Concordance lines would be helpful to display the context in which keywords appear that presents information as the keyword in context (KWIC).

Results and Discussion

There are three main aims of this paper. First, it aims to figure out the keywords of the Indonesian news corpus 2020. Using AntConc 4.0 to find out the keywords of Indonesian news 2020, this paper involved a more general corpus. I used Indonesian news mixed 2013 containing 1 million sentences or more than 15 million tokens as the reference corpus to be compared with the target corpus, Indonesian news 2020. The corpus tool provided keywords by a statistical value called Likelihood value, even though other statistical results using MI score and p value are also familiar in the corpus study. When the Likelihood value is $>6,68$, we can be 99% sure that the word characterizes the target corpus, so we can call it a keyword. Therefore, keywords can reveal the characteristics or themes of a corpus. Table 1 displays the first 50 keywords found in the target corpus and found both lexical and function words. However, to focus on the lexical analysis, this paper ignored the function words like *com*, *saat*, *di*, *enggak*, *tersebut*, and *hingga* as the keywords. Table 1 below displays the 50 keywords in the Indonesian news corpus 2020.

Table 1. List of 50 Keywords in Indonesian News Corpus 2020

Rank	Type	Freq	Keyness (Likelihood)	Rank	Type	Freq	Keyness (Likelihood)
1	covid	16048	48.298.845	26	isolasi	1190	2.819.488
2	corona	7202	21.229.001	27	terdampak	962	2.542.055
3	virus	7955	16.527.725	28	jumat	3562	2.540.408
4	pandemi	5589	16.502.899	29	instagram	1031	2.523.551
5	pasien	5359	7.728.028	30	rapid	992	2.517.152
6	masker	2651	6.712.745	31	jokowi	1729	2.496.210
7	protokol	2800	6.659.236	32	trump	848	2.413.883
8	positif	5175	5.927.793	33	enggak	1479	2.382.759
9	kasus	8482	5.484.068	34	gugus	1026	2.284.836
10	kesehatan	7377	5.163.591	35	kamis	3431	2.275.816
11	com	3754	5.034.988	36	senin	3533	2.261.565
12	psbb	1441	4.333.307	37	video	2821	2.247.492
13	penyebaran	2144	4.078.771	38	mengatakan	9156	2.229.665
14	wabah	1646	3.958.025	39	liga	2575	2.198.989
15	pelaku	4228	3.449.091	40	terkonfirmasi	753	2.197.279
16	saat	19366	3.342.506	41	rabu	3417	2.189.871
17	di	96846	3.167.444	42	tersebut	23124	2.129.856
18	swab	1065	3.162.816	43	penularan	1067	2.111.988
19	korban	5580	3.125.954	44	diketahui	3366	2.097.424

Rank	Type	Freq	Keyness (Likelihood)	Rank	Type	Freq	Keyness (Likelihood)
20	penanganan	2378	3.095.597	45	selasa	3324	2.095.682
21	vaksin	1477	3.060.220	46	sabtu	2755	2.095.587
22	meninggal	2922	2.994.303	47	ujar	4622	2.006.798
23	warga	7498	2.884.017	48	anies	775	1.993.842
24	motogp	1327	2.877.133	49	karantina	851	1.946.032
25	sembuh	1691	2.823.027	50	hingga	8928	1.929.830

The table above displays keywords from different parts of speech and topics. Topics are essential for discussion in Critical Discourse Analysis (CDA) as they are parts of the macro discourse structure. Macro discourse structure explains common ideological practices from a communicative event that affects readers' perspectives of an issue. The topics show the global meaning of discourse representation in constructing their mental model of an event (van Dijk, 1998). The topics presented in Indonesian news 2020 invite readers to process information from the texts and construct their subjective and social mental models. As a part of society, the news represents how Indonesian media shape the discourse of the COVID-19 pandemic. The linguistic choice, then, (re)produces ideology that underlies the social cognition of Indonesian people.

The statistical result displayed in table 1 reveals some important topics of Indonesian news 2020: COVID-19-related terms, health aid and care, case report, victims, and government. Those topics are constructed from different parts of speech. For example, nouns may fall for COVID-19-related terms and health aid and care, such as in the words *covid*, *corona*, *virus*, *pandemi*, *wabah*, *masker*, *vaksin*, *isolasi*, and *karantina*. Though nouns seem to dominate the keywords, some verbs also refer to government, particularly the actions of saying, as found in the keywords *ujar* and *mengatakan*. Some adjective keywords also appear in the data, referring to victims in the words *positif* and *meninggal*.

Below are examples of concordance lines of the lexeme *terdampak* in Indonesian news 2020. The keyword in context here is set in 80 characters on the left and right sides of the keyword.

Selatan (BS) membuktikan janjinya untuk mulai menyalurkan beras kepada warga	<i>terdampak</i>	korona atau Covid-19 mulai kemarin, Senin (4/5). 140902 KOTA MANNA, bengkuluekspress.
makanan fakir miskin. 26681 Beras itu diserahkan 10 kg beras setiap KK	<i>terdampak</i>	Covid-19, berikut uang tunai, zakat harta yang dihimpun warga,
dan Lembaga Pendidikan keagamaan menyampaikan bermacam usulan dan keluhan akibat	<i>terdampak</i>	COVID-19. 185792 Padahal, sudah sepekan terakhir Boyolali tak ada tambahan
kemanusiaan melalui pembagian bantuan kepada tenaga kesehatan dan masyarakat yang	<i>terdampak</i>	COVID-19. 153230 Melainkan, juga dari konsumen di negara-negara nonmuslim

upaya pemerintah dalam membantu mengurangi tingkat pengangguran di masyarakat yang	<i>terdampak</i>	pandemi Covid-19 secara ekonomi. 207969 PK telah menahan Juliari untuk 20
yang terkumpul juga disalurkan untuk berbagai kelompok pekerja informal yang	<i>terdampak</i>	pandemi Covid-19. 248484 Selain upaya tersebut, Pemerintah terus mendorong agar

In general, Indonesian news 2020 has a more positive tone than keywords found in UK media and shares some similarities to media in China (Yu et al., 2021). The keywords of Indonesian news also did not contain any keywords referring to fear, threat, anxiety, racism, stigmatization, and self-centered tones as found in Malaysia, Pakistan, and Canada (Labbé et al., 2022; Nor & Zulcafli, 2020; Zahra & Abbas, 2022). The Indonesian media focused more on daily case reports, including the number of cases, victims, and government efforts to prevent the virus from spreading. Starting March 2020, the Indonesian spokesperson of COVID-19, Achmad Jurianto, reported the daily case, so the lexemes like *senin*, *selasa*, and *rabu* also appear in the keyword list. The spokesperson reported the number of newly confirmed patients, the number of dead victims, and those who recovered. Moreover, he also warned the citizens to follow the regulations and stay at home without asserting words relating to fear. The language choice by Achmad Jurianto was also proven to improve the public's optimism and build solidarity amongst citizens as a moral force to face the pandemic (Sultan & Rapi, 2020). In a nutshell, Indonesian news media focused on building solidarity and trust in the government.

This paper examined how the keyword *terdampak* 'affected' co-occurred with the surrounding lexemes. Morphologically, the lexeme *terdampak* is not yet found in the Indonesian dictionary. Instead, the dictionary lists the word *berdampak* meaning 'to cause particular effects'. The prefix *ter-* in the word *terdampak* is assumed to carry the meaning of *terkena dampak* 'affected'. Therefore, this paper assumes that the collocation of the lexeme *terdampak* would reveal the social aspects related to the impacts of the pandemic. Statistically, there are 72 types of collocations realized in 3,225 tokens of the lexeme *terdampak*. This paper also ignored function words that collocate with the lexeme *terdampak*. In general, verb, noun, and adjective collocates of the lexeme *terdampak* emerged in the data. Below is the discussion of each collocate category.

The noun collocate of the lexeme *terdampak* dominates the Indonesian news 2020. Some topics of the collocates can be summarized as COVID-19-related terms, working class, and government compensation for the economic crisis. Table 2 below summarizes the noun collocate of the lexeme *terdampak*.

Table 2. Noun Collocate of the lexeme *terdampak*

Freq (Scaled)	Freq L	Freq R	Collocate	Freq (Scaled)	Freq L	Freq R	Collocate
160480	9	345	covid	32120	27	12	sosial
74980	170	9	warga	16460	0	26	wabah
55890	0	134	pandemi	34780	26	8	wilayah
96360	141	6	masyarakat	3040	10	1	bansos

Freq (Scaled)	Freq L	Freq R	Collocate	Freq (Scaled)	Freq L	Freq R	Collocate
30640	59	32	bantuan	1890	8	1	kepedulian
72020	3	84	corona	9630	15	1	umkm
31010	33	27	ekonomi	21120	21	1	usaha
79550	3	82	virus	3230	0	10	phk
17070	33	8	sektor	1050	7	0	debitur
12130	33	2	pekerja	9010	10	4	paket
9370	2	30	bencana	1180	6	0	restrukturisasi
24420	10	34	akibat	7910	9	3	pariwisata
4360	23	0	beban	31820	5	17	program
5940	19	4	sembako	1300	0	5	imbas

The noun collocates of the lexeme *terdampak* contain some COVID-19-related terms: *covid*, *corona*, and *virus*. Table 2 above displayed that the Indonesia news corpus did not contain any racist terms of COVID-19, different from the racist phrases like *china virus* as found in Pakistan and Canada (Labbé et al., 2022; Zahra & Abbas, 2022). The neutral terms of COVID-19 in the collocate of the lexeme *terdampak* shows a neutral tone of Indonesian media. The term “covid” that dominated the collocate co-occur with the term “COVID-19” and “virus”. The interchangeable use of those terms did not confuse readers on the issue as the collocations appear in the same context or concordance lines. The virus is portrayed as the entity that causes the crisis. The word *akibat* ‘effect’ found in the context explained the meaning of the prefix *ter-* in the word *terdampak*. Therefore, it can be said that the phrase *akibat terdampak covid* places *the virus* as the Agent and *society* as the Affected participants.

The second topic of noun collocates of the lexeme *terdampak* refers to the working class affected of the pandemic, as shown by the lexemes *pekerja* ‘workers’, *masyarakat* ‘society’, *phk* ‘layoff’, and *umkm* ‘micro, small and medium enterprises (MSMEs)’. Besides that, a more extensive economic sector, *pariwisata* ‘tourism’, was also highlighted explicitly as the affected due to the pandemic. Below are examples of the concordance lines of the keyword *terdampak* collocated with the above lexemes.

Fauziah bersama Mensos Juliari Batubara menyerahkan paket bantuan sosial kepada	<i>pekerja/</i>	buruh terdampak PHK maupun dirumahkan, di kantor Kemensos Jakarta,
yang paling terdampak dari pandemi, di mana sebagian besar merupakan	<i>pekerja</i>	informal atau terdampak PHK. 245735 Selain itu, kata dia, Perindo
tipikal yang speak-up? 129515 "Kenapa soal pesangon pekerja yang terdampak	<i>PHK</i>	pasti akan dibayar? 129516 Kenapa tagihan listrik makin melonjak? 129517 Kenapa,

terkadang datang dari proses pelaksanaannya. 265252 Slamet menjelaskan buruh yang terdampak	<i>PHK</i>	dan dirumahkan akibat pandemi wabah virus corona juga diusulkan
akan digunakan untuk membantu 12 juta pelaku Usaha Mikro Kecil Menengah (<i>UMKM)</i>	yang terdampak pandemi Covid-19. 43719 Dana tersebut akan diperuntukkan penanganan
sambung Yusri. 154580 Memang pemerintah telah menganggarkan Rp123,46 triliun untuk bantuan	<i>UMKM</i>	terdampak Covid-19, tetapi realisasinya masih sangat kecil. 154581 Memang pemilih
dengan karang taruna. 37329 COM -- Kementerian Sosial mempercepat penyaluran bantuan sosial	<i>sembako</i>	bagi masyarakat terdampak COVID-19 di Jabodetabek. 37330 COM - Kemerdekaan Republik
ton meski tak ada penugasan khusus dari pemerintah untuk menyalurkan	<i>sembako</i>	untuk penerima manfaat yang terdampak Covid-19. 286007 Tri Purnama mengatakan,

The noun collocations referring to workers, society, and UMKM in the corpus reveals that Indonesian news 2020 paid more attention to the country's economic situation. Other than focusing on the patients or the number of victims, the media articulated the challenge of the economic crisis that the country might face. Similar to Malaysian news discourse, theme about economy was also emphasized on the news (Nor & Zulcafli, 2020). In Indonesian context, the economic theme was triggered by the number of unemployment and layoffs, particularly in the microeconomics, because of the *PSBB (Pembatasan Sosial Berskala Besar 'large scale social distancing')* from April to June 2020 (Andriani, 2020). The government paid more attention to the workers, UMKM, and society who got layoffs and tried to compensate them by distributing cash social assistance *bansos (bantuan sosial tunai)*.

The government compensation to the working class and UMKM is proven by the verb collocates of the lexeme *terdampak*. The verbs below were categorized into both passive and active verbs. The passive verbs refer to the affected sector, while the active verbs refer to the government actions, such as *meringankan 'to ease', menyalurkan 'to distribute', and menyasar 'to target'*.

Table 3. Verb Collocate of the lexeme *terdampak*

Freq(Scaled)	Freq L	Freq R	Collocate
23550	52	52	membantu
2000	23	23	meringankan
980	5	5	dirumahkan
15990	7	7	diberikan
2330	4	4	disalurkan
2530	6	6	menyalurkan
1390	4	4	menyasar

The government is portrayed as the social actor responsible for the unemployment rate because of social restrictions. The Indonesian government also launched the Employment Card Programs for the workers who lost their jobs and for the MSMEs that closed their businesses. The government even

prepared 20 trillion rupiahs for around 5,6 million citizens (Andriani, 2020). Therefore, the collocates *membantu* 'to help', *meringankan* 'to ease', *menyalurkan* 'to distribute', and *menyasar* 'to target' emphasize the government compensation to those affected by the virus. The concordance lines below display how the lexeme *meringankan* is used in context.

mewabahnya virus Corona atau Covid-19 di Tanah Air, Pemerintah berusaha	<i>meringankan</i>	beban masyarakat yang terdampak melalui bantuan sosial. 38227 COM - Selama
sektor informal jauh berkurang, sehingga Dapur Umum diharapkan bisa membantu	<i>meringankan</i>	beban masyarakat terdampak Covid-19. 258207 "Seperti diketahui bersama, selain sulit
Saling bantu berikan pitulungan kepada sesama penting dijalankan agar bisa	<i>meringankan</i>	mereka yang terdampak secara ekonomi. 223542 Saling berbagi makanan dengan
Kepala Diskoperindag Kabupaten Gresik, mengatakan, diharapkan kegiatan gotong royong untuk	<i>meringankan</i>	beban masyarakat terdampak pandemi Covid-19 sangat penting. 254101 Sementara, Kepala

There were not only government agencies positioned as the Actor who helped and eased the affected participants (society, workers, and UMKM), but also society or citizens in general as shown by the word *sesama*. Therefore, it can be said that the Indonesian media also articulated solidarity. The government and citizens should go hand in hand to prevent the economic crisis. The value of *gotong royong* also emerged in the context to highlight a positive attitude to face the pandemic. The verb *meringankan* is followed by noun phrase *beban masyarakat* 'society's burden' and *mereka yang terdampak secara ekonomi* 'those affected economically'.

Table 4. Adjective Collocate of the lexeme *terdampak*

Freq(Scaled)	Freq L	Freq R	Collocate
710	11	1	informal
3790	5	8	parah
2410	9	1	miskin
2930	6	2	rentan
2900	7	7	mikro

The other collocate of the lexeme *terdampak* is in the form of adjective. There were only five adjective found: *informal* 'informal', *parah* 'severe', *miskin* 'poor', *rentan* 'vulnerable', and *mikro* 'micro'. Different from the discourse of cartoon in Canada that stigmatized travelers in the beginning of the pandemic (Labbé et al., 2022), Indonesian news discourse paid more attention to the working class, poor and vulnerable people, as well as the people working in informal sectors or UMKM. The dominant discourse of economic impact of the pandemic also emerged in Twitter which included terms referring to people's financial situation (Ngo, 2022). It means that the language choice in Indonesian news is a reproduction of the other social media. This fact discloses facts that the COVID-19 pandemic has affected many aspects of life that influence social media in general as platforms to share their mental cognitions of the issue.

Conclusion

This paper limits its discussion on the keywords and collocation of the lexeme *terdampak* to find out the victims affected by the COVID-19 pandemic in Indonesian context. The first 50 keywords found in Indonesian news 2020 tell us about COVID-19-related terms, health aid and care, case report, victims, and government. The Indonesian news is loaded with the case reports including the victims and government action to prevent the economic crisis. As one of the keywords, the lexeme *terdampak* collocates with nouns, verbs, and adjectives to show the working class as the victims and government's compensation of the unemployment rate. This paper also proves that corpus linguistics is a beneficial tool to investigate the macro discourse structure of big data. From the themes emerged in the data, Indonesian news has a positive tone in portraying the pandemic. It shows the victims and government compensation of the financial situation and asks for people's solidarity. Since this paper only limits its data from 2020 news, further research can examine Indonesian news 2021 and 2022 to compare the similarities and differences of the themes related to COVID-19 pandemic in social context.

References

- Andriani, H. (2020). Effectiveness of Large-Scale Social Restrictions (PSBB) toward the New Normal Era during COVID-19 Outbreak: A Mini Policy Review. *Journal of Indonesian Health Policy and Administration*, 5(2). doi: 10.7454/ihpa.v5i2.4001
- Anthony, L. (2021). *AntConc (Version 4.0.0)*. Tokyo: Waseda University. Retrieved from <http://www.antlab.sci.waseda.ac.jp/>
- Jafarnejad, F., Rahimi, M., & Mashayekhi, H. (2021). Tracking and analysis of discourse dynamics and polarity during the early Corona pandemic in Iran. *Journal of Biomedical Informatics*, 121, 103862. doi: 10.1016/j.jbi.2021.103862
- Kabha, R., Kamel, A. M., Elbahi, M., Hafiz, A. M. D., & Dafri, W. (2020). Impact of Fake News and Myths Related to COVID-19. *Journal of Content, Community & Communication*, 12(6), 270–279.
- Kapoor, S., & Dubey, M. (2020). The Impact and Role of Media for Peace and Human Security during COVID-19 Crises. *Journal of Content, Community & Communication*, 12(6), 210–218.
- Labbé, F., Pelletier, C., Bettinger, J. A., Curran, J., Graham, J. E., Greyson, D., ... Dubé, È. (2022). Stigma and blame related to COVID-19 pandemic: A case-study of editorial cartoons in Canada. *Social Science & Medicine*, 296, 114803. doi: 10.1016/j.socscimed.2022.114803
- Nor, N. F. M., & Zulcafli, A. S. (2020). Corpus Driven Analysis of News Reports about Covid-19 in a Malaysian Online Newspaper. *GEMA Online® Journal of Language Studies*, 20(3). doi: 10.17576/gema-2020-2003-12
- Ngo, V. M. (2022). Dataset of discourses about COVID-19 and financial markets from Twitter. *Data in Brief*, 43, 108428. doi: 10.1016/j.dib.2022.108428
- Ramadani, A. N., Sartika, D., & Herawaty, H. (2022). Increase in Unemployment Rates During the Covid-19 Pandemic. *Jurnal Ilmiah Ilmu Administrasi Dan Manajemen*, 15(3), 111–120.
- Reveilhac, M., & Blanchard, A. (2022). The framing of health technologies on social media by major actors: Prominent health issues and COVID-related public concerns. *International Journal of Information Management Data Insights*, 2(1), 100068. doi: 10.1016/j.jjime.2022.100068
- Sultan, S., & Rapi, M. (2020). Positive Discourse Analysis of the Indonesian Government

- Spokesperson's Discursive Strategies during the Covid-19 Pandemic. *GEMA Online® Journal of Language Studies*, 20(4), 251–272. doi: 10.17576/gema-2020-2004-14
- Tang, Q., Zhang, K., & Li, Y. (2021). The Important Role of Social Media During the COVID-19 Epidemic. *Disaster Medicine and Public Health Preparedness*, 15(4), e3–e4. doi: 10.1017/dmp.2020.330
- van Dijk, T. A. (1998). *Ideology: A multidisciplinary approach*. London ; Thousand Oaks, Calif: Sage Publications.
- Yu, H., Lu, H., & Hu, J. (2021). A Corpus-Based Critical Discourse Analysis of News Reports on the COVID-19 Pandemic in China and the UK. *International Journal of English Linguistics*, 11(2), p36. doi: 10.5539/ijel.v11n2p36
- Zahra, T., & Abbas, A. (2022). Corpus-Driven Analysis of Pakistani Newspaper Editorials on COVID-19 Discourse. *GEMA Online® Journal of Language Studies*, 22(1). doi: 10.17576/gema-2022-2201-02

Class, Gender and Race: An Analysis of the Language Used in Jubilee Youtube Video entitled Conservative Teens vs Liberal Parents

Fadhilah Larasanti

Universitas Muhammadiyah Purwokerto, Indonesia

fadhilarasanti@gmail.com

Abstract

This research aims to; (1) find out how the class and race affect the language used by the people participating on Jubilee YouTube video entitled "Conservative Teens vs. Liberal Parents". The researcher employs Acker's (2006) theories because those are capable of covering class, gender and race in relation to the way language by the people participated on Jubilee YouTube video entitled "Conservative Teens vs. Liberal Parents". Furthermore, this research also used a qualitative method. The quantitative method was used to analyze the data that researchers get from the video of debate, which aimed to prove the theories that researchers choose in a theoretical framework. The findings of this research show that: class, gender and race can be examined by the interactions were considered to elements as follows: interruption, slang vocabulary, repetition, and the interactions were coded by the researcher to identify genre, resulting in the three primary genres of interaction: blessing, jokes and narratives.

Keywords: *Class, Gender, Race, Sociolinguistic, Jubilee YouTube Video, Conservative Teens vs. Liberal Parents.*

Introduction

Sociolinguistics is a branch of linguistics which is concerned with linguistic behavior, language, and society in which language and linguistic behavior are seen as the effects of social and cultural factors. In variation of sociolinguistics, the patterned nature for the relationship between social class and language usage has been a longstanding focus. Social class itself refers to social differentiation of people in society depending on their social, such as economic social. Basically language is socially acquired, learned and then used.

Acker (2006) said "Class" stands for practices and relations that provide differential access to and control over the means of provisioning and survival, to which gender and race affect access. According to what's Acker said, it explains the incorporation of individual and group attitudes, values, lifestyles, and cultures, while centering on how the development of these subjectivities are a result of differential relationships to economic resources that determine life chances (in ways that also relate to gender, race). It may provide for sociolinguistics a theoretically and analytically strong, integrationist and intersectional, relational framework to social class.

Judging from book entitled *Class Questions: Feminist Answers* written by Acker (2006) states that class stands for practices and relations that provide differential access to and control over the

means of default and survival, to which race affect the access and so the gender is.

A phenomenon of class, gender and race in language used was found in Jubilee YouTube Video entitled Conservative Teens vs. Liberal Parents. This phenomenon is found in the participants on YouTube Video entitled Conservative Teens vs. Liberal Parents released on 5 June in 2022. Based on the phenomenon above, there is a question that will be answered by the researcher (1) How do class, gender, and race impact the language used by the participants in the YouTube video entitled Conservative Teens vs. Liberal Parents, released on June 5, 2022?

Literature Review

The researcher employs Acker's (2006) theory because it is capable of covering class, gender, and race in relation to the way language is used by the participants in the YouTube video entitled Conservative Teens vs. Liberal Parents. Acker's (2006) four-branched conceptual and analytical approach to class entails: (1) thinking about social relations and structure as active practices, occurring in specific historical and geographic places; (2) beginning the exploration of the class from the standpoint of women and men located differently from the biggest class actors; (3) clarifying the meaning of gendering and racializing; and (4) broadening the understanding of the economic relations that constitute class and extending the analysis of gendering and racializing processes beyond production.

Based on Acker's theory, this study will examine class, gender, and race in relation to the way language is used by the participants in the YouTube video entitled "Conservative Teens vs. Liberal Parents."

Research about class, gender and race has been done by some researchers. There are some supportive writings that have similar subjects, concepts, or theories, or at least the same topic and issue. (1) Bayu Anggara Putra and Prayudha (2018) entitled The Analysis of Women and Men Language Features on America's Got Talent. This article analyzes the language features used by women and men. From the 10 language features of women in this research, the female judges in the show are found to only use 6 of them, those are lexical hedges, rising intonation on declarative words, empty adjectives, intensifiers, super polite forms, and emphatic stress. Even though there could be found 6 language features of women in the video, there could only be found 3 language features that are mostly found in the performance of the videos. They are lexical hedges, intensifiers, and emphatic stress. While the other language features only appear a few bits in the comment section. There are 3 language features of men in the research, and three of them are found in the comment of the male judges in America's Got Talent show. They are direct forms, interrupt, and swear words. Direct forms are the most language features found in each performance of the show. (2) Kathleen L. McGinn and Eunsil Oh (2017) entitled Gender, Social Class, and Women's Employment. The research is to understand how both women and men construct meanings regarding the self and other in employment contexts, psychology research needs to go beyond categorizations based solely on class and build toward a gendered-class framework. Fully investigating the intersection of class and gender, starting with simple demonstrations of similarities or differences in a two (male / female) by two (higher class / lower class) design will be revealing. We urge scholars studying class-based differences in beliefs and behaviors to incorporate gendered experiences in homes and workplaces into their research, deepening our understanding of the complex interplay between sources of power and status in society.

Methodology

This research used a mixed method, incorporating quantitative and qualitative data. The first step was to identify the classes of participants on the YouTube video entitled Conservative Teens vs. Liberal Parents, released on June 5, 2022. The second step was to analyze the data. The third step was the final analysis and identifying them by class, gender, and race.

The case of the research was developed from analyzing the data that researchers get from the video of Conservative Teens vs. Liberal which aimed to explain more about the class, gender and race in language used by the participants with the theory Acker (2006) four-branched conceptual and analytical approach to class entails: (1) thinking about social relations and structure as active practices, occurring in specific historical and geographic places; (2) beginning the exploration of the class from the standpoint of women and men located differently from the biggest class actors; (3) clarifying the meaning of gendering and racializing; and (4) broadening the understanding of the economic relations that constitute class and extending the analyzing of gendering and racializing processes beyond production.

The object of the study is the participants in the YouTube video entitled "Conservative Teens vs. Liberal Parents," released on June 5, 2022. There are seven participants in the video, who are divided into conservative teens and liberal parents. The research found that three of the conservative teens are male and one is female. Difference with the liberal parents, the researcher found that a half is male and the rest is female. From the title of the video, the researcher also gets the group of people such as teens, conservatives, liberals, and parents.

Findings and Discussion

This study analyzed how class, gender, and race affected the language used in a YouTube video entitled Conservative Teens vs. Liberal Parents, released on June 5, 2022. The researcher found the use of language in the data chosen for all the participants on the video. There are utterances and video scripts collected as data. They are also divided into several classes as follows conservative teens and liberal parents, women and men.

Table 1. Name of the Data.

Name	Gender	Class	Name of Data
Nathan	Male	Conservative Teens	D1
Chase	Male	Conservative Teens	D2
Eden	Female	Conservative Teens	D3
Cindy	Female	Liberal Parents	D4
Scott	Male	Liberal Parents	D5
Dawn	Female	Liberal Parents	D6
Ben	Male	Liberal Parents	D7

The data were evaluated for interactions that met two criteria: (1) the interaction was between the participants (contextual). In this study, interactions were considered to contain elements as follows: interruption, slang words, repetition, (2) The interactions were coded by the researcher to identify genre, resulting in the three primary genres of interaction: blessing, jokes, and narratives

(textual).

Contextual

1. Interruption

Interruption can be used as a marker for lively conversation, which means that the participants engage actively during the talk. According to Tannen (1994), interruption does not only show dominance, but it can be used to establish solidarity as well. Interruption can be used to construct a cooperative conversation in which the participants try to establish solidarity and create connection. The researcher found some interruptions in the data for this research. Following that, the researcher draws a quantitative conclusion about the participant based on the number of interruption utterances.

Table 2. The Frequency of Interruption.

Data	Interruption (% , raw)
D1	41,2%, 7
D2	5,8%, 1
D3	0%, 0
D4	0%, 0
D5	41,2%, 7
D6	0%, 0
D7	11,8%, 2

The quantitative data on the frequency of interruption obtained at the first stage of the analysis (Table 1) demonstrates a noticeable difference in the numbers of interruptions for each participant in the YouTube video entitled Conservative Teens vs. Liberal Parents. Following the quantitative data, it contains the various types of interruption produced. For example, in (1)-(12) the statements posed by speaker 2 mostly restate what the previous statement said. By saying “yes”, “of course”. “it’s there”, proved that speaker 2 state again more clearly in order to correct or make it more convincing. Here is data that researcher has been found.

(1) *D6: You would have a discussion with your partner then, and decide what you are gonna do and be glad that you have a choice,-*

D1: Of course.

D6: -to even discuss with that partner.

(2) *D1: Yes. Yeah, I don't think the government has the right to tell you what you-*

D2: I'm gonna step out, sorry.

(3) *D4: And their awareness of the other people around them, because I guarantee, you know someone-*

D5: Absolutely and their environment.

(4) *D4: Right. Discussing the validity of the existence of other human beings, isn't a political issue, that's like-*

D5: It's there.

(5) *D4: There's something wrong with you if you are like, "No trans people don't exist." Obviously they do. I would like to think that it's a safer world,-*

D5: Yes.

- (6) D7: Not even a trans person, it could just be a creepy guy, like pretending to be-
- D5: Yes, yes creepy guys. I'm much more danger in a women's restroom from a Cis gender straight creepy guy, than I am trans person.**
- (7) D4:I'm much more danger in a women's restroom from a Cis gender straight creepy guy, than I am trans person-
- D7: That gives them the excuse, that's what I'm trying to say.**
- (8) D5: Were you ostracized? Or was there someone that you-
- D7: I think on my end, it was myself. I understand people have different beliefs and I respect that, and I think it's good for everyone to share their beliefs.....**
- (9) D4: Yeah, and-
- D1: Susan B. Anthony.**
- (10) **D5: No, no, no, support her financially for the rest of her life, or for the rest of the baby's life. -**
- D1: Oh, of course. I would support her, I'd say, "What you do is a good thing and-"**
- (11) D4: Susan B. Anthony, total racist. The women that headed up the suffragette movement, they were not inclusive-
- D1: Of course, yes.**
- D4: and they wanted rights for white women.

In the following examples (12) and (13), the interruption was used by both participants on a YouTube video entitled Conservative Teens vs. Liberal Parents. In both of the examples, the speaker 1 tried to interrupt in the middle of the speaker 2 utterances by asking "why would you assume my life is privileged" and "Are you talking about like, "Why do you mean me support her, like as a citizen or?" to keep the turn in the middle of her utterance.

- (12) D4: What's frightening to me is that, you're equating some minor inconveniences in your privileged life to-
- D1: Why would you assume my life is privileged?**
- D4: An unsupported-
- D1: But why would you say my life is privileged though? You don't know my life. I don't say that about you, why would you say my life is privileged?**
- D4: I'm privileged.
- (13) **D5: No, no, no, support her financially for the rest of her life, or for the rest of the baby's life-**
- D1: Are you talking about like, what do you mean me support her, like as a citizen or?**

For example, (14), the interaction between D1 and D5 interrupts each other. D5 mostly rejects D1 utterances by saying "No, no, no". And for D1, keep questioning what D5 wants to say.

- (14) D1: If the mom had an abortion or the mom-
- D5: No, no, no, if she gave birth.**
- D1: Oh, of course. I would support her, I'd say, "What you do is a good thing and-"
- D5: No, no, no, support her financially for the rest of her life, or for the rest of the baby's life. -**
- D1: Oh, of course. I would support her, I'd say, "What you do is a good thing and-"**
- D5: No, no, no, support her financially for the rest of her life, or for the rest of the baby's life. -**

2. Slang Word

Slang is an informal language used by various groups in certain situations. In addition, group refers to social identity (Eble, 1996). For more explanation, the slang word is a restricted language used because it can be understood and used by certain communities or social identities. In this study, slang words can be found in the data that was analyzed.

Table 3. The Frequency of Slang Words.

Data	Slang Words (% , raw)
D1	29,1%, 7
D2	20,8%, 5
D3	0%, 0
D4	20,8%, 5
D5	4,4%, 1
D6	8,3%, 2
D7	16,6%, 4

The quantitative data on the frequency of slang words obtained at the second stage of the analysis (Table 2) demonstrates a noticeable difference in the numbers of slang words used by each participant in the YouTube video entitled Conservative Teens vs. Liberal Parents. The quantitative data shows the variousity of slang words that are used in the YouTube video entitled "Conservative Teens vs. Liberal Parents." For example (1)-(5), participants used "gonna", "em", "gotta" and wanna. Each of the words means "going to," "them," "got to," and the last wants to. They are all ways of writing and speaking informally. Those words are commonly used by Americans.

- (1) D1: It's **gonna** die when it's aborted
 D6: ..decided what are you **gonna** do..
 D2: Spider-man's not **gonna** save people,
 D4: I'm **gonna** have to block you.
 D4: ..because they're **gonna** be more informed..
 D1: So generally, there's **gonna** be more white feminists,..
 D1: .., the middle class are **gonna** be paying way..
 D1: .., they're **gonna** be paying more taxes,..
 D6: ..I am person who's still **gonna** always believe..
- (2) D4: no body needs `em.
- (3) D2: ..I **gotta** disagree with that..
 D1: I **gotta** say I disagree..
- (4) D2: .., and to express who you **wanna** be.
 D7: And a lot of people don't **wanna** leave..

In (5), D1 and D5 used "mom" to replace mother twice. The word "mom" is commonly used by Americans.

- (5) D5: ..would you support the **mom**?
 D1: ..an abortion or the **mom**-

In the following example (6), D7 used "crack" to replace drugs one at a time. The word "crack"

is commonly used by Americans.

(6) D7: ..that's addicted to opioids or **crack**.

In the example (7), D4 used "pronouns" at a time. Pronouns came from a community that defined them as the new way of asking for somebody's gender. The word "pronouns" came from America and will be spread as the community goes by.

(7) D4: Would you like to go by these **pronouns**..

In Example (8), the participants used the word "suck." "Suck" is the word that has meaning or is used as an expression of disappointment. The word also has the meaning of "bad" or "unpleasant." Suck is mostly used bAmericansan.

(8) D2: ..these people **suck** then..
D7: .. he just **suck** up all the guns..
D7: ..capitalism definitely **sucks** from the poor.

As in Example (7), cis-gender is came from the community that rise in America. Cis-gender describes a person whose gender identity corresponds to the sex assigned at birth.

(9) D4: .. in a women`s restroom from a **Cis-gender** straight creepy guy,

In the example (10), D2 used the word heck. Heck is a slang word that has the meaning of the expression "annoyance" or "surprise." The word "heck" here is a way of adding emphasis to a statement of question.

(10) D1: The world in general is a **heck** of a lot worse than America.

As in Example (11), "corny" is also a slang word that is commonly used by Americans. The word "corny" is usually known as the name of people who try to make themselves look good but are really embarrassing.

(11) D2: I think the phrase is kind of **corny**.

3. Repetition

The researcher identified some repetition in the dialogue based on the understanding of reiteration. The type of repetition that is emphasized in the research is the repetition of the exact same item or a paraphrased version of it (Taboada, 2004). In this research, repetition is mostly used to make clear what the speaker says.

Table 4. The Frequency of Repetition.

Data	Repetition (% , raw)
D1	22,2%, 2
D2	0%, 0
D3	0%, 0

D4	33,4%, 3
D5	22,2%, 2
D6	22,2%, 2
D7	0%, 0

The quantitative data on the frequency of repetition obtained at the third stage of the analysis (Table 3) demonstrates a noticeable difference in the numbers of repetition in each participant on YouTube Video entitled Conservative Teens vs. Liberal Parents. The quantitative data shows the variousity of repetition that is used on the YouTube video entitled "Conservative Teens vs. Liberal Parents.". For example, (1) and (2). It shows that participants do repeat their utterances. The utterances that they keep repeating are questions From the researcher's point of view, the question is to make it clear and to get the "real" answer. It was proved by D6 utterances such as "Would you support the mom?" and then making it clear into "Would you support the mom in that scenario?". The second example proved by D1 is that he keeps asking and repeating, "Why would you assume my life is privileged?" until D1 gets the answer related to.

(1) D6: *And **would you support the mom? Would you support the mom** in that scenario?*

(2) D1: ***Why would you assume my life is privileged?***

D4: *An unsupported-*

D1: *But **why would you say my life is privileged** though? You don't know my life. I don't say that about you, **why would you say my life is privileged?***

D4: *I'm privileged.*

D1: *Okay, that's fine, but **why would you assume my life is privileged?***

D4: *For one, you're a man.*

Examples (3), (4), (5), (6) are basically to make it clear the same as the (1) example but make it different with its form. They use the statement to make it clearer than the question. In (3) the researcher found that D5 makes it clear in the "strong" words by adding "a little" before. In (4) the researcher found that D4 just makes it clear what the kid's sex is. For the (5), the researcher found that D4 defined the "extra" as the "lawyer." The last (6), the researcher found that D4 wants everyone to know that "whether or not we have the same ideas" is an "admirable quality".

(3) D5: *It's strong, it's a little strong.*

(4) D4: *And gay. It's scary. I have three kids. I have three boys.*

(5) D4: *And I've got an extra, I've got a new layer.*

(6) D4: *I think that that is, whether or not we have the same ideas, I think that that is still an admirable quality.*

In (7), (8), and (9) are shown that the repetition there was an agreement. Example (7), the researcher found that D6 rejected twice the sentence thrown by D1 by the word "No, no, no". In examples (8) and (9), the researcher found that both of them agreed with the sentence thrown by the speaker. It is proved by the words "yeah" and "yes".

(7) D1: *If the mom had an abortion or the mom-*

D6: ***No, no, no**, if she gave birth.*

D1: *Oh, of course. I would support her, I'd say, "What you do is a good thing and-"*

D6: ***No, no, no**, support her financially for the rest of her life, or for the rest of the baby's life.*

(8) D4: *There's something wrong with you if you are like, "No trans people don't exist." Obviously*

they do. I would like to think that it's a safer world,-
 D5: **Yes.**
 D4: *to be LGBTQ, but that would be naive.*
 D5: *Of course.*
 D4: *People are getting murdered for being trans.*
 D5: **Yes. .**
 (9) D4: *I think that that is, whether or not we have the same ideas, I think that that is still an admirable quality.*
 D1: **Yeah.**
 D4: *Despite getting looks, or feeling like maybe you don't belong, that you're still... You have your convictions.*
 D1: **Yeah.**
 D4: *So I can respect that you're convicted. Yeah.*

Textual

1. Blessings

Blessings were the most frequently used genre that exhibited both lexical and grammatical complexity. Blessings involve a request to the divine to deliver material, emotional, or social provisions (Brude, 1998). Blessings are a unique genre of speech in that they follow a standard structure and linguistic form, but they contain unique content that is authored by the speaker. During the blessing, the speaker does not directly address the other individual. This party is an audience for blessing, listening as the speaker addresses the divine, but they serve as an overhearer, not an addressee (Capps and Och, 2002).

Since the person receiving is not the addressee of the author or speaker's speech, they are not responsible for a linguistic response. On the other hand, the recipient of the blessing is expected to say nothing or simply just say "Amen."

The researcher identified some blessings on the script based on a YouTube video entitled Conservative Teens vs. Liberal Parents. Following that, the researcher concludes with quantitative and qualitative data about the participant and the number of blessings.

Table 5. The Frequency of Blessings.

Data	Blessings (% , raw)
D1	0
D2	14,2%, 1
D3	28,7%, 2
D4	14,2%, 1
D5	0
D6	28,7%, 2
D7	14,2%, 1

The quantitative data on the frequency of blessings obtained at the fourth stage of the analysis (Table 4) demonstrates a noticeable difference in the numbers of blessings for each participant in the YouTube video entitled Conservative Teens vs. Liberal Parents. The quantitative data shows the

variety of blessings that are used in the YouTube video entitled Conservative Teens vs. Liberal Parents. In the example (1) and (2) contain divine material because D2 and D3 clearly mentioned God there. God here is the form of linguistics that delivers the meaning as the divinity. It proved that those sentences are a blessing genre.

- (1) D3: *I don't think that being LGBTQ aligns with God's view of the family. Doesn't mean that I will disrespect them in any way, I just think that it's a sin.*
- (2) D3: *God has created us in his image and I don't think we should change the way we are.*

In (3), (4), (5), (6), (7) explain the desires and beliefs that refer to divinity. The sentences are also not directly directed at the other participant. They only desire and believe in something. It proved that those sentences are a blessing genre. It was proved by the words that they used as follows, believe, hope, hopefully.

- (3) D2: *I do believe it's a blessing and it's a privilege, to live in a country that gives you the liberty and freedom, and to express who you wanna be.*
- (4) D6: *I am a person who's still gonna always believe in hope.*
- (5) D6: *My hope for you is that you stay open-minded, and that you're always willing to be learners, and not just listeners*
- (6) D4: *Be a good lawyer someday Nathan.*
- (7) D7: *Hopefully you won't lose any friends, but usually as you get older, start to see those divides a little clearer.*

2. Jokes

A second genre of communication is jokes. This genre is not well supported in this research. Unlike blessings, jokes are not a form of religious language. Jokes were answered with a smile and/or laugh. The joke genre also allows the possibility for the participants to engage verbally with a nod, a smile, or shared laughter. In this way, the joking genre allows the speaker to communicate using lexically or grammatically complex language, with an outing requiring linguistic production from the participants.

In this study, researchers found some speakers producing a linguistic process that made another participant laugh for some reason. The following passage contains examples of jokes in quantitative and qualitative terms.

Table 6. The Frequency of Jokes.

Data	Jokes (% , raw)
D1	0
D2	33%, 1
D3	0
D4	67%, 2
D5	0
D6	0
D7	0

The quantitative data on the frequency of jokes obtained at the fifth stage of the analysis (Table 5) demonstrates a noticeable difference in the numbers of jokes told by each participant in the YouTube video entitled Conservative Teens vs. Liberal Parents. The quantitative data shows the variety of jokes that are used on the YouTube video entitled Conservative Teens vs. Liberal Parents. Following the example (1), D1 laughs at the sentence that was thrown by D4. The laughter here shows that this is the jokes genre of interaction. The context is D4 clearly did not know that there is man genitalia who are defined as women (in terms gender) straightly walk into women's locker. It showed by the utterances ``that's not happening”.

- (1) D1: *Let's say for instance, there's a 18 year old biological man, but says that there are a woman now, they still have male genitalia. They could walk into a woman's locker room, and show off their male genitalia, I don't agree with that, I don't think that's okay.*
 D4: *That's not happening.*
 D1: *That is happening though. (laughs)*

In the (2), shows that D5 laughs over the D2 sentence, “I think if you lose a relationship over politics, that's kind of sad.”. It is proved by the sentences thrown by D5 “Unfortunately, it's a part of growing up.”. It defines the jokes genre because the participant responds to the speaker's utterance with laughter.

- (2) D2: *I haven't lost any relationships, because me and my friends don't really dive into politics. We kind of just play video games, and talk about comics together. I think if you lose a relationship over politics, that's kind of sad.*
 D5: *Unfortunately, it's a part of growing up. (laughs)*

Example (3) shows the response of D1 to D4`s wish. It is defined as the jokes genre because the participant (D1) responds to the speaker's utterance with laughs.

- (3) D4: *Be a good lawyer someday Nathan.*
 D1: *Thank you. (laughs)*

3. Narratives

A third genre of communication is narratives. This genre is similar to the others. The participants often produced narratives using linguistically rich language without requiring a specific response from other participants. The narratives often included accounts of recent activities as part of their content. Another participant who receives the narratives that are produced by a participant has the opportunity to engage in the narrative or to remain silent.

In this study, the researcher found some participants producing narratives text on script. The following passage contains examples of narratives in quantitative and qualitative.

Table 7. The Frequency of Narratives.

Data	Narratives (% , raw)
D1	16,6%, 2
D2	8.56%, 1
D3	8.56%, 1

D4	41,6%, 5
D5	8.56%, 1
D6	8.56%, 1
D7	8.56%, 1

The quantitative data on the frequency of narratives obtained at the sixth stage of the analysis (Table 6) demonstrates a noticeable difference in the numbers of narratives in each participant in the YouTube video entitled *Conservative Teens vs. Liberal Parents*. The quantitative data shows the variousity of narratives that are used on YouTube video entitled "*Conservative Teens vs. Liberal Parents*." Examples (1), (2), (3), (4), (5), (6), and (7) generally explain the introductions. It is defined as the narratives genre because it does not need the response of the other participant. The purposes of those sentences are to entertain who they are to the viewers with the story thrown by.

- (1) D7: *My name is Ben. I'm a business consultant for a telecom company, and I'm a liberal dad.*
- (2) D6: *My name is Dawn. I'm a regional sales manager for a dialysis company, as well as a therapist, and I'm a liberal parent.*
- (3) D4: *Hi, I'm Cindy. I am a stay-at-home mom, and I am a liberal parent.*
- (4) D3: *I'm Eden, I'm 16 years old, and I'm on the conservative teen side.*
- (5) D1: *My name is Nathan, I'm 18 years old.*
- (6) D2: *My name is Chase. I'm 19 years old, and I'm on the conservative teen side. My dad, Scott, we talk about politics, mostly gun rights, and the government, and the economy. We disagree, but we like hearing each other's side.*
- (7) D5: *Hi, my name is Scott. I am a liberal parent. I have many children, I have four. My oldest daughter is extremely left wing. My two middle daughters are roughly right in the middle there, and then Chase is conservative.*

In the examples (8) and (9), speakers are told about their stories. The stories are the form in languages for retelling the past stories or another part which is far away but still related from the main topic debated on the video. In (8) the researcher found that D4 wants to share how hard it is to be a trans person nowadays. In the example (9), D1 tells the story about 2020.

- (8) D4: *People are getting murdered for being trans.*
D4: *And gay. It's scary. I have three kids. I have three boys.*
D4: *One of them is trans. I worry that. I mean, for however progressive a new generation seems, that I have to think about, will there be violence done? Which I mean, every parent worries about violence. That's part of the gig of being a parent.*
D4: *And I've got an extra, I've got a new layer. (laughs) My child is in a wonderfully privileged situation.*
- (9) D1: *During 2020, when America got really like politically intense, and my teacher, she was very politically active, and she wanted us to speak our voices, and they found out I was conservative and they said, "Okay, you're completely going against what we believe." Like the whole school's very liberal, and I guess they just kind of pushed me away.*

Previous work has shown language used that was evaluated using two criteria: (1) The interaction was between the participants (contextual) as follows: interruption, slang vocabulary, repetition, (2) the interactions were coded by the researcher to identify genre, resulting in the three primary genres of interaction: blessing, jokes and narratives (textual). Following Acker (2006), the third framework of the four-pronged conceptual and analytical approach to class tells us that we can

focus on how these class-related social divisions are created, gender and race.

Thus, the researcher provided the individual language used, centering on how these subjects have been researched as having differential relationships to gender, class, and race. From the quantitative data, the researcher will examine the data to the main point of the research (gender, class, and race).

Table 8. Use of Language Percentage

		Gender (%)		Class (%)	
		Male	Female	Conservative Teens	Liberal Parents
Contextual	Interruption	100	0	47	53
	Slang Word	70,9	29,1	49,9	50,1
	Repetition	44,4	55,6	22,2	77,8
Textual	Blessings	28,4	71,6	42,9	57,1
	Jokes	33	67	33	67
	Narratives	42,5	58,72	33,76	67,28

The quantitative data on use of language percentage is the final step of analysis (Table 6) demonstrates a noticeable difference in the numbers of gender and class affect language used in each participant on YouTube Video entitled Conservative Teens vs. Liberal Parents. The quantitative data shows the interruptions and slang words are dominated by men. Whereas the language used is dominated by women more than men as follows repetition, blessings, jokes and narrative.

For the class section, all the languages used are dominated by liberal parent class. On the other hand, the race is also slightly shown in each language used by the participant of the video. The data (p,5-6) showed that all the slang words came from America or usually used by Americans. It proved Acker (2006) incorporates individual and group attitudes, values, lifestyles, and cultures, while centering on how the development of these subjectivities are an outgrowth of differential relationships to economic resources that determine life chances (in ways that also relate to gender, race, etc.)

In contrast , the data has been analyzed to explain that gender and class have a huge role in the language used, especially in each participant on the YouTube video entitled "Conservative Teens vs. Liberal Parents." In the "class" view that follows Acker's (2006) framework, the researcher finds a way to settle these views by interpreting how gender, class, and race are intertwined with their access to economic resources and thus have implications for the power built as the groups of class.

By this research, the researcher also suggested the utility of Acker's (2006) theoretical and analytical approach to social class for variation sociolinguistic analysis. At the same time, the researcher also suggests that sociolinguistics has much to offer sociological theory as variationist data may be a particularly useful, though as yet largely untapped, empirical indicator of social class.

Concluding Remarks

In conclusion, it can be said that class, gender, and race affect the language used by the participants on the YouTube video entitled Conservative Teens vs. Liberal Parents. Following in this study, class, gender and race can be examined by the interactions were considered to elements as

follows: interruption, slang vocabulary, repetition, and the interactions were coded by the researcher to identify genre, resulting in the three primary genres of interaction: blessing, jokes and narratives.

Acknowledgements

I would like to express my deep gratitude to Ambar Pujiyatno, S.S., M.Hum., my research supervisor, for his patient guidance. I would also like to thank Khristianto, S.S., and M.Hum. for his enthusiastic encouragement and useful critiques of this research work. My grateful thanks are also extended to the lecturer in the English Literature department who helped me. Finally, I wish to thank my parents for their support and encouragement throughout my studies.

References

- Acker, Joan. 2006. *Class Questions: Feminist Answers*. New York: Rowman and Littlefield Publishers, Inc.
- Ash, Sharon. 2002. Social class. In *The Handbook of Language Variation and Change*, ed. J.K. Chambers, Peter Trudgill, and Natalie Schilling-Estes, 402–422. Malden, Mass.: Blackwell.
- Bourdieu, Pierre. 1977. *Outline of a Theory of Practice*. Cambridge: Cambridge University Press.
- Crompton, Rosemary. 2003. Class and gender beyond the “cultural turn.” *Sociologica, Problemas e Práticas* 42:9–24.
- Davis, James A., Tom W. Smith, and Peter V. Marsden. 1998. *General Social Survey*. Chicago: National Opinion Research Center at the University of Chicago.
- Duncan, Otis Dudley. 1961. A socioeconomic index for all occupations. In *Occupations and Social Status*, ed. Albert J. Reiss, 109–138. New York: Free Press.
- Eckert, Penelope. 2000. *Linguistic Variation as Social Practice*. Malden, Mass.: Blackwell.
- Kamal, S., Indriani, S., & Al-Arief, Y. (2019). *SOCIOLINGUISTICS: A Language Study in Sociocultural Perspectives*. Study Program of English Language Education, Department of Language and Arts Education, Lambung Mangkurat University, Banjarmasin.
- Mallinson, Christine (2007). Social Class, Social Status and Stratification: Revisiting Familiar Concepts in Sociolinguistics. *University of Pennsylvania Working Papers in Linguistics: Vol. 13: Iss. 2*, Article 12.
- Fia, X. (2013). Theory and Practice in Language Studies. *Gender Differences in Using Language*, 3(8). Jubilee. (2022, June 5). *Conservative Teens vs Liberal Parents | Middle Ground* [Video]. YouTube. <https://www.youtube.com/watch?v=mVG2ZlpB8ek>
- Corwin, A. I. (2018). Overcoming elderspeak: A qualitative study of three alternatives. *The Gerontologist*, 58(4), 724-729.
- Riyandi, S. W., & Khristianto, K. (2021). The Languages to Sell in Two Commercial Sites in an Indonesian Small Town. *ELLITE: Journal of English Language, Literature, and Teaching*, 6(2), 103-111.
- Holandyah, M., Desvitasari, D., Amrina, R. D., & Saputra, H. (2018). An Error Analysis on the Use of Personal Pronouns in Descriptive Writing Made By the Eight Grade Students of Smp Nurul Iman Palembang, South Sumatera. *JAMBI-ENGLISH LANGUAGE TEACHING*, 3(2), 84-100.

- Tymbay, A. A. (2021). Interruption as a reflection of the speaker's identity in the 2020 US presidential debates. *Suvmemena lingvistika*, 47(92), 283-306.
- Lestary, A., Krismanti, N., & Hermaniar, Y. (2018). Interruptions and silences in conversations: a Turn-Taking analysis. *PAROLE: Journal of Linguistics and Education*, 7(2), 53-64.
- Pengulangan, K. L. (2019). THE ANALYSIS OF REPETITION AS PART OF LEXICAL COHESION IN TALK SHOWS. *Jurnal Basis Vol*, 6(1).

Two Sides of the Same Coin **Class, Violence, and Trauma in Elena Ferrante's** **The Story of the Lost Child**

Jauza Maryam Mumtazah
Universitas Padjadjaran, Sumedang, Indonesia
jauza20001@mail.unpad.ac.id

Abstract

*The two female protagonists of Elena Ferrante's *The Story of the Lost Child* (2015), Elena and Lila, share similar past traumas, but their diverging social status affect the way they react to the same catastrophic events. Concurrently, the 1980 Irpinia Earthquake was marked as one of the worst catastrophes in Italy and around it all, political terrorisms known as the "Years of Lead" and the crime syndicate, the Camorra, continued to fuel violence and unrest. In a patriarchal society rich in organized crimes and political turmoils, the life-long traumas of the most vulnerable groups, such as women, is a key aspect in examining how power and violence of a larger scale affects the individuals within it. Thus, this paper offers an analysis on how specific traumas experienced by women of different social status emerges and reemerges around specific catastrophes. I found that while both Elena and Lila grew up as best friends in the same crime-filled neighborhood in Naples and have experienced both domestic and sexual violence, Elena's opportunity of higher education and Lila's inability to have the same is connected to their ability and inability to break away from the confinements of their neighborhood. The climax of their differences is apparent in two scenes: the Irpinia Earthquake in 1980 and the disappearance of Lila's daughter, Tina, in 1984. In the first, Lila experiences momentary shock and sees what she calls the "dissolving boundaries", while Elena is the one who remains calm and tries to guide her to safety. In the latter, Tina's disappearance causes Lila's worsened mental and physical health years onwards, while Elena continues to become a published author and writes a novel based on the disappearance.*

Keywords: *Female protagonists, Class differences, Violence, Catastrophe, 1980s Naples*

Introduction

The *Story of the Lost Child* (2015) is the last novel of the Neapolitan Quartet by the Italian author Elena Ferrante. It has been translated to English by Ann Goldstein and succeeds *My Brilliant Friend* (2012), *The Story of a New Name* (2013), and *Those Who Leave and Those Who Stay* (2014). Consisting of three parts: "Maturity", "Old Age: The Story of Bad Blood", and "Epilogue: Restitution", the novel concludes the story of two best friends, Elena and Lila, in their run-down and crime-filled neighborhood in Naples. Elena, now in her thirties and has left her husband with her lover, is a successfully published author who travels around the world for conferences and book talks. In the meantime, Lila, who has also left her husband, has built a growing computer programming company called Basic Sight in Naples, living with her companion and her son.

The novel continues the story of their rocky but unbreakable relationship, in which Elena resettles in Naples with her daughters to write her third novel, living above Lila's apartment, while Lila manages her company in the midst of the neighborhood's widespread use of illegal drugs. These drugs were a common aspect of the spreading of the illegal economy by the Camorra, the well-known crime syndicate in Naples. The Neapolitan Camorra, according to Allum (2006) originated in prisons and poor population, and unlike the Sicilian Mafia, their structures are highly disorganized, with clans fighting each other to take over territories. In the novel, the Solara brothers, who have taken hold of their neighborhood's businesses through drug dealers and loan sharks, are an example of how entrenched the illegal economy is, especially when natural disasters strike and the chances to exploit such conditions are open. Furthermore, the escalating tensions between communists, fascists, and capitalists also lead to thousands of terrorists attacks. Although neither Elena nor Lila ever took parts in them directly, Elena's political participation as an author and Lila's loss of her daughter due to the possibility of that participation (Lila theorized that because of Elena's book's call-out on the mafia caused anger from the mafia's side and they intended to take Elena's daughter, mistaking Lila's daughter for her due to a mix-up in an accidental photograph), is one such example of how the larger political catastrophes at work affects the individuals within it, and one other major scene that I will discuss to further present the effects of the Earthquake. Thus, I will discuss how the Irpinia Earthquake and the disappearance of Lila's daughter, which happens to be two major scenes within the story, show Lila's explicitly mentioned fragility and how the contrast with her other, her best friend, and also her storyteller, Elena, is presented.

Literature Review

A handful of literature has been done to discuss the significance of Elena and Lila's relationship, as well as the Neapolitan environment that characterizes the story. Caffè (2021) analyzes the representation of trauma of sexual violence towards the two female protagonists through their social environment and classes, and explores how traumatic events can be manifested in everyday lives and how the most vulnerable, such as Lila, becomes the one who is most likely to disintegrate and disappear. In addition, Niazi (2020) analyzes how Elena sees Lila, that is, not as the subaltern or only either good or bad, but as a human with various dimensions. He also explains how the ambiguity of their power dynamics rejects any dualism that they have against one another. However, Nguon (2021) claims that rather than a relationship that solely relies on hostility and a mirroring of each other's identity, the many instances of their dependency is based on an acceptance of their differences. Furthermore, in the context of its setting, Bullaro (2016) points out the economic miracle of post-WWII in Italy as a border between the old and the new or more specifically used in the novel, "the before and after". In many instances, destitution within the neighborhood is connected to the violence that culminates in households. All of these findings point into the direction that Elena and Lila are integrated and at the same time, in opposition, with one another and growing up together within a hostile environment took part in their fates. Thus, this paper will discuss two specific examples that clarifies these previous findings further, using the opposing sides of the two protagonists and how each reacts and unfolds in especially catastrophic events.

Methodology

The method that will be used in this paper is by reading and taking notes of the differences of reactions between the two protagonists throughout the story in two specific events, the Earthquake and the disappearance of Lila's daughter. Furthermore, I will also analyze their similar childhood and

how entrenched their traumas become as they reach the prime of their adult years.

Findings and Discussion

Naples, the city where Elena and Lila grew up in, represents the disparity they are affected by as they grow up, even as adults with seemingly successful careers. Elena is the narrator and the novel is seen through her lens, and like Lila, she sees the ugliness of Naples each time she comes back, even when the place gave her the inspiration for her novels. When she comes back from the long trip away with her lover, she says, “I noticed the ugliness of the periphery, with the small gray apartment buildings beyond the tracks; the pylons, the lights of the signals, the stone parapets” (Ferrante, 2015, p. 37). In contrast to Elena, Lila’s disgust towards Naples is accompanied by her determination to use revenge against the corrupted Solara brothers, as a solution to their disparity. She says that “Naples... is disgusting, exactly as it was before... Lila’s was taking revenge on all the predators, it didn’t give a damn about Communists and socialists, it was starting over from zero” (p. 46).

Furthermore, the disgust they feel towards their neighborhood has cultivated since their childhood, in which violence and corruption becomes a norm of their everyday lives and everyone they know is affected by it one way or another. Domestic violence, for example, occurs throughout families in their neighborhood that even when Elena becomes angry at Nino, she feels the violence from her childhood culminating in her. She says:

[I] wanted to beat him, spit in his face as I had seen people do as a child in the neighborhood quarrels, call him a shit, scratch him, tear out his eyes. I was surprised, frightened. Am I always this furious other I? I, here in Naples, in this filthy house, I, who if I could would kill this man, plunge a knife into his heart with all my strength? (p. 95)

Even the modernization of Naples, to Elena, is only a facade. To her, it is “only cosmetic, a powder of modernity applied randomly and boastfully, to the corrupt face of the city” (p. 335). The spread of illegal drugs particularly, is a symbol of their disproportion even as a modernized city. Elena hears about the drug dealings in the neighborhood that have involved her own brothers, and Lila’s brother and son, and says that “they all slip inside the veins of Signora Palmieri’s son [Marcello Solara], a boy I don’t even know and who now causes me pain... what actually repressed them was a kind of thunder under the building, under the stradone...” (pp. 169-170). According to Bullaro (2016), “The images of dark cellars and hidden spaces evoke an underworld where all is mysterious and frightening: Italy’s dark past of fixed social classes, poverty, lack of opportunity, and abuse of power.” Thus, I would argue that the corrupted environment dominated by the Solara brothers, in which Elena and Lila have grown up in, not only becomes a mere memory of their childhood, but an entrenched reality that lives within them even as the city modernizes and they go on to have successful careers.

The gap between Elena and Lila starts far back in their childhood, in which Lila, who was said to be even brighter than Elena, was never given permission by her father to continue her education after primary school. On the other hand, Elena excelled in her high school years and even landed a scholarship to continue to university, which would eventually lead her to write and become a successful author who is able to travel beyond her margins. When she describes the world outside her neighborhood, she often uses Lila as a contrast. Lila, whom she says “was afraid even of San Giovanni a Teduccio—if in the past I had judged it an arguable choice that she was nevertheless able, as usual, to turn into an advantage—now seemed to me simply a sign of mental limitation” (Ferrante,

2015, p. 26). Thus, to Elena, Lila's physical limitation set by her patriarchal environment in the beginning, has now turned into a mental limitation that Lila herself has set for herself. Furthermore, I would argue that the climax of Lila's fear that Elena has previously described is shown through the 1980 Irpinia earthquake scene. The moment they both felt the Earthquake, Elena focused on their survival by leading Lila outside to find a safe spot for them to shelter in, but Lila was too stunned to react. Elena describes her as:

to have erased every feeling: her ears didn't hear, her throat didn't inhale air, her mouth was locked, her eyelids canceled her gaze. She was a motionless organism, rigid, alive only in the hands that, fingers spread, gripped her stomach. (p. 171)

Lila, herself, in shock and panicked as Elena leads her, "cried out that the car's boundaries were dissolving, the boundaries of Marcello, too, at the wheel were dissolving, the thing and the person were gushing out of themselves, mixing liquid metal and flesh" (p. 175). Unlike Elena, she sees everything breaking, as if losing control of her own vision. In this contrast, Elena and Lila are put in the same catastrophic situation, in which one's reaction accounts for who they truly are. Thus, I would argue that the gap between their exposure to education and walking outside of their marginalized environment causes one to have greater control over the other.

"I will never forget. It was September 16, 1984. Lila and I had just turned forty, Tina and Imma were almost four" (p. 325). This is the day that Lila's daughter, and second child, Tina, disappears and is never seen again, and Elena, having been present with her on the same occasion with no one else but Lila and the neighborhood to depend on in her stories, can never escape from its never-ending catastrophic effects. In the meantime, Lila suffers through years of depression and increasing bitterness. Before Tina's disappearance, she was seen as the "savior" of the neighborhood. Despite the domination of the corrupt Solara brothers and her well-known tough temperament, she uses her computer programming company, Basic Sight, and gives jobs to those who are desperately in need of income. For example, one of their closest childhood friends, Carmen, talks about her as someone who "knew everything, even the most terrible acts, but she never condemned you, she understood that anyone can make a mistake, herself first of all, and so she helped you" (p. 152). However, after Tina's sudden disappearance, Lila, as explained by her companion, Enzo, "slid into the void left by her daughter" (p. 411). She becomes bitter and rude to everyone, even to Lila, Enzo, and her own son. Even more so, it has snuffed out her desires and wills, even to simply live, whether or not she meant to tell this to Elena as a tease or a metaphor. Even when she seemed to be content again, the void forces her back again. In a scene where Enzo tells Elena of what happens when Lila is alone at home, he says that "you [Elena] don't know how many times she [Lila] has fainted just when she seemed tranquil, washing the dishes or staring out the window at the stradone" (p. 411).

On the other hand, Elena, with her already successful career as an author, uses this disappearance as an inspiration for her next work of fiction. To Elena, her love for Lila is her conviction to write for her, or in other words, to speak for her. She says: "I loved Lila. I wanted her to last. But I wanted it to be I who made her last. I thought it was my task. I was convinced that she herself, as a girl, had assigned it to me" (p. 463). Even Lila herself, despite her natural intelligence, does not believe she has the ability to write as well as Elena, and encourages her to write about everything in the neighborhood, sometimes even crossing the line on "mixing the truth with fiction". Thus, I would argue that this second catastrophic event that has occurred to Lila keeps her in the same void that has swallowed her when she was stunned by the Earthquake, but unlike it, swallowed her longer and deeper, changing her nature all together. In the meantime, Elena, with her high prolific

status, receives even more success from her upcoming novels that have been based on their neighborhood, the disappearance, and even their friendship.

Concluding Remarks

As dependable as Lila and Elena are to one another, their opposing opportunities, paradoxically, falters them into different reactions, especially in the most vulnerable situations. They have lived in a cycle of violence, or what Lila calls “a big Fosso Carbonario” (p. 466), since childhood. Elena, who is often beaten by her mother, feels the same tendency when she becomes angry with her partner, and Lila, who has been thrown out the window by her father and beaten multiple times by her former husband, punishes her own son by either beating him herself or by telling her companion to do it for her. Even Elena, who has managed to “escape” the shackles of the neighborhood by receiving higher education and becoming a world-renowned author, comes back to the neighborhood, whether that be physically by coming back to live there and be near to her lover or mentally, in which she uses the traumatic experiences for her writing. Within this vicious cycle, however, their marginalized voices are spoken through the power Elena has with her writing. To Lila, “Books are written so their authors can be heard, not so that they remain silent” (p. 289), and Elena herself claims that when writing, “I [she] felt strong, no longer a victim of my [her] origins but capable of dominating them, of giving them a shape, of taking revenge on them for myself [herself], for Lila, for whomever” (p. 260). Even after experiencing the literal “breaking of the Earth”, watching the world “dissolve” around her, and losing almost an entirety of herself after she loses her daughter, Lila uses her thirst of knowledge in books and learns the entirety of Naples’ history, reciting what she’s read to Elena’s daughter, Imma.

Acknowledgements

I would like to thank the Faculty of Cultural Sciences at Universitas Padjadjaran, the English Studies program at Universitas Padjadjaran, and the Academic Department of English Studies Student Association at Universitas Padjadjaran for their support.

References

- Bullaro, G. R. (2016). The Era of the “Economic Miracle” and the Force of Context in Ferrante’s *My Brilliant Friend*. In S. V. Love & G. Russo Bullaro (Eds.), *The Works of Elena Ferrante: Reconfiguring the Margins* (pp. 15-44). Palgrave Macmillan US. https://doi.org/10.1057/978-1-137-57580-7_2
- Caffè, E. (2021). Global Feminism and Trauma in Elena Ferrante’s *Saga My Brilliant Friend*. *MLN*, 136(1), 32–53. <https://doi.org/10.1353/mln.2021.0003>
- Ferrante, E. (2015). *The Story of the Lost Child* (A. Goldstein, Trans.). Penguin USA.
- The Local Italy. (2020, November 23). 40 years on, why the Irpinia earthquake is remembered as Italy’s ‘worst catastrophe’. *The Local Italy*. <https://www.thelocal.it/20201123/40-years-on-why-the-irpinia-earthquake-is-remembered-as-italys-worst-catastrophe/>
- Ngun, Z. (2021). Female Friendship in *My Brilliant Friend*. *The Cupola*, 15, 205-215. <https://cnu.edu/academics/research/pdf/cnu-the-cupola.pdf#page=205>

- Niazi, R. W. (2020). Children's Experience of Subalternity and Power Dynamics Shaped by Feelings of Alienation and Social Rejection: A Comparative Analysis of Ferrante's *My Brilliant Friend* and Hosseini's *The Kite Runner*. *Research Journal of Language and Literature*, 5, 92-111.
https://www.rjll.org.pk/uploads/RJLL_Article_05_Rida_Walayal_Niazi.pdf
- Tanner, H. (1981, November 29). AFTER THE TREMORS, SOCIAL CHASMS EMBITTER VICTIMS. *The New York Times*. <https://www.nytimes.com/1981/11/29/weekinreview/after-the-tremors-social-chasms-embitter-victims.html>
- Zarzar, V. X. Z. (2020). Bad Blood: On Culpability and a Metabolic Approach to Elena Ferrante's *My Brilliant Friend*. *Journal of Narrative Theory*, 50(2), 263-285.
<https://doi.org/10.1353/jnt.2020.0010>

Neither Home nor World: Unhomeliness in Kincaid's *A Small Place*

Alifa Syauqina Mori
Universitas Padjadjaran, Indonesia
alifa19003@mail.unpad.ac.id

Abstract

Jamaica Kincaid's A Small Place (2000) brings up the challenges of (post)colonialism Antigua experiences through critical views. Kincaid demonstrates her criticism of the colonial legacies in Antigua, that were left behind by the British Empire, by presenting the issues through the situation of Antigua's tourism industry. In this paper, I would like to argue that the problem of Antigua's dependency on colonial legacies is linear to the concept of unhomeliness proposed by Homi Bhabha. Unhomeliness, as defined in this article, is the state of being alienated in one's own place due to external factors. In A Small Place, unhomeliness is articulated through the racism and cultural imperialism, as well as the dependency on tourism that the Antiguan experience.

Keywords: *A Small Place, Jamaica Kincaid, unhomeliness, post-colonial tourism*

Introduction

A Small Place exposes the harsh realities of living on the Caribbean island of Antigua. The story centers around the narrator's opinion towards the present-day Antigua which is still impacted by the legacy of British colonization, racism that is fostered by modern tourism, and the isolated worldview of its residents. The novella is structured as a "guided tour", and it focuses not only on the islands of Antigua and the people who live there, but also on the impressions of them that are held by the reader, by Antiguan, and by the narrator herself (Gauch, 2002). *A Small Place* takes the genre of autobiography and fiction to present Jamaica Kincaid's, the author, homeland. Prior to her "confrontational, cynical, and angry" tone of writing, Jamaica Kincaid got "informally" banned from Antigua by the government, particularly after the release of *A Small Place* in 1988. Kincaid wrote the book-length essay in response to her visit home, after a twenty-year absence from Antigua (Osagie, I., & Buzinde, 2011).

Homi Bhabha introduces the idea of "the unhomely" in his book *The World and the Home*, which was published in 1992. Although Bhabha asks the reader to permit the awkward word (Bhabha, 1992), he argues that unhomeliness is the shock recognition or psychological suffering of when someone's home and world are intertwined (Bhabha, 1992). Later on in the book, he adds that unhomeliness is the strange state of belongingness as well as the uncanny sense of "the home" or of having a home. Being homeless does not imply that a person is lacking a home nor the opposite of having a home, but it indicates the thin line between the world, also known as the public, and the home is breaking down.

To emphasize his notion about not belonging to both "the home" and "the world", he draws on

Sigmund Freud's concept of "The Uncanny" or "*Unheimlich*". Bhabha argues, " "In this case too," we may say with Freud, "the *Unheimlich* is what was once *heimisch*, home like, familiar; the prefix 'un' is the token of repression." (Bhabha, 1992). *Unheimlich* is described by Freud as the exact opposite as *heimlich*, *heimisch*, that means "belonging to the house", "not strange", "familiar", "tame", "intimate", "comfortable", "homely" (Freud, 1919). The definition of the word "home", according to Merriam-Webster Dictionary, is described as a place where something naturally lives or is located. The usage of the prefix un- is described as the prefix used to reverse a state (Lehrer, 1995). As a result, the state of not belonging to the place in which one lives can be regarded as the meaning of the word "unhomeliness".

According to the descriptions and details presented above, it is possible that Jamaica Kincaid's *A Small Place* portrays the issue of unhomeliness in its narrative. One of the key concerns that are highlighted in *A Small Place* is the colonial legacy left by the British Empire and how it continues to have a significant impact on Antigua as a nation. Despite the fact that Antigua had gained its independence in 1981, the British colonial influences continue to have a profound influence on Antiguans' culture and daily lives. Everything in Antigua tends to fall apart, even after they obtain independence, from the way a public place is named to the horrible corruption culture in the government. The narrator takes the readers on a "journey" across the entirety of the novella, detailing the hardships that the people of Antigua had to endure, including from the country's primary source of revenue; tourism. The Antiguans have also encountered other sorts of discrimination from the "global world". Later on, these problems become the fuel to the unhomeliness that the Antiguans had to experience in their own nation.

The practice of racial discrimination against Antigua's native people is one of the legacies left over from the nation's colonial past. It has a significant role in the history of Antigua. The majority of Antiguans are the descendants of enslaved Africans who were forced to work on British sugar plantations in the 17th century (Nevins, 2022). The skin-color-based distinctions have existed for thousands of years and eventually build the background of Antigua's significant practice of discrimination. In the novella, during Antigua's colonial time, there was a refugee from Czechoslovakia who worked as a dentist. He is portrayed as someone who is very "clean," as he does not like anything, even his patients, to be "dirty". He even instructed his wife to check on the patients and make sure that they were "clean", except for the darker complexion, before the patients met him (Kincaid, 2000). The narrator, whom I believed is Kincaid herself, was also once taught by a young Northern Ireland teacher who used to yell at her students not to hang on the tree like "the monkeys" (Kincaid, 2000).

Unfortunately, the racial discrimination is still present in Antigua. Discrimination is still practiced in modern-day Antigua, though it is not as visible as it was during colonial times. When a group of white tourists visits Antigua, they often find the different cultures fascinating and surprising—in an unpleasant manner. The narrator refers to the event as "they collapse helpless from laughter, mimicking the way they imagine you must look as you carry out some everyday bodily function." (Kincaid, 2000). The tourists frequently try to imitate Antiguan cultures during their visit, such as eating with their bare hands, but fail and laugh at their failure. They overlook the fact that their actions are extremely disrespectful to the Antiguans themselves, as it appears that the tourists ridiculed the "uncivilized" Antiguan culture.

Second, cultural imperialism is still evident in Antigua today. The term "cultural imperialism" refers to a practice of cultural expansion and the imposition of one's own economic, political, and

ideological norms and values on other countries. In *Cultural Imperialism: A Critical Introduction*, John Tomlinson argues that “Much of the writing on cultural imperialism assigns a more central role to economic practices. Often the implication is that these are what are really at stake, and that cultural factors are instrumental in maintaining political-economic dominance.” (Tomlinson, 1991). From the passage, it can be implied that cultural imperialism can be used as a sort of colonialism to conquer a specific country. Antigua is one of the countries that find the issue still relevant. Every May 24, the Antiguans celebrate Queen Victoria’s birthday as a national holiday (Kincaid, 2000). Although the narrator also questions the significance and relevance of the Queen’s birthday celebration for Antigua, the Antiguans seem to take the event for granted as they are happy to have a day off. Another example is when the narrator describes how proud Antiguans are of their independence and how they praise God for the occasion. The God that they pray to, on the other hand, is referred to as a “British God” (Kincaid, 1988). The fact that the people of Antigua continue to worship the God who was “left” by the British colonizers after the country gained its independence demonstrates that the expansion of religion under the British Empire had such a profound effect on the nation. Later in the novella, the narrator shows the way the important buildings, roads, and areas are named. There is still a strong “English” influence on Antigua’s place names, as seen by the fact that many of the cities are named after Christian saints.

Lastly, dependency on the tourism sector. In her book that discusses the history of Antigua and Barbuda, Debbie Nevins highlights the historical slavery that occurred on both islands. The innocent native people are forced to travel from Africa to Antigua in order to work at the sugar plantation established by the British Empire. The sugar trade later becomes Antigua’s main source of income before the Antiguans demanded independence which was started by the leader of the Antigua Labour Party in the 1940s, Vere Cornwall Bird (Nevins, 2022). Bird, who plays an important role in advocating the Antiguans to demand better wages and working conditions, later led the Antigua’s first democratic elections in 1980 and became the country’s (and Barbuda’s) first prime minister. The sugar trade then came to decline after Antigua gained its independence, and is being replaced by tourism (Nevins, 2022). However, the shift is not going well either, especially for the natives in Antigua. In *A Small Place*, the story highlighted how the Antiguans are “banned” from the public beaches. The narrator tells that “Even though all the beaches in Antigua are by law public beaches, Antiguans are not allowed on the beaches of this hotel; they are stopped at the gate by guards; and soon the best beaches in Antigua will be closed to Antiguans.” (Kincaid, 2000). The narrator also pours out her disappointment towards the Antiguan government who turned the old national library into a gift shop (Kincaid, 2000) in order to strengthen the tourism sector even more, while being careless with the development of Antiguan children’s education. From the two examples, we can see how Antigua is still “indirectly colonized” by the British by putting themselves behind “white” tourists.

To conclude, I think the idea of Bhabha’s unhomeliness can be seen in *A Small Place* by looking at the socio-political problems that the Antiguans had to endure during the postcolonial era. The racial discrimination, cultural imperialism, and dependency on tourism portrayed by Kincaid show how the Antiguans feel like they do not belong in their own homeland, as the government and external surroundings are not on their side. They are banned from their own nation’s facility, the government neglects their educational needs, and having to celebrate a national holiday that is not even relevant to the nation making it obvious for them to feel unhomey at their own home.

References

- Bhabha, H. (1992). The World and the Home. *Third World and Post-Colonial Issues*, 31/32, 141–153.
<https://sci-hub.se/https://doi.org/10.2307/466222>
- Freud, S. (1919). *The Uncanny*. <https://web.mit.edu/allanmc/www/freud1.pdf>
- Gauch, S. (2002). A Small Place: Some Perspectives on the Ordinary. *Callaloo*, 25.
<https://www.jstor.org/stable/3300124>
- Home (n.d). In Merriam Webster dictionary. Retrieved from <https://www.merriam-webster.com/dictionary/home>
- Kincaid, J. (2000). *A Small Place*. https://drive.google.com/file/d/1W7VAaF5MgE7Bf_rD-HOwhyqVDFmgYqaS/view
- Lehrer, A. (1995). Prefixes in English Word Formation. *Folia Linguistica*, 29, 1–16. <https://sci-hub.se/https://doi.org/10.1515/flin.1995.29.1-2.133>
- Nevins, D. (2022). *Antigua and Barbuda*. Cavendish Square Publishing.
https://books.google.co.id/books?hl=en&lr=&id=PIFeEAAAQBAJ&oi=fnd&pg=PP1&dq=native+people+antigua&ots=8ZB_G-kjW&sig=L5UFMqQRH2EHjbhUowOa8hz5nZg&redir_esc=y#v=onepage&q=native+people+antigua&f=false
- Osagie, I., & Buzinde, C. N. (2011). CULTURE AND POSTCOLONIAL RESISTANCE Antigua in Kincaid's *A Small Place*. *Annals of Tourism Research*, 38, 210–230.
<https://doi.org/10.1016/j.annals.2010.08.004>
- Tomlinson, J. (1991). *Cultural Imperialism: A Critical Introduction*. Continuum International Publishing Group. https://books.google.co.id/books?hl=en&lr=&id=0CFMS0z5-gcC&oi=fnd&pg=PP13&dq=cultural+imperialism&ots=LBM_IzsZSY&sig=w-x5mS-BAYdNPvM5ADq8UyHSA1Y&redir_esc=y#v=onepage&q=cultural+imperialism&f=false

The Impact of Desire and Capitalism in Curtis' Rebellion in *Snowpiercer* (2013)

Alifya Aini Fauziyah

Universitas Padjadjaran, Sumedang, Indonesia

alifya20001@mail.unpad.ac.id

Abstract

The desire for freedom became significant in a pressured society as the upper class controlled the lives of many others, and hope was the only thing left to embrace for them. This research, therefore, offers an analysis of the dystopian sci-fi movie directed by Bong Joon-ho, Snowpiercer (2013). It is a survival journey of the last humans in a never-ending train led by Wilford because of the freezing temperature on earth. The chemical CW-7 initially made to solve global warming backfired and froze the whole world, creating Wilford's Train as the only safe place to live. He eliminated his passengers to keep the train's balance and only kept the ones beneficial. Not only did they attempt to survive the outbreaking freeze, but the tailenders also had it worse than others because of the classification system built by Wilford. By analyzing Curtis' identity as one of the tailenders and viewing the correlation with his hope and desire to rebel against Wilford's world, this paper concludes that Curtis' rebellion is encouraged by his attempt to repent of his past guilt. Curtis initiated a rebellion with thorough planning after several failures in the past. His initial intention became a question as he denied the offer to lead the train in Wilford's place. What did he intend when rebelling against the system? Was it to remove personal guilt, or was it for the tailenders who had suffered? Regardless of the result, the rebellion gave hope to humanity as the two surviving children set out for their journey on land.

Keywords: *capitalism, desire, dystopian, self, survival*

Introduction

Snowpiercer (2013), a dystopian sci-fi movie directed by Bong Joon-ho, highlighted the two correlated themes of desire and capitalism in the survival journey of the last humanity on earth in a never-ending train. The train is divided into several sections, two of the most mentioned are the engine and the tail. The engine is the crucial part of the train as it is in charge of the train to keep moving. The tail, however, is where many people are crumpled into one space and oppressed to follow the rules of the front gate. The rebellion of the tailenders led by Curtis became crucial as it points out the double-struggles the tailenders went through in the train. Furthermore, towards the end, Curtis refuses to lead the train in Wilford's place which puts question to his intention in the first place.

The story progresses as it highlights the rebellion led by Curtis. It came to acknowledge that Curtis had done a sin that he could not forget in the past and significantly change his belief. When he was younger, he thought surviving was the best way to live on the train. He tried to kill and eat a baby

because of hunger. However, one man stopped him and offered his hand instead to be eaten by Curtis and the other people. Later explained in the movie, the little baby was Edgar who became his close acquaintance. The man that offered his hand was Gilliam and the current leader of the tailenders. Curtis has been planning the rebellion for quite some time as he receives messages written in the protein block they receive once in a while—later exposed that the protein blocks were made of crushed cockroaches. He required information that this rebellion, after previous ones done by precedents that failed, will become a success. He acknowledged that the soldiers' rifles had no bullet in them as they were used for previous rebellions until the very last one and are now extinct. After his coordination, the tailenders march at the soldiers using a large pipe that they have gathered together for a long time.

Curtis' march to the front engine was encouraged by Gilliam and accompanied by the other tailenders. In surprise, they were tricked by the front gate passengers that the last rifles and guns were still available and in use against them. On their way to the front gate, Curtis met with Namgoong, the key master that could open the front gates, together with his daughter, Yona. Every time they are required to open the door, Curtis has to give up two kronoles. Curtis thought the father and daughter were addicted to drugs and paid them nevertheless. However, it turns out Namgoong has been planning to use the kronoles he had collected to bomb the train and open the door to escape. One by one, Curtis' companions are knocked down leaving Curtis alone in the battle. No matter how severe their injuries were, if Curtis is in danger, they would try their best to protect him because they know Curtis has to fight until the end.

As he reached the end, the engine, he was invited by Wilford to have a talk together. To his surprise, Wilford offered Curtis to replace him and lead the train in his place. Curtis trembled and his look of confusion seemed like he was not expecting it from the start. He realized that Timmy and the other kids were told to replace the engine and work for Wilford which I conclude became one of the main reasons he finally turned off the offer to lead the train. Despite the hectic situation, Namgoong still managed to collect the kronoles and burn them to blast and open the door. Because of his observation over the years, he thought that it was possible for humans to live again on earth as the ice had melted and was less cold than the previous years. Namgoong and Curtis protected both Yona and Timmy followed by a the black screen that indicate the huge bomb was happening. In the end, it turns out Yona and Timmy were the only survivors of the train and went out to start their journey on land. The movie finishes as it shows a polar bear on screen facing the two children.

This paper intends to analyze Curtis' intention in rebelling against the engine and how it is significant to the denouement of the movie. This paper will look into Curtis' history mentioned in the film and relates it to his intention and unwillingness to lead the train.

Literature Review

Previous research focusing on *Snowpiercer* has been conducted in recent years. Canavan (2014) talks about necrocapitalism that is deliberately constructed rather than the law of nature in his paper on *Snowpiercer*. Instead of living in a world of unhappiness, he stated that someone chose to vote for this world and prompted us to recognize that other sorts of growth might be built instead. The situation in the movie started because of the reverse action of global warming and froze the entire planet. He added, "It has become easier to imagine the end of the world than the end of capitalism." as to how impossible it seems to diminish capitalism in society. As a result, capitalism can be dissipated but not prevented, for instance, the tailenders can prepare but not prevent the

deaths as it is in the control of Wilford and the upper class. Then, why did the tailenders could not free themselves from the train or perhaps why are they not diminished by the owner of the train if they are oppressed? Canavan's answer to this question is an analogy of a developing country and developed country. Developing countries, analogy of the tailenders, cannot significantly make a difference of their so-called fate because they do not understand what is currently happening and what to do. Therefore, they could only follow the rules of the upper class. Besides, Wilford—the owner of the train, did not eliminate the tailenders in order to keep the balance of the train and use them any time he needed to.

Jeong (2013) in contrast to Canavan's idea on necrocapitalism focuses on the post-historical catastrophe of the biopolitical ecosystem in the movie. On the same page as Canavan, Jeong argued that Wilford kept the tailenders for the sake of the train's balance. Wilford uses them to produce more humans that he could call for work when they are old enough to understand the orders and replace machinery. As much as Wilford seems to be the antagonist of the movie, his intention comes clean that it is to make the train as an eternity place to live. He will remove passengers that are not beneficial and keep the ones he can ask for favor to . Jeong also discussed the cooperation between Wilford and Gilliam's idea in having a revolutionary movement in order to keep the balance of the train. Not only to eliminate the tailenders, but also the front soldiers that are responsible for the fight. Curtis' rebellion was also inspired by Gilliam who initially had discussed the matter with Wilford. Curtis realized halfway through the rebellion that it was all Wilford's idea to lure him to the front and replace his position as the owner of the train and keep balance of the train. Both Canavan and Jeong talk about the possibility of the ending because it can be viewed from the utopian-dystopian relation in the movie. It gives an explanation to how Yona and Timmy are prone to survive living in the wild and continue their journey as the last humans on earth.

One of the latest studies on *Snowpiercer* by Ramos-Niaves (2021) continued the discussion in a new spectrum of the food placement in the movie. He argues the difference of the tailenders with the upper class using the food difference. *Snowpiercer* highlights the consumption of the higher class towards the subordinate. Even though chicken is seen as less luxury than other meat in real life, it is perceived as a luxury in the film, especially in comparison with the protein block. The tailenders are correlated with the protein block and the front gate passengers are correlated with the luxury meals. In addition to the meal given, the kitchen where they are cooked are also contrasted with each other. Protein blocks are made in a dimmed kitchen with unclean surroundings. On the other hand, other meals for the front gate passengers such as sushi, chicken, and beef are made in a clean kitchen with a proper chef, unlike the worker that made the protein blocks. The tailenders happily waited and consumed the protein blocks because they did not know what it was made of, apart from Curtis. However, when Mason was told to eat the protein block in replacement of the sushi, she denied because she knew what it was made of.

Gullander-Drolet (2019), in comparison to the previous papers, views *Snowpiercer* from its use of language and possible ending explanations. He stated, "*Snowpiercer* is thus animated by two translative impulses: a strategic multilingualism that calls attention to the ways power is imposed through an insistence on a singular authoritative language and an environmental narrative that attempts to make legible a currently unfolding catastrophe whose full effects are difficult to glean or comprehend." (15). It was also mentioned in one of the scenes where Mason–Wilford's right hand woman, declared the rules in the train. The translators beside her were in the middle of translating her words, and she declined and said that there was not enough time for that. Moving forward to the final scene, Gullander-Drolet argues the possibility of history repeating itself. While it gives hope to

the viewers that Yona and Timmy survived living on land despite not having any experience apart from the train, it is not probable enough for them to keep the last of humanity going. He added, “[I]ts emergence on the scene is accompanied by a groundswell of triumphant classical music” and quickly changes the mood of the movie.

This paper will refer to the previous works done in relation to *Snowpiercer* and propose a new perspective of Curtis’ desire in leading the rebellion and how it is the cause of capitalism and power.

Methodology

This paper uses Foucault’s (1797) theory on desire to analyze Curtis’ intention and its significance to his rebellion movement. This paper also uses the previous works of journal articles from Canavan (2014), Jeong (2013), Ramos-Niaves (2021), and Gullander-Drolet (2019) to support the argument that this paper presents. The method I am using in analyzing the research paper is watching thoroughly and taking notes by focusing on Curtis characterization and actions in the movie and what is the possible motive he had initially of the rebellion against the engine.

Findings and Discussion

Snowpiercer focuses on the rebellion movement led by Curtis in fighting for the rights of the tailenders. Little did Curtis know, the previous rebellion that had been done by other passengers, that had failed and died, were all planned and controlled by Wilford—the person in charge of the engine and the whole train for eternity. Wilford was not alone in managing the train. In order to keep the balance, he managed all the elimination together with Gilliam—the leader of the tali-enders. Curtis was encouraged in his fearful fight because he was encouraged by Gilliam. He was surprised when he acknowledged the fact that all this was planned by Wilford and Gilliam together, even if it cost Gilliam’s life. This idea of *Snowpiercer* was previously proposed by Jeong (2013) about the actions they need to take to keep the balance of the train. Despite its meaningful intention, the way which it is taken care of becomes the source of anger to Curtis. He cannot see the other tailenders oppressed by the upper class and wanted freedom for them.

Canavan (2014) highlights the capitalism shown in the movie in his paper. Capitalism or necrocapitalism in specific is not a law of nature that people ought to follow. Instead, it is deliberately constructed by the upper or ruling class in society. In this case, it is in Wilford’s hand to determine what is acceptable or not to happen in the train. Several times, Wilford, through Mason, would ask the tailenders to do what they can do to contribute to the train. One of the scenes that startled me regarding this matter was when Mason came to the tailenders and asked for childrens to be standing in front of everyone at the tail-end. Tanya’s son, Timmy, was hiding behind his mother frighteningly. It became worse as he was discovered by Mason and taken away from his mother. Towards the end of the movie, it is shown that Timmy and many other children that perhaps may have been commanded to go to the engine earlier than him, were working inside a small machine box as a replacement to control the engine.

Curtis’ intention in rebelling against Wilford is an interesting question I would like to find out through this paper. Looking back to his past, he feels guilty for being involved in cannibalism and it is the one thing he cannot forgive about himself. In one of the scenes, he explained how devastating he felt towards Edgar—the toddler he intended to devour years ago. He wanted to avenge Wilford for the situation he had created long ago. What drives Curtin in rebelling Wilford in which he lives from

Wilford's train? Did Curtis intend to replace Wilford and lead the train responsibly and justice for everyone? In order to answer the questions, I will mainly focus on the denouement of the movie. Curtis finally reached the engine and was called by Wilford to enjoy dinner together. Wilford explained his intentions to Curtis and how he kept the balance of the train. Lastly, he requested Curtis to inherit the position and lead the train. Surprisingly, Curtis declined the offer. Wouldn't it be beneficial for him to have a high position and rule the train the way he likes?

Foucault's point of desire in Bignall's paper (2008), "While desire is an abstract cause of all order, it can only be analyzed in terms of the particular instances and the concrete assemblages in which it is actualised. For every desire, one must analyze how it is actually embodied, and for every assemblage it is necessary to ask: which desire has brought this particular arrangement about?" (139). One of the most desired aspects of human life is power. Foucault's view on power explains in the same paper by Bignall, "[I]ndividuals can be complicit with the forces that repress them." Power is the force that encouraged Curtis in rebelling, he desires the freedom that he experienced before living in the train. However, Curtis' response to Wilford's offer to lead the train dismissed the idea that he wished for power. Therefore, what did he desire initially from the rebellion?

Curtis' involvement in cannibalism in the past is what makes him desire the rebellion. He thinks and works harder than the people around him because of guilt. He was determined to rebel against Wilford to show that the tailenders deserved the freedom just like the front gate passengers, especially acknowledging the fact that the tailenders did a lot of the work. Curtis' ideal image of humanity convinced him into thinking that justice for everyone is feasible. He marched forward, fought in the dark, and lost many of his companions to finally realize that sovereignty is not for everyone. He learned the lesson that Wilford's goal in the elimination of passengers was to keep balance, despite him wanting it or not. He later realized that whether he is the leader of the train or not, fights, rebellion, and elimination of passengers would have to happen to keep balance of the train. His change of stance grew even stronger when he found out that Timmy was working as the replacement of the engine.

Bignall (2008) added, "On his [Foucault's] view, rights do not flow from a given universal human nature endowed with inalienable sovereign entitlements, but on the contrary represent an established moral discourse about values and social obligations, emerging in concrete social and historical circumstances and constructed by individual with specific interests that these claims of right are designed to protect." (134). Wilford's interest in the engine power is to keep the train running for eternity. He claimed that to keep the train going, he had to initiate a fight between the tailenders with the soldiers or front-gate passengers, especially since it had happened a few times before Curtis' rebellion.

Concluding Remarks

This paper focuses on the main character of Snowpiercer, Curtis, as he leads the revolutionary movement against the leader of the train, Wilford. The injustice the tailenders received encouraged him to march forward and fight for their rights. Curtis' intention was to demand fairness for the tailenders, just as the other passengers have been living in luxury. His past experience of involvement in cannibalism also stimulates his rebellion in order to prevent it from worsening the condition in the future. Curtis' response to Wilford's offer in replacing his position as the leader of the train highlights his initial intention and stances. After hearing Wilford's explanation in his attempt of keeping balance of the train by eliminating passengers from time to time, Curtis is convinced that the

equal and fair world he imagines could never happen. Even if Curtis accepts the offer to lead the train, it does not change the fate of the tailenders or the front-gate passengers because either of them will have to be eliminated, whether in a fight or rebellion managed by the leader.

Curtis had lost many of his companions on the way to the engine while fighting against the soldiers of Wilford. In one of the scenes, the camera shows the response Curtis had when he saw Edgar had died in the hands of the soldiers. His guilt pushes him to keep marching forward to avenge all the lives that died in the revolutionary movement. His anger arises because he could not avenge Wilford before Edgar died, in which he is determined to find justice for his life and the other tailenders.

Through Foucault's view on desire and power, I have concluded that the two topics are related to each other in which Curtis' desire in the revolutionary movement was to fight against power that is held accountable for the oppression they had endured for many years. Future writers who are interested in analyzing the dystopian movie by Bong Joon-Ho, *Snowpiercer*, can refer to different views on desire and how it correlates to other aspects that encourage Curtis' rebellion against Wilford.

Acknowledgements

First and foremost, praises and thanks to Allah for His blessings that helped me throughout the process of writing this paper. I would like to thank Universitas Padjadjaran, specifically to the Faculty of Cultural Sciences for the chance of participating in LSC 2022. Lastly, I would like to express gratitude to Gemasi (Gelanggang Mahasiswa Sastra Inggris Universitas Padjadjaran) and Mr. Adipurwawidjana for the assistance and financial support of the completion of this paper.

References

- Anderson, C., Hildreth, J., & Howland, L. (2015). Is the Desire for Status a Fundamental Human Motive? A Review of the Empirical Literature. *Psychological Bulletin: American Psychological Association*. <http://dx.doi.org/10.1037/a0038781>
- Bignall, Simone. (2008). *Postcolonial Agency And Poststructuralist Thought: Deleuze and Foucault on Desire and Power*. *Angelaki: Journal of Theoretical Humanities*.
- Canavan, Gerry. (2014). "If the Engine Ever Stops, We 'd All Die": *Snowpiercer* and Necrofuturism. *Marquette Univ* (pp. 1-69).
- Gullander-Drolet, Claire. (2019). *Bong Joon- ho's Eternal Engine: Translation, Memory, and Ecological Collapse in Snowpiercer (2013)*. University of Nebraska Press.
- Jeong, Seung-Hun. (2019). *The Post-Historical Catastrophe of a Biopolitical Ecosystem*.
- Lawlor, Leonard. (2018). Desire. In J. N. (Ed.), *The Cambridge Foucault Lexicon* (pp. 99-101). Cambridge University Press.
- Ramos-Niaves, V. (2021). *Eat the Rich: The Parasitic Relationship Between Socioeconomic Groups as explored through film by Bong Joon-Ho's Parasite and Snowpiercer*. *Digital Literature Review*, 8(1), 61-69.
- Wilson, Rob. (2019). *Snowpiercer as Anthropoetics: Killer Capitalism, the Anthropocene, Korean-Global Film*. Duke University Press.

Yeong-Hye's Flower of Dream and Trauma

Marssy Diana Sampe

University of Gadjah Mada, Yogyakarta, Indonesia

marssydianasampe485067@mail.ugm.ac.id

Abstract

*This research elaborates on the catastrophic issues related to traumatic experiences in the novel *The Vegetarian* written by Han Kang. This study aims to reveal how Yeong-Hye's dreams accommodate her life and identity, and also to find the reasons behind Yeong-Hye's choice to pursue perfection by turning herself into a plant. The method used in this research is qualitative applying psychological criticism by focusing on Freud's and Carruth's concepts of traumas and dreams. It is found that within the Novel, Yeong-Hye used or 'let' the dreams take control over her life in order to distance and protect herself from the frightening horror experiences. All the pressure and physical harassment from her family triggered the dreams and made her life instinct looking for perfection and satisfaction she never had.*

Keywords: *Catastrophic, Dreams, The Vegetarian, Trauma, Yeong-Hye*

Introduction

Traumatic feelings are basically described as a response to an unexplained experience, an unimaginable or catastrophic event—such as violence, or bullying—that returns in the form of repeated flashbacks, nightmares, and recurring phenomena (Caruth, 1996). The impact of traumatic events that were witnessed or experienced directly or indirectly, will not appear at that specific moment even the victims may think that they are fine and live as usual. However, the feelings of trauma—which lies in unconsciousness—will appear in the form of latency if the victims encounter or meet their triggered button. To the explanations above, dreams are one of the media in which trauma is twisted and disturbed individuals in their unconsciousness stage then the content of these dreams often incorporates the same feelings or sensations as experienced during the trauma.

Nightmares—in the DSM IV—are defined as tremendous frightening dreams. In DSM-IV, nightmares are the criteria for PTSD (*Post Traumatic Syndrome Disorder*) including painful dreams which the traumatic experiences are replayed in our unconsciousness (American Psychiatric Association, 1994). The process of dreaming, Mitchel said (2010), is seen as a “subconscious mind process”. This process is mostly an ordinary thought that turns into a completely different thought that we are unaware of existence but it is there. According to Freud (in Feist et al., 2018), the unconscious contains all the impulses or instincts that are outside of our consciousness—in the Id—hence what motivates the emergence of these impulses are our words, feelings, and actions. For Freud, it means the unconscious was an explanation of the meaning behind dreams or nightmares, a tongue-in-cheek, called repression. The unconscious process when it accesses consciousness passes through various filters—such as images that are disguised or censored in the subconscious mind—so that when it comes into consciousness, people do not recognize it and take it as normal. Feist explained that in most cases this occurs in children who are often punished and suppressed, creating

feelings of anxiety that stimulate reception and result in forcing the experience to the subconscious as a defence against pain.

Halbwachs (1992) said that memory in dreams cannot be trusted completely because it will change as individuals develop in their environment. However, in this case, people cannot believe everything in dreams as something beautiful and complete memories or thoughts that must be done immediately like a prophecy. Dream-reality confusion (DRC) is a phenomenon of difficulty or inability to determine whether an event or experience occurs during a waking state or whether it is part of a dream (Skrzypińska, 2015). DRC is the cause of our unconscious in the form of dreams accommodates the consciousness which produces the phenomenon of the mind that is intertwined with the traumatic event. The phenomenon of trauma itself has often been discussed and understood by many people in various fields, both academic and non-academic. In the non-academic field, many writers illustrated the struggle of trauma events in people's lives and one example of trauma generated by dreams that make individuals are controlled by their dream unconscious to escape the entanglements of life's pressures and pursue the unachievable perfection of life can be clearly seen in one of the works of *The Vegetarian* Han Kang.

The Vegetarian is a novel written by Han Kang, this novel is filled with psychological aspects within the main character named Yeong-Hye and contains many feminist topics that touch on patriarchal life which is tightened by the power of male masculinity in South Korea. This novel is divided into three parts and is told from three different perspectives about Yeong-Hye. *The Vegetarian* portrayed a picture life of Yeong-Hye who decided to change her life into a vegetarian due to some nightmares that haunted her every night like an old cassette. As the purpose of this conducted study, the researcher tried to find out how Yeong-Hye's dream in her unconsciousness stage appears in his consciousness and accommodates her life. Next, the researchers examined the reason behind all her actions and feelings in her unconsciousness that caused her choice to be controlled by her dreams.

Literature Review

The Vegetarian is a novel that is quite popular in the academic world as a material object. As for several previous studies related to the novel *The Vegetarian*, one of them was written by Chandran and Pai (2017). The article entitled by Chandran and Pai (2017) analysed and interpreted the textual and conceptual essence of ecofeminism in Han Kang's *The Vegetarian* and *The Fruit of My Women*. This study shows how women and nature are repressed by the power of male domination in patriarchy and these two works show the results of resistance from women and nature against existing social constructions. The second article by Hasnain (2019) discussed borderline personality disorder and discussed Yeong-Hye's illness. The scope of this research is to evaluate the significance of the female character of BPD (borderline personality disorder) as agents of change that have more impact on oppressive systems and society. The purpose of this research is to reveal attempt to highlight the importance of this emerging narrative and to propose that it has become a new form of resistance in feminist narratives.

Last but not least is the research conducted by Kim (2019). Kim examined how Han expresses an individual's suffering through the topic of food and as a whole what constitutes suffering and what role carno-phallogocentric thinking plays in the form of suffering. Kim argues how the suffering caused by Yeong-Hye's refusal to follow the norm of eating meat, and patriarchal society destroys the integrity of her personality as a woman and a vegetarian. By metamorphosing into the face of a victim

of the suffering that haunts us, Yeong-Hye provocatively challenges us to reframe the violent structure of our eating.

From the three study designs above, the researcher finds that there is no study design that focuses on Yeong-Hye's dreams that lead her to pursue perfection. Therefore, this study aims to reveal how the dreams generated by Yeong-Hye's trauma accommodate her life and identify the reasons why Yeong-Hye Hye chooses to pursue and achieve perfection just for the sake of letting go of being a plant.

Methodology

The focus of this research is to find and explain the physiological phenomena of Yeong-Hye's life in relation to her traumatic dream and her decision to pursue a perfect life. Therefore, the researcher uses psychological criticism. According to Dobie (2012, p. 53), Psychological criticism examines the workings of the human mind and applies psychological theories to the interpretation of literary works, especially in the analysis of authors and characters. This approach draws from the theories of several eminent scholars, but most often from Sigmund Freud's theories of the human id, ego, superego, and cathexis.

There are two sources that researchers need in this study: primary and secondary sources. The main source is the novel *The Vegetarian*. Secondary sources are taken from several books, and journals that help explain the psychoanalytic aspect of the existence of repression. There are several steps to analysing the novel *The Vegetarian*. The first step is to read and reread the novel. The second step is to collect and separate the collected data into the research focus. The third step is to find the right theory that needs to be analysed in the novel. Then, perform the analysis after all the data has been studied.

Findings and Discussion

All the dreams that Yeong-Hye experiences in the novel come spontaneously on a scale that is increasingly frightening herself. Everything is presented with just one sentence "I had a dream" (Kang, 2015) which comes regularly every night. Then on the third day of her dreams, Yeong-Hye finally decided to become a Vegetarian by not eating anything related to animal nutrients. From here, Yeong-Hye's derivation or originally on how her dreams mastered her consciousness. Caruth, who developed Freud's idea, said that trauma does not just appear, it could be present suddenly because the character or perpetrator is not familiar with the trauma or the trauma has been repressed unconsciously by her unconsciousness (1995, p. 7). In accordance with what has been expected above, that trauma will appear in the form of latency if it gets a major trigger by other people or things (Caruth, 1995, p. 8). Freitz in his book says that dreams are present in the human unconscious and are associated with where the thought process before it is finally filtered and expelled through the ego.

Yeong-Hye's process of becoming a vegetarian is conveyed through the narrative of her dream in the Novel. Yeong-Hye in the first dream had a picnic in the park, but her body was covered in blood, even her mouth was bleeding and she was chewing something raw or meat that she felt familiar with thus having an extraordinary strange feeling (p. 18). Yeong-Hye's next series of dreams shows her daily life of chopping meat and eating and then vomiting the meat in the end. Then suddenly she found herself in a pool of blood and saw her reflection there (p. 23). The next dream was about herself

who hated the situation where she is always covered with blood, violence, horror, dirty feelings, and brutality. However, all were covered with affection to keep her safe yet there was only she and the darkness (p. 30). The next dream was more real and longer where Yeong-Hye thought that she was the killer of all the animals she had eaten, then felt afraid of how she tortured the animal. The dream where all the animals gnawed at her eyes and throat, also came out of her stomach. Yeong-Hye's last dream came from her past incident which became the basis or the beginning of all Yeong-Hye's fear and frightening feelings. She had witnessed clearly how her father brutally killed a dog until it bled and she had to eat it as what her father said was a form of disobedience dog. (p. 41).

Yeong-Hye's life after a series of dreams is not safe, there are many small actions she does to protect herself from the fear of meat that has an impact on Yeong-Hye's lifestyle changes. Yeong-Hye's frightening feelings due to her dream, indirectly control herself by throwing out all kinds of raw meat dishes and even feeling bad about her husband's body odour since she is also meat (pp. 19 & 21). She, fascinatedly, feels calm when she does not eat meat or have sex with humans or when her brother-in-law draws small plants around his birthmark. All the actions become resulting calming atmosphere around her that she feels safe and wants to be painted covered with plants for her whole body because she no longer has nightmares when she is close to plants or thinks there are plants in and around her (pp. 68,76, & 82). The action of not wearing clothes and being exposed to direct sunlight (pp. 48-49), avoiding treatments, and refusing food (pp. 102-103 & 113-115). All ended in the form of a desire to become a plant so that she feels safe from dreams that bring fright. Yeong-Hye even considers herself in her dream to be an animal because she has eaten meat, she cannot breathe and feels suffocated and this is a strong reason for her to stay away from meat so that she no longer feels the fright and horror of blood and so that she can live in peace (p. 47).

Yeong-Hye's dreams above come through various daily activities that result in opening the dreams one by one. The existence of this dream cannot be separated from the traumatic experience that Yeong-Hye experienced as a child, this is in line with Michel's thoughts (2000, p. xxi) There is no single social change that can divert the power from history which is mostly obtained unconsciously. The point is that there is not a single reason for Yeong-Hye's attitude to change if that is not related to any traumatic events, she experienced both consciously and unconsciously. The dream that Yeong-Hye experienced was referred to by Mitchel (2010) as a "subconscious mind process", this is a transformation process from the consciousness that becomes real. However, when made to the conscious, ordinary thought processes seem to 'meet' with something that is already there. Thoughts removed from consciousness meet with psychic representatives of the urges that impel our minds to do some work by demanding the satisfaction of releasing from the tension that would build up if there was no release. This representative of the psychic drive forces us to work for this purpose, to find a way, for instance, to gain life. All of the terrible dreams above that have made Yeong-Hye become a vegetarian certainly cannot be separated from the subconscious urge of the trauma of fear she has experienced that made her make such a choice. Freud said (See Feist et al, 2018, p. 29) that the human unconscious drive may appear in consciousness, thus after undergoing certain transformations. Freud also added that all human actions are based on libidinal impulses as well as pleasure and the avoidance of pain. (See Akthar, 2011). Both of these impulses originate from the id but are under the full control of the ego. In early psychoanalytic theory, Freud proposed the idea that life urges were resisted by the forces of the ego, the organised and logically driven part of a person's psyche that mediates desires. Later, he stated that the life urge or *Eros* was resisted by the self-destructive death instinct, which came to be known as *Thanatos*. *Thanatos*, or death drive based on the elements of depression, trauma, fright, and anger while *Eros* is the desire to always feel happy, pursuing the perfection of life. Freud also emphasized that repetitive coercion or behaviour on the

body is a form of relieving stress that comes from trauma but has a self-destructive impact.

From the explanation of the theory and the evidence above, it can be clearly seen that Yeong-Hye's behaviour—who chose to become a vegetarian—is based on the nightmares that keep appearing in her dreams that become so real to her and increasing her anxiety feelings every day. Fear or rather the feeling of fright that haunts Yeong-Hye makes vegetarianism a form of defence mechanism to protect herself from disturbance or horror. Not only stopping here, the trauma and fright that come through Yeong-Hye's unconscious take over her consciousness and make dreams an indirect regulator or commutator of her life. This case can be seen also subconscious urges, Yeong-Hye has taken ego consciousness into thinking and acting all she does to avoid fright and horror in her dreams. Thanatos' and Eros' urges or live instinct and death instinct are very strong on Yeong-Hye and run together without Yeong-Hye knowing. Of course, Yeong-Hye's life instinct or Eros aspect in Yeong-Hye took apart by following the deepest desires in her subconscious that were present through fear in dreams, namely to stay away from and avoid contact with meat even the desire to just plant. The desire to become a plant becomes a joy or perfect life for Yeong-Hye because she is spared from the horrors she has felt so far. The plant-related things that Yeong-Hye spoke as things that have a calming effect as she feels comfortable and fulfilled. However, it is undeniable that the death instinct goes hand in hand with all this joy. The refusal to eat food, and consuming vitamin injections to strengthen his body is visible as a form of unconscious self-destruction. Yeong-Hye does not feel this self-destruction, because she feels happy to do it and this is the survival process that saved her from her fleshiness feeling.

"I'm not an animal anymore, sister," she said, first scanning the empty ward as if about to disclose a momentous secret. "I don't need to eat, not now. I can live without it. All I need is sunlight." (Kang, 2015, p. 124)

Yeong-Hye's dream of becoming a "master" in her life or the dream that accommodates Yeong-Hye life in every action and choice she makes even though it is seen by others as a destructive process that even leads Yeong-Hye to a slow death, those things had been done just to protect herself from the traumatic feelings that keep haunting her life. Keep in mind that Han Kang in her *The Vegetarian* novel chooses an open-ending story and leaves it to the reader to choose the ending they want. Apart from the fact that dreams control Yeong-Hye's life, the focus cannot be separated from the reason why Yeong-Hye chooses to do it all or what factors are the triggers for Yeong-Hye's dreams that finally appear and create a series of dreams that haunt her sleep. This opinion is inseparable from the existence of a trigger or repression that makes old traumas that have been distorted and even deposited in the unconscious appear and become latency which ends in the form of a series of nightmare tapes on the victim (Mitchel, 2010; Freud in Akthar, 2011; Caruth, 1995). It is this dream tape that Yeong-Hye uses or "let's" organize her life to distance herself from fright the horror also arises from not being able to withstand all the stresses experienced and being present against the actions that trigger the destruction of her happiness.

The repression described in the novel as the reason for the appearance of Yeong-Hye's series of nightmares cannot be separated from the real events that Han Kang tries to convey about the strictness of patriarchal culture in South Korea. According to Choi (2013), the history of patriarchy in Korea has never changed even though it has undergone modernisation. This can be seen from the issue of gender hierarchies that have never changed from the traditional view of male domination and father-oriented structures on *Confucian* principles. Confucian values—relationships—reflect a strong patriarchal construction. The domination role of men in the social life of society is often

depicted in the work of the country of ginseng. According to Sohee (in Atem 2019), Confucianism has contributed to bringing women into a situation of helplessness and always feeling lucky to be in favour of men's power. In this understanding, women are only played in the family as producers of offspring and "wives" who should live to serve household needs. The original values adopted in this country of ginseng reflect the traditional patriarchal values that strengthen the power of male masculinity over women and this is reflected in the figure of Mr. Cheong (Yeong-Hye's husband) and Yeong-Hye's father.

The social and environmental pressures and violence that Yeong-Hye gets are very clearly illustrated in the text (p. 24-26), how Yeong-Hye's father, who has a background as a former soldier, is a tough kind of father in educating his children, even acting violently and playing hands. All the beating and slapping were always done by Father to Yeong-Hye even until he was 18 years old (pp. 31&105), and the incident where she saw his father's cruelty torturing animals until they bled and taught their children to punish "naughty" animals and eating the bloody flesh animals (pp.40-41). The violence got by Yeong-Hye also describe as he gagged Yeong-Hye's mouth and forcefully stuffed the meat into her mouth and slapped her for bothering her husband (p. 39). Not only physical abuse, but also verbal abuse from her husband who always made fun of her for being ugly, thin, not very smart, and "ordinary" (pp. 12, 17, 24, & 24). Even Yeong-Hye was forcibly "raped" because she no longer wanted to have sex with humans due to her fright of meat which her husband considered only "insaneness" (p. 32). Certainly, Yeong-Hye's family has always supported and respected In-Hye and her brother, not her who is always being side-lined for being "disobedient" and "too ordinary" as a woman.

A hazy feeling I can't pin down...but remembered as blood-chillingly definite. Intolerable loathing, so long suppressed. Loathing I've always tried to mask with affection. But now the mask is coming off. (Kang, 2015, p. 30)

"The feeling that she had never really lived in this world caught her by surprise. It was a fact. She had never lived. Even as a child, as far back as she could remember, she had done nothing but endure." (Kang, 2015, p. 130)

Yeong-Hye has to endure a lot of psychological pressure, even though she puts on a mask to always keep quiet so that she is no longer scolded and beaten by her father. Undoubtedly, this can be seen by her small repeated actions before Yeong-Hye's first dream, she was only doing her duties as a wife to her husband and work but no longer acting like she always used to, for instance kissing her husband, serving her husband, and even no longer eating meat even though she is not a vegetarian yet. These little actions that Yeong-Hye did became the beginning of her unconscious trying to push herself out of all the restraints that existed. Therefore, being a vegetarian became a form of her fighting the restraints of his parents and husband who had been managing his life. The impulse of the subconscious mind for everything that has been experienced, where her mind and mental are drained. These feelings trigger the emergence of a subconscious thought in the form of Eros's urge. This urge worked under her physical and mental trauma who had seen the cruel incident even her body which had to become a canvas for his father's light-handed behaviour. All the pressure Yeong-Hye had directly endured become a decision for her to fight the pressure she was going through. However, the process costs a lot of things, especially Yeong-Hye's mental health. Yeong-Hye's process of resistance was caused by her thoughts of traumas. According to Hatta (2016, p. 3) trauma usually occurs when a person faces a traumatic experience such as violence, and threats individually or in bulk, the effects appear during adolescence or adulthood and are prolonged throughout his life.

According to Choi (2013), the meat in this novel symbolises male power. When Yeong-Hye chooses to be Vegan can be seen as a process of resistance against male domination and at the same time, Yeong-Hye wants to destroy, be free, leave and get out of the hegemony of her father and husband. This can be seen in Yeong-Hye's actions by slicing her wrists using a fruit knife when her father violently forced her to eat meat (p. 40). Everything Yeong-Hye did was a process of resistance because she experienced a lot of restraints and violence in her past even as an adult. This resistance is described as Yeong-Hye's rebellion against everything she faces, then being a Vegetarian is a defence mechanism she uses to fight the restraints. The peak of resistance that Yeong-Hye did—besides fighting the nurses at the hospital who tried to treat and feed her—was where she squeezed or rather killed the birds (49) as a strong protest against the system of male domination that hinders and prohibits women's independence in Korea as expressed by Yang (2011), the picture of a flying bird in Kang's novel symbolises the situation of "imprisonment" for the female character in a patriarchal domestic sphere. Yeong-Hye's actions above symbolise how she destroys the representation of femininity in patriarchy. She is no longer the same woman according to the patriarchal context, but she is an independent woman who opposes the conventional value of male hegemony.

The live instinct to pursue life's pleasures and even the desire for perfection are the reasons that make Yeong-Hye's dream transform into a vegetarian to protect herself from her trauma and keep her body and herself from all pressures and repressions from those who hurt her.

'I was standing on my head... leaves were growing from my body, and roots were sprouting from my hands... so I dug down into the earth. On and on... I wanted flowers to bloom from my crotch so I spread my legs; I spread them wide...' (Kang, 2015, 119).

The desire for perfection that Yeong-Hye pursues in order to comfort herself from the fright, disgust, and horror of her dream of flesh. The perfection of becoming a plant, away from the flesh, makes her calm. The longing for perfection is driven by a sense of missing out on something people never had (La Capra, 2014). Something that Yeong-Hye never had—because she had been deprived and restrained—was the freedom to be herself or freedom from any pressure from her family. This is something that has been missing in Yeong-Hye's life. According to La Capra (2014), in the process of seeking perfection, people fill the void with acts of satisfying desires, and if the emptiness is lost or disturbed, they move away from perfection. What Yeong-Hye experienced was an emptiness, an absence that turned into a loss because it was formed into something existing while in fact, perfection was never there at all. When the paintings start to fade, she felt lost in the perfection she wanted to achieve. This act of losing perfection is also portrayed when she is given an injection and is not allowed to see the sun or leave the hospital to see the trees and live around them. All of these obstacles Yeong-Hye sees as a loss that empties her heart and slows her in her pursuit of perfection into a plant that lives comfortably and quietly in the land without the distractions of flesh. In fact, humans have absolutely no perfection and need each other, even plants need food from nature and fertilizer or other nutrients from the soil which is compost, but Yeong-Hye does not want that, she just wants water, sun, and rain just like a wild plant live freely in the nature. Those plants keep growing by not thinking that their need nutrition to grow to be more beautiful, this thought makes Yeong-Hye trapped in the power of her traumatized dream of pursuing perfection and filling the void in her soul that she never got due to silence.

Concluding Remarks

Yeong-Hye's story where she creates her own world from dreams as a form of defence mechanism to protect her deeply "damaged" self, allowing herself to be consumed by her dreams, is similar to the incident described by Caruth (1996, p. 101) as a father who trapped himself in a dream about his dead son. He does not want to wake up because when he wakes up, he will realize and see the fact that his son has died because of him, indirectly. Yeong-Hye wakes up from her dream but she creates a world where the dream becomes a reference or source of life so that she is not hurt further. Even though in reality she has been injured for a long time, the wound is submerged because of the fear of her father, and this fear is also what finally becomes the trigger that makes the dream sediment come out with an even greater effect on Yeong-Hye.

Yeong-Hye's decision to become a Vegetarian comes from the subconscious influence that rises with a certain transmission process into the ego. This explanation is in line with Freud's thinking that consciousness is only a small part of a person's mental life and most of it is in sleeping or being trapped in his or her unconscious. The influence comes from a tremendous catastrophic event resulting in fright, pain, and horror—which makes her silent—present in the form of dream latency that continues to haunt her. The flower dream that appears makes Yeong-Hye entangled in the urges of Eros and Thanatos that move alongside together. She pursues perfection that never existed or is called an absence; thus, she created the absence and this becomes a loss that Yeong-Hye experiences when the perfection that was made to protect her from trauma is kept away or even forbidden. This pursuance journey becomes cause Yeong-Hye drowns in her trauma dilemma. She only pursues and gives her libidinal cathexis to the desire of becoming a plant, however, in this process, she gets entangled in the repetitive process of unconscious self-destruction. Yeong-Hye has been stuck all her life on the live instinct's desire for perfection to continue living which turns out to be a death instinct that slowly spends her life-giving happiness. Yeong-Hye becomes an agent who makes herself an object of the gratification of perfection and death.

References

- American Psychiatric Association (1994). *Diagnostic and statistical manual of mental disorders* (4th ed.). Washington DC: Author.
- Atem. (2019). Gender dan Dominasi Patriarki dalam Drama Korea Sungkyunwan Scandal. *Jurnal Empirika*, 4(2), pp. 11-126.
- Caruth, C. (1996). *Unclaimed Experience Trauma Narrative and History*. John Hopkins University Press: Baltimore and London
- Caruth, C. (1995). *Trauma: Exploration in Memory*. Baltimore and London: The John Hopkins University Press.
- Chandran, R. & Pai, G. (2017). The Flowering of Human Consciousness: An Ecofeminist Reading of Han Kang's *The Vegetarian* and *The Fruit of my Woman*. *IJEL, International Journal of English and Literature*, 7(4), pp. 21-28.
- Choi, Y. (2013). Male Violence and Female Body in Kang Han's "Vegetarian". *KCI: Feminist Studies in English Literature*, 21(3), pp. 205-235.
- Dobie, A.,B. (2012). *Theory into Practice: An Introduction to Literary Criticism*. 3rd ed. Boston:

- Wadsworth Cengage Learning.
- Feits, J., Feist, G., & Roberts, T. (2018). *Theories of Personality*. 9th ed. Boston: McGraw-Hill.
- Freud, S. (1917). Mourning and Melancholia. In Bokanowski, T., L. G., Fiorini, & Lewkowicz, S. (2009). *On Freud's "Mourning and Melancholia"*. London: Karnac Books.
- Freud, S. (1920). Beyond the Pleasure Principle. In Akhtar, S., & M., K., O'Neil. (2011). *On Freud's "Beyond the Pleasure Principle"*. London: Karnac Books.
- Halbwachs, M. (1992). *On Collective Memory*. Edited by Coser. Chicago and London: The University of Chicago Press.
- Hasnain, B. (2019). Borderline Personality Disorder, a New Site of Revolt in The Edible Woman and The Vegetarian. *Research Journal of Language and Literature*, 4, pp. 69-86.
- Hatta, K. (2016). *Trauma dan Pemulihannya: Suatu Kajian Berdasarkan Kasus Pasca Konflik dan Tsunami*. Banda Aceh: Dakwah Ar-Raniry Press.
- Kang, H (2015). *The Vegetarian*. translated by Debora Smith. London: Portobello Books.
- Kim, W. (2019). Eating and Suffering in Han Kang's *The Vegetarian*. *CLCWeb: Comparative Literature and Culture*, 5(9). <https://doi.org/10.7771/1481-4374.3390>.
- LaCapra, D. (2014). *Writing History, Writing Trauma*. Baltimore: Johns Hopkins University Press.
- Mitchell, J. (2000). *Psychoanalysis and Feminism: A Radical Reassessment of Freudian Psychoanalysis*. New Edition. New York: Basic Books
- Yang, H. (2011). Research on Birds' Images and Women's Mentality in Korean Modern Novels: Centered on Gyungjin Jeon, Kang Han, and Sum Kim's Novels. *Journal of Korean Modern Literature*, 45(1), pp. 245-270.

Representasi Identitas Milenial Muslim dalam Novel *Assalamualaikum Calon Imam* Karya Madani*

Atikah Ruslianti

Universitas Negeri Jakarta, Jakarta, Indonesia

atikahruslianti@unj.ac.id

Abstract

Penamaan sastra populer Islami merujuk kepada karya sastra yang mengusung tema keislaman. Terdapat keterkaitan antara kehadiran sastra populer Islami sebagai representasi praktek budaya, dengan perubahan relasi kuasa di Indonesia dalam membangun wacana politik identitas. Bagaimana fenomena kehadiran sastra populer Islami tersebut dapat dipakai sebagai sarana untuk memahami wacana politik identitas dalam relasi kuasa di Indonesia, adalah masalah yang menarik untuk diteliti. Fenomena yang tampak dapat saja merupakan bentuk perlawanan terhadap kuasa yang beroperasi. Novel berjudul Assalamualaikum Calon Imam karya Ima Madani dipilih menjadi objek kajian paper ini karena mengandung kompleksitas relasi antar tokoh dan sarat konflik identitas. Untuk itu, paper ini bermaksud menelisik permasalahan: Bagaimana narasi sastra populer Islami mengungkapkan identitas milenial Muslim dalam bingkai wacana politik identitas. Analisis yang dilakukan bertujuan untuk menunjukkan adanya gelombang baru pemikiran dan perspektif keislaman kelompok milenial, yang hendak dibangun melalui konstruksi budaya keislaman melalui karya sastra. Tujuan ini dicapai melalui eksplorasi naratif teks sastra populer Islami sebagai manifestasi representasi perubahan kondisi sosial politik dan budaya di Indonesia. Kemudian, mengurai keterkaitan naratif ini dengan diskursus relasi kekuasaan antara pemegang otoritas budaya dominan, seperti antara lain orangtua, dengan kelompok muslim milenial. Pendekatan yang digunakan adalah pendekatan analisis wacana kritis Norman Fairclough. Pendekatan ini melihat wacana sebagai praktik sosial. Karya sastra dipandang sebagai satu praktek sosial yang simbolik. Hasil analisis menunjukkan bahwa narasi teks ini menunjukkan adanya ambivalensi identitas Milenial muslim yang masih mengokohkan stereotif bias gender dalam lingkungan keluarga muslim terdidik di satu sisi. Sementara di sisi lain, teks ini juga menunjukkan adanya gap antar generasi, terutama dalam hal kebebasan bersikap dan berekspresi di kalangan generasi milenial, yang mendapat resistensi dari orangtua.

Keywords: *Identitas, Milenial Muslim, sastra remaja, Madani*

Pendahuluan

Sastra populer Islami saat ini telah berkembang menjadi industri kreatif dalam dunia penulisan dan penerbitan. Banyak penulis muda generasi milenial terlibat didalamnya, yang memperkaya sastra populer Islami ini. Hal ini menjadikan sastra populer Islami sebagai medium bagi penulis milenial merepresentasikan realitas dan idealisme mereka, serta menjadikannya sebagai arena kontestasi identitas ditengah perubahan kondisi sosial politik Indonesia yang dinamis.

*Artikel ini merupakan hasil penelitian awal dari penelitian studi lanjut yang masih dalam proses.

Perubahan kondisi sosial politik Indonesia pasca-kejatuhan Orde Baru menjadi tonggak bagi

perkembangan Islam dan masyarakat Muslim Indonesia. Hal ini terutama disebabkan adanya perubahan pemegang kekuasaan, dari pemerinthan Orde Baru yang otoriter, kepada pemerintah Reformasi yang demokratis. Hal tersebut berimbas pada terbukanya ruang kehidupan berdemokrasi yang lebih longgar. Kondisi ini memungkinkan berbagai elemen masyarakat untuk mengekspresikan pendapat dan pikirannya secara lebih terbuka di ruang publik, melalui berbagai produk budaya- termasuk sastra populer Islami. Munculnya penamaan sastra populer Islami terjadi beberapa tahun setelah kejatuhan Soeharto, yakni ketika semangat beragama bangkit dan berkembang di Indonesia.

Penamaan sastra populer Islami merujuk kepada karya sastra yang mengusung tema keIslaman atau pun menampilkan tokoh yang secara penampilan dan kapasitas intelektual dan spiritual memenuhi harapan remaja muslim kontemporer akan tokoh ideal (Rokib, 2015). Dalam konteks sekarang, mereka dikenal sebagai kelompok milenial Muslim.

Tren sastra populer Islami bermula sekitar tahun 1990-an, ketika muncul novel remaja yang berkisah pada kehidupan religius remaja atau novel remaja yang bernuansa Islami, seperti novel *Rembulan di Mata Ibu* dan novel *Aisyah Putri* karya Asma Nadia, novel *Kelelawar Wibeng* karya Jazimah Al Muhyi, dan sebagainya. Penulisan buku-buku jenis ini dipelopori oleh Helvy Tiana Rosa dengan komunitas penulis yang dirintisnya, yaitu Forum Lingkar Pena. Pembaca novel ini tergolong spesifik, yaitu para remaja masjid dan pesantren, juga para remaja yang sedang belajar Islam (Kusmarwanti, 2005). Sastra remaja Islam menjadi salah satu sarana memberikan pesan religi melalui budaya populer.

Kepopuleran sastra Islami ini semakin berkembang seiring perkembangan teknologi saat ini. Salah satunya adalah kehadiran platform watsapp yang memungkinkan penulis menghadirkan karyanya melalui sarana digital, sehingga dapat menjangkau pembaca lebih luas. Kepopuleran sastra Islami melalui watsapp diikuti dengan kehadiran novel versi cetak. Sambutan dari kedua versi ini selanjutnya diikuti versi film dari sastra Islami tersebut. Fenomena kommodifikasi ini menjadi umum terjadi pada sastra Islami kontemporer. Hal ini menjadikan sastra Islami semakin populer. Perkembangan popularitas sastra Islami dimungkinkan terjadi karena cara berpikir masyarakat yang sudah semakin akomodatif terhadap budaya keislaman. Fenomena sosial budaya yang dimodifikasi menjadi karya sastra dengan target pembaca tertentu menarik untuk diteliti, terutama relasi antar tokoh serta konflik yang muncul, serta budaya keislaman yang direpresentasikan dalam teks tersebut dalam kaitannya dengan konteks Indonesia kini. Masyarakat Indonesia pasca Orba dan Reformasi semakin terbuka menerima budaya keislaman melalui karya populer tersebut.

Dari beberapa teks sastra populer Islami karya penulis milenial yang menggambarkan kehidupan Muslim milenial yang ada saat ini, novel berjudul *Assalamualaikum Calon Imam* karya Ima Madani dipilih menjadi objek kajian penelitian ini karena beberapa alasan. Kompleksitas relasi antar tokoh dan ambivalensi dalam menghadapi konflik yang muncul menjadi salah satu pertimbangan. Demikian juga dengan kompleksitas fenomena budaya keislaman yang ditunjukkan oleh teks tersebut menjadi alasan penting untuk dianalisis dan dipetakan, untuk mengungkap ambivalensi yang terdapat dalam teks.

Kajian Pustaka

Representasi identitas milenial Muslim terkonstruksi sebagai hasil interaksi dinamis berbagai kondisi yang melingkupinya, seperti; dinamika politik global dan politik Islam Indonesia, perkembangan publikasi sastra populer Islami, kelompok milenial dan sastra populer Islami. Hal ini

terkonfirmasi dari beberapa penelitian terdahulu yang telah dilakukan.

Dinamika politik global dan Politik Islam Indonesia

Perkembangan relasi sosial politik Indonesia dengan Islam tidak terlepas dari dinamika politik global. Sebagai salah satu negara berpenduduk mayoritas Muslim, kondisi ini memosisikan Indonesia dalam pusaran wacana relasi politik Islam dunia, termasuk wacana Post-Islam. Asef Bayat (2013) mengemukakan bahwa Post-Islam hadir sebagai respon terhadap dinamika gerakan Islamis yang mengusung Islam fundamental di negara-negara Muslim. Post-Islam memberi ruang bagi hadirnya keislaman di kalangan masyarakat Muslim dengan cara yang lebih halus, tidak rigid, dan hadir di ruang publik di tengah masyarakat dalam berbagai bentuk, sebagai wujud ekspresi beragama. Bayat menjelaskan bahwa Post-Islam adalah satu kondisi dan juga satu proyek ketika Islamisme mendapat kritik dikarenakan caranya yang keras dalam mengenalkan nilai Islam. Post-Islamism juga merupakan sebuah konsep yang menghadirkan nilai-nilai Islam secara lebih lembut melalui berbagai budaya populer yang hadir dalam masyarakat dalam ranah sosial, politik, dan lainnya (Bayat 2013: 8) & (Bayat 1996:46). Post-Islam bermula di Iran, kemudian menyebar di hampir semua negara muslim yang dikenal sebagai Pan-Islamisme. Indonesia sebagai negara berpenduduk muslim terbesar di dunia tidak luput dari fenomena kehadiran Post-Islam ini, terutama setelah kejatuhan Orde Baru (Bayat 2013: 13).

Mempertegas pendapat Bayat, secara lebih spesifik dalam konteks Indonesia, Noorhaidi Hasan (2013: 157-159) mengemukakan bahwa Post-Islamisme di Indonesia muncul sebagai alternatif semangat ber-Islam di kalangan masyarakat dengan cara yang lebih populer. Kondisi ini terjadi utamanya setelah kejatuhan Orde Baru, yang menawarkan ruang berdemokrasi yang lebih longgar, termasuk didalamnya demokrasi beragama. Hal ini menawarkan ruang lebih luas bagi masyarakat untuk berekspresi dan menyalurkan semangat personal mereka, sehingga memungkinkan mereka untuk mengekspresikan agama dan keyakinan mereka di ruang publik. Menurut Noorhaidi Hasan, konsolidasi demokratis yang terjadi di Indonesia berkontribusi terhadap melemahnya pengaruh Islam radikal yang menolak multikulturalisme sebagai dasar kehidupan demokrasi. Post-Islam turut dalam transaksi budaya dimana terjadi asimilasi budaya global dalam lokalitas. Dengan demikian Post-Islam menawarkan hibriditas dalam beragama sehingga religiusitas bisa bersandingan dengan gaya hidup modern yang mengakomodasi globalisasi. Cara ini menjadikan Post-Islam menarik bagi kaum urban dan kelas menengah, karena mampu mengakomodir gaya dan selera modern mereka. Post-Islam juga hadir ketika terbuka ruang bagi kehadiran simbol-simbol Islam di ruang publik dan sangat potensial untuk terjadinya kommodifikasi (Hasan 2013: 159).

Sejalan dengan Noorhaidi Hasan, terkait kehadiran Post-Islam di ruang publik, Muhammad Anshor (2016) berpendapat bahwa keberagaman representasi Islam dalam berbagai budaya populer seperti film Islami, sinetron Islami, fesyen dan musik menunjukkan posisi politik Islam dalam era pasca-Reformasi yang sangat hibrid (Anshor 2016: 494).

Perkembangan publikasi sastra populer Islami

Perkembangan Islam serta manifestasinya dalam berbagai produk budaya, seperti novel, film, dan lainnya telah diteliti oleh Subiyanto (2009), Muzakki (2010), Hariyadi (2010), Makhasin (2018), Beta (2019), Saputra (2021).

Hariyadi (2010) menyoroti perkembangan genre buku Islami di Indonesia. Haryadi menemukan bahwa publikasi buku-buku Islami di Indonesia menunjukkan perkembangan yang

pesat. Lebih jauh Haryadi mengemukakan bahwa publikasi produk Islami ini merupakan usaha untuk membentuk identitas baru, yang mengakomodasi Islam dan gaya hidup urban modern, bagi remaja Muslim. Hal ini antara lain dilakukan dengan melakukan *counter memory*, yakni dengan meminimalisir atau menghilangkan pengaruh budaya luar melalui pajanan produk Islami sebagai usaha untuk membentuk identitas remaja Muslim baru.

Persoalan publikasi sastra populer Islami juga diteliti oleh Muzakki (2010). Secara lebih spesifik, Muzakki (2010) membahas perkembangan sastra remaja Islam atau *Teen Islam* di Indonesia sebagai salah satu sarana untuk membawa pesan religi melalui publikasi populer. Muzakki menemukan bahwa keberadaan *Teen Islam* sebagai pengisi ketiadaan sastra remaja di masa awal Reformasi dalam wacana publikasi sastra remaja Islami. Genre sastra remaja Islami ini terbagi dua, yakni yang mengusung tema remaja Muslim perkotaan dan remaja dalam lingkungan pesantren. Yang pertama menghadirkan isu seputar kehidupan remaja Muslim dalam konteks kota, sementara yang kedua dalam konteks pesantren. Keberagaman konteks ini meningkatkan popularitas kedua jenis sastra remaja Islami ini.

Peningkatan popularitas juga terjadi pada novel *Assalamualaikum Calon Imam* yang telah dibaca sebanyak 8 juta kali dalam versi whattpad, dan novel *Dear, Imamku* yang telah dibaca sebanyak 9,5 juta kali versi whattpad. Popularitas novel tersebut juga diiringi oleh novel-novel populer Islami lainnya, seperti novel *Cinta dalam Diam* karya Shineeminka yang telah dibaca sebanyak 8 juta kali. Maraknya kehadiran novel populer Islami menjadi fenomena baru dalam perkembangan sastra populer Islami. Fenomena ini serupa dengan fenomena TV seri Islami yang marak pada tahun 2005-2007, yang menandai munculnya kesalehan populer di Indonesia (Subijanto, 2009). Terjadinya fenomena-fenomena tersebut berkaitan dengan politik Islam Indonesia. Hal ini senada dengan temuan Beta dalam penelitiannya, tentang kelompok wanita Muslim yang berperan sebagai *influencer*. Temuan Beta menunjukkan bahwa terdapat keterkaitan antara maraknya kemunculan kelompok wanita Muslim *influencer* dengan politik Islam Indonesia (Beta, 2019).

Kelompok Milenial dan Sastra Populer Islami

Perkembangan sastra populer Islami di Indonesia saat ini tidak dapat dilepaskan dari maraknya kehadiran penulis milenial yang produktif berkarya, mengungkapkan suara milenial dalam karya mereka. Gambaran tersebut merupakan stereotip sosok ideal dalam konsep identitas remaja milenial, yang menurut Troksa (2016) bersifat mandiri, peka secara sosial, visioner, dan melek teknologi:

By the time the Millennials reached high school, they were introduced into a world without their parent's guidance, resulting in a boom of socially-conscious adolescents who wanted to change the world quickly. Being introduced to social issues, many Millennials used technology (social media) to express their concerns, which is something that their parents did not understand (78).

Di antara penulis tersebut adalah Ima Madaniah dengan nama pena Madani yang lahir di Bandung, 24 Desember 1998. Madani mengangkat persoalan remaja Muslim urban yang berasal dari keluarga kelas menengah, berpendidikan tinggi, dan religius. Hal ini seperti yang terepresentasi dalam dua novel karyanya yang berjudul *Assalamualaikum Calon Imam*, karya Madani, yang terbit pada bulan November 2017. Novel ini terbit saat Madani masih berusia remaja, yakni 19 tahun. Dengan demikian, termasuk dalam kelompok milenial, yakni generasi yang lahir pada akhir tahun 1980-an hingga awal tahun 2000-an. Novel *Assalamualaikum Calon Imam* difilmkan pada tahun

2018.

Novel *Assalamualaikum Calon Imam* karya Ima Madani bercerita tentang seorang gadis enerjik yang baru lulus SMA dan memasuki kehidupan baru sebagai mahasiswi bernama Nafisyah, yang dinikahi oleh dokter Alif, yang merupakan dosennya sendiri. Nafisyah mengalami pergulatan antara identitas dirinya sebagai seorang perempuan muda yang ingin bebas menentukan jalan hidupnya dan peran dirinya sebagai seorang istri yang wajib mendampingi suaminya.

Beberapa tulisan telah mengkaji novel *Assalamualaikum Calon Imam* maupun versi filmnya dari berbagai perspektif, diantaranya tulisan Ilham (2019), Astuti (2019), K.A Lestari dan Parmin (2021), Fitria Febrianti dkk (2021), K. Syafuddin (2021), Enita Sari dkk (2022). Ilham menyoroti dinamika kejiwaan dalam tokoh novel *Assalamualaikum Calon Imam*. Nafisyah dan Alif, sebagai tokoh utama, mengalami kondisi psikis yang berubah-ubah karena disebabkan faktor eksternal maupun internal. Hal ini mempengaruhi kepribadian Nafisyah dan Alif. Ilham tidak menelisik lebih jauh faktor internal dan faktor eksternal yang terjadi. Senada dengan Ilham, Enita Sari dkk lebih jauh menyoroti tema dan amanat dalam novel *Assalamualaikum Calon Imam* dari perspektif psikologi. Enita Sari dkk mempersoalkan nilai religius yang terkandung dalam tema novel tersebut. Nilai religius yang terkandung meliputi nilai aqidah, nilai syariah dan nilai akhlak yang tercermin dalam kepribadian tokoh-tokoh novel tersebut.

Setelah novel *Assalamualaikum Calon Imam* difilmkan pada tahun 2018, beberapa tulisan menyoroti perbedaan versi novel dengan filmnya. Astuti (2019) menyoroti tindak tutur dalam film *Assalamualaikum Calon Imam*. Dalam tulisannya Astuti menemukan lima jenis tindak tutur, meliputi tindak tutur representatif, direktif, ekspresif, komisif, isbati. Berbeda dengan Astuti, Lestari dan Parmin menyoroti strategi mempertahankan tema atau amanat dalam alih wahana/ekranisasi yang terjadi pada novel *Assalamualaikum Calon Imam* dan versi filmnya. Perubahan ini antara lain berupa pengurangan dan penambahan yang secara substansial tidak mengganggu dan mengurangi jalan cerita. Lestari dan Parmin menyimpulkan bahwa variasi dilakukan justru dalam usaha untuk mempertahankan tema dan amanat yang dikandung novel tersebut. Senada dengan Lestari dan Parmin, Febrianti dkk menemukan bahwa terdapat 97 adegan yang terdapat pada novel *Assalamualaikum Calon Imam* karya Madani namun tidak dimunculkan dalam film *Assalamualaikum Calon Imam* karya Findo Purnowo HW. Selanjutnya, terdapat 14 adegan tambahan yang dimunculkan dalam film *Assalamualaikum Calon Imam* karya Findo Purnowo HW namun tidak terdapat pada novel *Assalamualaikum Calon Imam* karya Madani. Variasi adegan terkait peristiwa, tokoh dan latar dalam novel *Assalamualaikum Calon Imam* karya Madani dan film *Assalamualaikum Calon Imam* karya Findo Purnowo HW merupakan hasil kreativitas sutradara saat mengadaptasi novel.

Berbeda dari Lestari dan Febrianti juga Astuti, Khairul Syafuddin menyoroti representasi identitas perempuan muslim dalam film *Assalamualaikum Calon Imam* dari simbol Islam seperti penampilan atau pakaian yang dikenakan, dengan menggunakan pendekatan Semiotika Barthes. Identitas perempuan muslim dalam film tersebut merupakan wanita muda yang berpendidikan, fashionable dalam berpakaian dan aktif dalam berbagai aktifitas dengan mengenakan pakaian muslim yang sesuai. Dalam tulisannya Syafuddin memaknai pakaian muslim sebagai pakaian yang menutup aurat sebagai salah satu identitas perempuan muslim.

Novel *Assalamualaikum Calon Imam* menampilkan identitas Muslim yang merujuk pada identitas Muslim modern. Dalam *Assalamualaikum Calon Imam* identitas tokoh cerita dihadirkan

dalam simbol religi Islam berupa pakaian muslim, sikap dan ujaran Islami. Hal ini berpadu dengan modernitas tokoh yang hadir dalam bentuk tingkat pendidikan yang tinggi, kemandirian, dan keamanan ekonomi.

Beberapa tulisan telah mengkaji identitas Muslim tersebut dari berbagai sudut pandang, diantaranya Jung (2016), Utomo dkk (2018), dan La Fornara (2018). Jung menyoroti faktor-faktor yang berperan dalam mengkonstruksi identitas Muslim, diantaranya; ideologi politik, teknologi dan praktek konsumsi. Lebih jauh Jung juga mempersoalkan makna tradisi Islam yang berbasis pada agama Islam sebagai sesuatu yang hegemonic. Hal ini karena menurutnya "Islam" itu sebagai penanda kosong / "empty signifier". Hal ini karena pemaknaan subjektifitas Islam dan konstruksi identitas Muslim didasarkan pada banyak faktor, yang bersifat sosial, bukan spiritual seperti disebutkan diatas. Pendapat Jung ini dikonfirmasi oleh hasil studi Utomo dkk dalam studi kasus pemakaian hijab di Jakarta. Tulisan utomo menunjukkan bahwa praktek pemakaian hijab dikalangan wanita Muslimah Jakarta tidak memiliki akar budaya yang kuat. Akan tetapi, hasil studi Utomo menunjukkan ada korelasi positif antara pemakaia hijab dengan pencapaian pendidikan di kalangan remaja Muslimah. Berbeda dengan pendapat Jung dan Utomo, La Fornara justru melihat hijab sebagai ekspresi beragama, bukan kewajiban dalam agama. Dalam hal ini hijab sebagai penanda identitas wanita Muslimah semata dan pelindung dari pelecehan. Dalam hal ini Fornara sepakat dengan Jung bahwa hijab sebagai *social safeguard*, bukan *religious requirement* (hal 468).

Sementara itu, menurut Rais (2018), kelompok milenial adalah generasi yang kreatif, pembelajar dan paham teknologi. Akan tetapi di sisi lain kelompok milenial juga cenderung mengalami degradasi budaya dan kurang rasa nasionalisme. Hal ini terjadi sebagai efek dari paparan budaya luar yang masuk melalui gawai, internet, dan sebagainya. Globalisasi informasi ini tidak terhindarkan dalam dunia yang berbasis teknologi informasi seperti saat ini. Hal ini berakibat pada sikap kelompok milenial yang cenderung konsumtif, hedonis dan bebas, namun kreatif (Rais, 2018).

Pendapat Rais senada dengan Iswanto (2018), yang menelisik dinamika pemikiran generasi millennial. Iswanto menyimpulkan bahwa generasi milenial cenderung tertarik pada kesalehan populer dibandingkan kesalehan ideologis dan sufistik. Hal ini terlihat dari pilihan bacaan yang cenderung pragmatis, instan. Milenial lebih memilih novel populer Islami daripada literatur tebal, meskipun keduanya berisi ajaran nilai keislaman. Hal ini karena cara penyajian kedua bacaan tersebut sangat berbeda dalam bahasa maupun gaya. Sementara itu, berbeda dari Rais dan Iswanto, Fajriani (2019) menyoroti gerakan sosial yang dilakukan milenial sebagai usaha mencari identitas. Fajriani menemukan bahwa milenial kelas menengah, seperti sosok publik figur terkenal; artis dan selebriti, bertindak sebagai agen perubahan sosial atau *hijrah* ini. Mereka secara aktif membangun ruang sosial untuk aktifitas *hijrah* mereka seperti mengadakan pengajian artis. Gerakan *hijrah* ini kemudian menjadi budaya baru di kalangan masyarakat Muslim.

Dari pendapat beberapa ahli tersebut di atas, terlihat bahwa kemunculan sastra populer Islami tidak bisa dilepaskan dari dinamika politik dan wacana Islam yang hadir sebelumnya. Wacana Islam tidak bisa dilihat secara parsial sebagai sebuah fenomena keagamaan semata. Kemunculannya justru lekat dengan dinamika politik yang terjadi dalam tataran lokal maupun global. Di Indonesia, wacana Islam muncul seiring dengan berubahnya konstelasi politik pasca Orde Baru yang memungkinkan terbukanya ruang bagi suasana demokratis dalam berbagai aspek kehidupan masyarakat. Hal ini memungkinkan terakomodasinya ekspresi beragama secara lebih hibrid di ruang publik melalui budaya populer seperti sastra populer Islami.

Kehadiran Islam di ruang publik melalui budaya populer Islami menawarkan hibriditas beragama yang mengakomodasi gaya hidup modern dan religius masyarakat urban secara bersandingan sebagai penanda identitas mereka.

Seperti yang dijelaskan oleh beberapa penulis di atas, Islam hadir dalam berbagai budaya populer di masyarakat seperti novel, film, sinetron, fesyen, musik, serta kelompok pengajian artis yang marak diberbagai media. Semua budaya populer tersebut mengemas keislaman dan identitas keagamaan yang melesap secara halus melalui representasi Islam dan narasi keislaman. Lebih jauh lagi, penulis-penulis diatas menunjukkan bahwa pelesapan wacana Islam kedalam budaya populer ini merupakan satu strategi politik Islam baru. Pendapat ini sangat relevan, mengingat kondisi saat ini ruang publik menjadi arena kontestasi politik.

Mempertimbangkan pendapat-pendapat tersebut di atas, maka penting untuk melihat secara spesifik wacana sosio-kultural politik dalam fenomena sastra populer Islami. Dalam hal ini, pendapat Hasan dan Anshor terkait hibriditas dan keberagaman representasi Islam dalam berbagai budaya populer menjadi penting. Pendapat tersebut diperkuat oleh temuan Subijanto terkait kesalehan populer dalam seri TV religi dan temuan Beta tentang politik identitas Islam dalam kelompok wanita Muslim *influencer*. Akan tetapi, temuan tersebut perlu dilengkapi dengan menelisik lebih jauh bagaimana sastra populer Islami dalam hal ini diwakili oleh novel Assalamualaikum Calon Imam, merepresentasikan identitas milenial Muslim, ditengah perubahan kondisi sosial politik dan budaya Indonesia yang dinamis.

Metodologi

Pendekatan yang digunakan untuk menelaah novel yang menjadi korpus penelitian ini adalah pendekatan analisis wacana kritis Norman Fairclough. Pendekatan ini melihat wacana sebagai praktik sosial. Karya sastra dipandang sebagai satu praktek sosial yang simbolik /*Socially symbolic act* (Jameson, 1997). Pendekatan analisis wacana kritis Fairclough menelaah teks mulai dari unsur tekstual, dengan menelisik unsur bahasa sebagai unsur mikro yang menjadi elemen tak terpisahkan dari proses sosial. Kemudian, mengaitkan interpretasi tekstual tersebut dengan praktek diskursifnya. Setelah itu, menelaah keterkaitannya dengan unsur makro, yakni kondisi sosial politik budaya yang melatar belakangi praktek diskursif tersebut (Fairclough, 2001). Pendekatan analisis wacana kritis menyoroti teks dari 4 hal, yakni ketidakberesan sosial, hambatan menangani ketidakberesan sosial tersebut, tatanan sosial yang membutuhkan ketidakberesan sosial tersebut, dan cara mengatasi hambatan tersebut (Fairclough, 2001) dan (Haryatmoko, 2015)

Fairclough mengemukakan bahwa pemakaian bahasa merupakan praktik sosial. Pemakaian bahasa bukan hanya aktivitas individu ataupun untuk merefleksikan sesuatu. Bahasa sebagai praktik sosial seperti yang dikemukakan Fairclough ini mengandung sejumlah implikasi. Pertama, wacana adalah bentuk dari tindakan. Hal ini berarti seseorang menggunakan bahasa sebagai suatu tindakan, sebagai bentuk representasi realitas. Kedua, model perubahan sosial yang memusatkan wacana pada bahasa seperti yang dikemukakan Fairclough ini, mengimplikasikan adanya hubungan timbal balik antara wacana dengan struktur sosial. Dalam hal ini, wacana akan ditentukan oleh struktur sosial, kelas, dan relasi sosial lain yang secara spesifik berkaitan dengan pendidikan, sistem, dan klasifikasi (Eriyanto, 2001).

Fairclough membagi analisis wacana dalam tiga dimensi, yakni teks, praktik diskursif, dan praktik sosio-cultural. Semua elemen linguistik seperti kosakata, semantik, dan tata kalimat

dianalisis untuk melihat tiga masalah berikut. Pertama, ideasional; yakni representasi yang ingin ditampilkan dalam teks. Representasi ini sangat ideologis. Representasi yang ditampilkan dalam teks menurut Fairclough, membawa muatan ideologis tertentu. Dengan demikian, representasi melihat bagaimana peristiwa, orang/kelompok, situasi/keadaan ditampilkan dan digambarkan dalam teks. Pilihan kosakata yang dipakai sangat menentukan bagaimana realitas ditandakan dalam bahasa dan bagaimana bahasa memunculkan realitas tertentu. Dalam hal ini, pilihan kata yang dipilih menimbulkan realitas yang berbeda, juga realitas yang sama dapat dibahasakan secara berbeda. Kedua, relasi; yakni terkait konstruksi hubungan diantara penulis dengan pembaca. Dengan demikian, relasi melihat bagaimana hubungan penulis dan pembaca ditampilkan dan digambarkan dalam teks. Titik perhatian dari analisis hubungan ini adalah bagaimana pola hubungan diantara penulis, pembaca, dan partisipan publik seperti ulama, tokoh masyarakat, politisi, dan lain-lain ditampilkan dalam teks. Semua analisis hubungan itu ditampilkan dalam teks. Konstruksi hubungan ini sangat penting terutama dalam kaitannya dengan konteks sosial. Hal ini terjadi karena adanya pengaruh unik dari posisi-posisi mereka yang ditampilkan dalam teks, yang menunjukkan konteks masyarakat. Ketiga, identitas; yakni konstruksi dari identitas penulis dan pembaca serta bagaimana identitas ini ditampilkan dan digambarkan dalam teks. Aspek identitas ini terkait dengan bagaimana penulis menempatkan dan mengidentifikasi dirinya dengan masalah atau kelompok sosial yang terlibat. Identitas disini juga berkaitan dengan identifikasi diri penulis sebagai bagian dari kelompok tertentu (Eriyanto, 2001).

Gagasan Fairclough lainnya adalah intertekstualitas; yakni sebuah istilah yang menunjukkan bahwa teks dan ungkapan dibentuk oleh teks yang datang sebelumnya, saling menanggapi dan salah satu bagian dari teks tersebut mempengaruhi lainnya. Semua pernyataan didasarkan pada pernyataan lain baik eksplisit maupun implisit. Dalam hal intertekstualitas ini, Fairclough mendasarkan gagasannya pada pendapat Bakhtin. Menurut Bakhtin, penulis novel berhadapan dengan suara-suara lain, yakni cara penulis menempatkan dirinya dan suara-suara lain tersebut dalam teks. Teori intertekstualitas dipakai untuk menunjukkan cara penulis menghadapi aneka suara itu dan cara ia menampilkan suara dan pandangan banyak pihak dihadapkan dengan suaranya sendiri yang akan ditampilkan dalam teks.

Pendekatan analisis wacana kritis Fairclough ini akan digunakan dengan landasan teori Pierre Bourdieu tentang bahasa dan kekuasaan simbolik. Bahasa sebagai manifestasi dari kekuasaan, sehingga bahasa itu tidak netral. Dalam bahasa terkandung ideologi, yang erat kaitannya dengan kekuasaan. Dalam hal ini, bahasa dipandang sebagai suatu sistem simbolik yang mengandung relasi kuasa (Bourdieu, 1991). Kekuasaan ini terkait dengan posisi tokoh dalam ruang sosial mereka. Selanjutnya, akan digunakan teori Bourdieu terkait habitus dan arena, untuk menelisik latar sosial budaya masing-masing tokoh sebagai arena sosial yang berdampak pada habitus dan norma yang berterima dalam lingkup arena sosial tokoh-tokoh tersebut.

Salah satu konsep dalam pendekatan sosiologis Bourdieu dan teori arena Bourdieu adalah konsep habitus. Bourdieu mendefinikan habitus sebagai sebuah properti agen sosial; baik individu, kelompok, maupun institusi yang merupakan sekumpulan struktur. Struktur ini dibentuk oleh masa lalu dan kondisi sekarang, seperti pengasuhan dalam keluarga dan pengalaman pendidikan. Struktur ini dibuat untuk membantu membentuk pengalaman masa kini dan juga masa yang akan datang. Dengan demikian, habitus juga merupakan sebuah struktur yang secara sistematis mengatur, secara terstruktur dengan pola tertentu. Struktur ini terdiri atas sebuah sistem disposisi yang menghasilkan sebuah persepsi, apresiasi, dan praktik. Istilah disposisi bagi Bourdieu sangat penting bagi gagasan struktur ini Seperti yang dikatakan Bourdieu dalam kutipan berikut:

It expresses first the result of an organizing action, with a meaning close to that of words such as structure; it also designates a way of being, habitual state (especially of the body) and, in particular, a predisposition, tendency, propensity, or inclination. (1977b:2014).

Struktur ini akan bertahan lama dan bersifat permanen. Dengan demikian, habitus disusun oleh kondisi tertentu dan menghasilkan praktik tertentu, keyakinan tertentu, persepsi tertentu, serta perasaan tertentu yang terkait dengan struktur seseorang atau struktur yang ada didalamnya, yang ada di dalam habitus tersebut. Habitus tidak bekerja sendiri. Menurut Bourdieu, praktik-praktik yang ada merupakan hasil dari relasi dua arah yang kabur, atau hubungan tak sadar, antara habitus dan arenanya. Dengan demikian, sebuah praktik sosial merupakan hasil dari hubungan antara bagaimana seseorang ditempatkan dalam habitus tertentu dan posisi seseorang dalam sebuah arena tertentu yang menjadi modal sosialnya. Hal ini berarti, pendekatan Bourdieu mensyaratkan ketiga alat berpikir tersebut, yakni habitus, field, dan capital. Satu praktik sosial merupakan hubungan antara habitus seseorang dengan lingkungannya saat ini. Dengan kata lain, ruang fisik dan ruang sosial yang kita tinggali, seperti habitus, itu terstruktur. Hubungan yang kabur antara ruang fisik dan ruang sosial ini sangat kompleks, karena arena menentukan habitus sementara disaat yang sama, habitus menjadi basis bagi agen-agen sosial untuk memahami hidup mereka, termasuk arena dimana mereka tinggal. Masing-masing diri kita merupakan satu entitas unik kumpulan dari kekuatan-kekuatan sosial (Maton, 2008).

Temuan dan Analisis

Struktur Naratif Teks Dalam Mengungkap Identitas Tokoh dan Tema Cerita

Cerita novel *Assalamualaikum Calon Imam* berfokus pada tokoh utama wanita, Nafisyah, seorang mahasiswi jurusan Farmasi yang tinggal bersama ibu dan kakak perempuannya yang seorang dokter. Ibunya bercerai ketika Nafisyah masih berusia belia. Ayah Nafisyah, dr Akbar, merupakan seorang dokter terpadang di kota tempat mereka tinggal. Keluarga dr Akbar memiliki tiga orang anak, anak sulung berprofesi sebagai dokter dan anak bungsu kembar - mahasiswa kedokteran di kampus yang sama tempat Nafisyah kuliah. Keluarga ayah dan ibu Nafisyah merupakan keluarga muslim terpelajar yang taat beragama. Kedua keluarga saling mengenal dan berinteraksi dengan baik.

Sementara itu, tokoh utama laki-laki dalam novel ini adalah dr Alif, seorang profesor muda lulusan luar negeri. Dr Alif bekerja di rumah sakit yang sama dengan kakak kandung Nafisyah dan kakak tiri Nafisyah. Selain berpraktek di rumah sakit, dr Alif juga mengajar di fakultas kedokteran dan fakultas farmasi di kampus Nafisyah. Dengan demikian, dr Alif juga merupakan dosen Nafisyah dan si kembar, saudara tiri Nafisyah.

Konflik dalam novel bermula ketika Nafisyah dilamar dr Alif, yang selama ini terkenal sebagai dosen galak, disiplin dan angkuh. Lamaran ini terjadi di waktu yang bersamaan dengan acara lamaran kakak kandung Nafisyah, dr Salsya, yang akan menikah dengan sahabat Nafisyah yang selama ini disukainya. Dalam kegalauan pikiran dan perasan, Nafisyah berusaha mengobati patah hatinya dengan berencana pergi ke luar negeri dengan mengambil beasiswa kuliah di luar negeri.

Menjelang keberangkatannya, Nafisyah bermaksud pamit kepada ayahnya, yang ternyata sedang dirawat karena sakit parah di rumah sakit tempat dr Alif bekerja. Menjelang kematiannya, ayah Nafisyah memohon kepada kolega juniornya, dr Alif, untuk bersedia menikahi putrinya, Nafisyah,

saat itu juga. Dr Alif, yang selama ini menunggu jawaban lamarannya terhadap Nafisyah, langsung bersedia memenuhi keinginan dr Akbar. Demi berbakti kepada ayahnya, Nafisyah tidak memiliki pilihan lain selain tunduk pada kuasa dr Akbar sebagai orang tua sehingga dia bersedia dinikahkan didepan ayahnya yang terbaring lemah menjelang ajal.

Mengetahui keterpaksaan Nafisyah menikahinya dan menyadari potensi yang dimiliki istrinya yang masih sangat muda, dr Alif mengizinkan dan bersedia membiayai Nafisyah untuk kuliah di luar negeri. Sebagai suami, dr Alif sejatinya memiliki kuasa untuk menahan Nafisyah pergi, akan tetapi sebagai suami milenial yang berpikiran lebih terbuka, beliau justru mendukung istrinya.

Sementara itu, Nafisyah, menyadari posisinya sebagai istri yang harus berbakti pada suami, mengurungkan niatnya kuliah di luar negeri karena baginya hubungan jarak jauh bukanlah pilihan, meskipun suaminya mengizinkan. Ketulusan dr Alif dalam mencintainya karena Allah, membuat Nafisyah perlahan mencintainya dengan tulus.

Alur cerita berakhir ketika penyakit langka yang semakin parah dideritanya, membuat Nafisyah mencari cara agar kebahagiaan dr Alif tidak terganggu karena penyakitnya. Perceraian jadi pilihan Nafisyah meskipun hal itu sama sekali tidak diinginkannya. Ketulusan cinta Nafisyah pada suaminya ditunjukkan dengan pengorbanannya untuk rela menyakiti perasaannya sendiri demi kebahagiaan dr Alif. Keduanya bertahan dalam kesendirian selama sekian bulan, hingga dr Alif mengetahui kebenaran alasan perceraian tersebut, karena cinta tulus Nafisyah. Ketulusan keduanya dalam mencintai dan pengorbanan untuk menerima kekurangan masing-masing membuat mereka bersatu kembali.

Dari struktur naratif diatas, dapat dilihat keterkaitan tokoh dan konflik yang terjadi, yakni berpusat pada hubungan antara Nafisyah dengan dr Alif serta orang terdekat mereka seperti Ummy, ibu Nafisyah dan Abi, panggilan Nafisyah untuk dr Akbar, ayahnya. Kedua tokoh utama memiliki ruang sosial yang hampir sama, yakni berasal dari komunitas keluarga muslim terpadang karena reputasi baiknya dalam hal beragama, pendidikan, pergaulan dan pekerjaan sehingga memiliki modal sosial, modal budaya dan modal financial yang memungkinkan keduanya meraih cita-cita dan harapan sebagai generasi muda abad 21 yang berorientasi masa depan. Hal ini menjadikan mereka sebagai representasi tokoh ideal generasi Y/Z yang dikenal juga sebagai generasi milenial. Rentang usia sembilan tahun diantara Nafisyah dan dr Alif tidak menghalangi hubungan mereka dalam berinteraksi sebagai suami istri, justru memperindahkannya.

Tokoh Nafisyah yang menikah di usia muda, tidak kehilangan identitasnya sebagai wanita muda muslim yang mandiri, percaya diri dan visioner. Demikian juga dengan tokoh dr Alif yang 9 tahun lebih tua, mengokohkan identitasnya sebagai pria dewasa yang mapan, percaya diri, taat beribadah dan mengayomi. Dinamika identitas kedua tokoh sebagai milenial muslim tersebut menjadi tema utama yang melandasi interaksi antar tokoh serta konflik yang terjadi antar tokoh dalam setting ruang dan waktu yang merujuk pada kehidupan milenial muslim.

Tema novel ini bersinergi dengan judul novel *Assalamualaikum Calon Imam*. Keduanya menyiratkan ada persoalan antara panggilan imam, menjadi imam atau kuasa simbolik dalam relasi apapun terkait imam ini dengan identitas kedua tokoh dan konflik yang terjadi diantara mereka. Hal ini tentu menjadi persoalan, terutama dalam perspektif analisis wacana kritis yang menyoroti teks dari ketidakberesan sosial yang terefleksi didalamnya (Fairclough, 2021; 212) dan (Haryatmoko,

Perspektif Analisis Wacana Kritis Dalam Mengungkap Politik Wacana Dalam Teks

Pendekatan analisis wacana kritis Fairclough menelaah teks mulai dari unsur tekstual dengan menelisik unsur bahasa sebagai unsur mikro yang menjadi elemen integral/ tak terpisahkan dari proses sosial, kemudian mengkaitkan interpretasi tekstual tersebut dengan praktek diskursifnya. Setelah itu, menelaah keterkaitannya dengan unsur makro, yakni kondisi sosial politik budaya yang melatar belakangi praktek diskursif tersebut (Fairclough, 2001). Pendekatan analisis wacana kritis menyoroti teks dari 4 hal, yakni ketidakberesan sosial, hambatan menangani ketidakberesan sosial tersebut, tatanan sosial yang membutuhkan ketidakberesan sosial tersebut, dan cara mengatasi hambatan tersebut (Fairclough, 2021; 212)

Aspek ketidakberesan sosial dalam novel tersebut nampak dari judulnya, yakni *Assalamualaikum Calon Imam*. Pemilihan judul seperti ini erat kaitannya dengan kekuasaan simbolik seorang imam, juga kaitan posisi Imam ini dengan tema cerita yakni identitas milenial Muslim. Hal ini menyiratkan bahwa ada pemosisian imam sebagai pemilik kuasa simbolik. Dalam relasi gender, imam identik dengan laki-laki yang berperan sebagai pemimpin. Hal ini secara dikotomis menempatkan perempuan sebagai subordinat dalam relasi kuasa simbolik tersebut. Pemosisian ini terlihat melalui tema novel yang berpusat pada identitas tokoh, dr Alif yang diposisikan sebagai pemimpin dalam perannya sebagai suami Nafisyah. Posisi ini berimplikasi pada relasi kuasa yang terjadi antara Nafisyah dan dr Alif, yang diperkokoh oleh Ummi, ibu Nafisyah, yang senantiasa mengingatkan Nafisyah akan posisinya tersebut. Pemilihan metafora yang terdapat dalam teks seperti dalam kutipan berikut:

Awalnya Ummi memaksaku untuk tinggal dengan Pak Alif. Dia terus menerus mengatakan bahwa tak baik seorang istri tinggal jauh dari suami. Syukurnya Pak Alif mengerti. Dia mengijinkanku tinggal disini selama liburan karena dia sendiri harus tugas dinas di rumah sakit pusat (Hal 201).

Metafora "memaksaku", "mengijinkanku" sebagai suatu kondisi yang menempatkan perempuan dalam posisi subordinat, sebagai pihak yang lemah karena terimbas oleh hal-hal tersebut. Disini nampak bahwa Ummi sebagai agen yang melanggengkan habitus dalam arena perkawinan, menggunakan perspektif patriarkal dalam melihat kondisi tersebut dan memproyeksikannya pada Nafisyah. Hal ini diperkuat dengan penggunaan istilah seperti: "tak baik seorang istri tinggal jauh dari suami". Sehingga seolah-olah, identitas Nafisyah sebagai generasi muda yang mandiri berada dalam posisi yang tidak diuntungkan dengan perannya sebagai istri. Ada kesalahan logika berpikir patriarkal disini yang melihat peran perempuan sebagai istri sebagai kondisi yang mengekang kebebasannya, sementara suaminya sendiri, dr Alif justru memiliki perspektif yang berbeda dengan Ummi. Habitus Nafisyah dan suaminya, yang berada dalam ruang sosial yang sama sebagai generasi milenial, terbangun karena pola pikir milenial yang progresif dan mandiri. Kesamaan habitus tersebut terbangun dalam ruang sosial mereka yang terpelajar, terdidik dan beragama. Dengan demikian tertanam rasa percaya satu sama lain dalam diri pasangan milenial tersebut.

Disini jelas terlihat ada bias gender dalam novel ini karena penulis menunjukkan keberpihakannya kepada laki laki. Hal ini terlihat juga dari metafora "karena dia sendiri harus tugas dinas di rumah sakit pusat". Penulis berasumsi bahwa yang punya pilihan itu hanya laki-laki, padahal perempuan pun berhak memilih. Perempuan berhak memilih untuk mandiri (tidak tergantung laki-laki). Dengan demikian, dalam arena kehidupan perkawinan generasi milenial Muslim, relasi kuasa antar pasangan yang terefleksi dalam keterpaksaan dan perijinan itu menjadi tidak berarti apa-apa.

Kondisi ini bertolak belakang dengan generasi Ummi.

Simpulan

Hasil analisis menunjukkan bahwa narasi teks ini menunjukkan adanya ambivalensi identitas Milenial muslim yang masih mengokohkan stereotif bias gender dalam lingkungan keluarga muslim terdidik di satu sisi. Sementara di sisi lain, teks ini juga menunjukkan adanya gap antar generasi, terutama dalam hal kebebasan bersikap dan berekspresi di kalangan generasi milenial, yang mendapat resistensi dari orangtua.

Referensi

- Ahmad, Maghfur, 2021, Indonesian Muslim Youth and the Discourse on the Caliphate System, Islamic State and Sharia-Based Regional Regulations in the Post-Reform Era, 2021, RELIGIA- Jurnal Ilmu-Ilmu Keislaman, Vol. 24 No. 1 2021 ISSN: 1411-1632 (Print) 2527-5992 (Online)
- Ahmad, Mamad, 2021, Religiusitas dalam Novel *Maharku Surah Ar-Rahman* Karya Ahliya Mujahidin, Jurnal IDEAS, Volume 7 no 3, Agustus 2021.
- Ansor, Muhammad (2016). Post-Islamism and the Remaking of Islamic Public Sphere in Post-reform Indonesia. *STUDIA ISLAMIKA: Indonesian Journal for Islamic Studies* Vol. 23, no. 3, 2016. <http://journal.uinjkt.ac.id/index.php/studia-islamika>.
- Arifianto, Alexander R. (2019). Rising Islamism and the Struggle for Islamic Authority in Post-Reformasi Indonesia. *TRaNS: Trans -Regional and - National Studies of Southeast Asia* (2019), 1–14.doi:10.1017/trn.2019.10.
- Astuti, Sri Puji, 2019, Tindak Tutur dalam Film *Assalamualaikum Calon Imam*, NUSA, Vol. 14 No. 1 Februari 2019.
- Bayat, Asef, 2013, *Post Islamism at Large* in Bayat, Asef (Ed) *Post Islamism-The Changing Faces of Political Islam*, Oxford, Oxford University Press.
- Bayat, Asef, 1996, *The Coming of a Post-Islamist Society*, Critical Middle Eastern Studies Publication.
- Beta, Annisa R. , 2019, Commerce, piety and politics: Indonesian young Muslim women’s groups as religious influencers, *New Media & Society*, April 2019. DOI: 10.1177/1461444819838774. <https://www.researchgate.net/publication/332330179>
- Bourdieu, Pierre, 1991, *Language and Symbolic Power*, John BThompson (Ed), Oxford, Polity Press.
- Eriyanto, 2001, Analisis wacana, pengantar analisis teks media, Yogyakarta, LKiS
- Fairclough, Norman, 2001, Critical discourse analysis as a method in social scientific Research in Ruth Wodak and Michael Meyer (Eds), *Methods of Critical Discourse Analysis*, p 121. London, SAGE Publication.
- Fajriani, Suci Wahyu, Yogi Suprayogi Sugandi, 2019, *Hijrah Islami Milenial Berdasarkan Paradigma Berorientasi Identitas*, SOSIOGLOBAL : Jurnal Pemikiran dan Penelitian Sosiologi, Vol. 3, No.2, Juni 2019
- Febrianti, Fitria, Suntoko, Wienike Dinar Pratiwi, 2021, Ekranisasi Novel *Assalamualaikum Calon Imam* Karya Madani Ke Film *Assalamualaikum Calon Imam* Karya Findo Purnowo Hw, *Jurnal Pendidikan Tambusai* Volume 5 Nomor 3 Tahun 2021.

- Hariyadi, 2010, *Islamic Popular Culture and The New Identity of Indonesian Muslim Youths*, Conference Proceedings, 18th Biennial Conference of the Asian Studies Association of Australia in Adelaide, 5-8 July 2010.
- Haryatmoko, 2015, *Analisa Wacana Kritis Norman Fairclough: Kondisi Ideologis dan Derajat Keteramalan*, Jurnal DISKURSUS, Volume 14, Nomor 2, Oktober 2015.
- Haryatmoko, 2016, *Habitus, Kapital, & Arena Pierre Bourdieu*, UGM, Yogyakarta.
- Hasan, Noorhaidi, 2013, *Post-Islamist Politics in Indonesia* in Asef Bayat (Ed), *Post Islamism-The Changing Faces of Political Islam*, Oxford, Oxford University Press.
- Ilham, Muhammad, 2019, *Dinamika Kejiwaan Tokoh dalam Novel Assalamualaikum Calon Imam* karya Ima Madaniah, *EDU-KATA*, Vol. 6, No. 1, Februari 2019.
- Iswanto, Agus, 2018, *Membaca Kecenderungan Pemikiran Islam Generasi Milenial Indonesia*, Jurnal Multikultural & Multireligius Vol. 17 No. 1, 2018.
- Jameson, Frederic, 1997, *On Interpretation: Literature As A Socially Symbolic Act* in K.M Newton (Ed), *Twentieth Century Literary Theory*, London, MACMILLAN Press Ltd.
- Jung, Dietrich, 2016, *Modernity, Islamic Traditions, and the Good Life: An Outline of the Modern Muslim Subjectivities Project*, *Review of Middle East Studies*, Vol. 50, No. 1 (FEBRUARY 2016), pp. 18-27, Middle East Studies Association of North America (MESA). Stable URL: <https://www.jstor.org/stable/10.2307/26250535>
- Kusmarwanti, 2005, *Teenlit dan Budaya Menulis di Kalangan Remaja*, Seminar Nasional PIBSI XXVII pada tanggal 27-28 September 2005
- La Fornara, Lisa, 2018, *Islam's (In)compatibility with the West?: Dress Code Restrictions in the Age of Feminism*. *Indiana Journal of Global Legal Studies* Vol. 25 #1 (Spring 2018)
- Lestari, Khikhimuroh Andi & Parmin, 2021, *Ekranisasi Novel Assalamualaikum Calon Imam*, *Bapala* Volume 8 Nomor 04 Tahun 2021
- Makhasin, Luthfi, 2018, *Millenarianism and Islamic Resurgence: Exploring the Intertwining of Religious Belief and Politics in Contemporary Indonesia*. *Review of Islam in Southeast Asia* (ISSN 2621-8496; E-ISSN:) Vol.1, No. 1, Juni 2018.
- Maton, Karl, 2008, *Habitus*, in Pierre Bordieu: *Key Concepts* 2nd ed, Michael Grenfell (Ed), DOI: 10.1017/UPO9781844654031.006
- Mojahedi, Mohammad Mahdi, 2016, *"Is There Toleration In Islam?" Reframing A Post-Islamist Question In A Post-Secular Context*, *Pluto Journals, Orient*, Vol.2, No. 1, 2016.
- Musa, Mohd Faizal, 2012, *Fenomena Sastera Islam di Indonesia*, *International Journal of the Malay World and Civilisation* (I man) 30(1), 2012: 41 - 53.
- Muzakki, Akh., 2010, *"TEEN ISLAM" The Rise of Teenagers-Segmented Islamic Transmission through Popular Media in Indonesia*, *JOURNAL OF INDONESIAN ISLAM*. Volume 04, Number 01, June 2010
- Nurchayani, Hera, Hasanuddin WS, Novia Juita 2014, *Religiositas Islam Dalam Novel Cinta Diujung Sajadah* Karya Asma Nadia, *Jurnal Bahasa, Sastra dan Pembelajaran* Volume 2 Nomor 2, Juni 2014.
- Rais, Nurlaila, M. Jovial Dien, Albert Dien, 2018, *Kemajuan Teknologi Informasi Berdampak Pada Generalisasi Unsur Sosial Budaya Bagi Generasi Milenial*. *Jurnal Mozaik*. Vol. X, Edisi 2, Desember 2018.
- Rokib, Mohammad, 2015, *Reading Popular Islamic Literature: Continuity and Change in Indonesian Literature*, *HERITAGE OF NUSANTARA*, *International Journal Of Religious Literature and Heritage*, VOL. 4 NO. 2 DECEMBER 2015
- Saputra, Rizky, 2021, *The Role of The Youth In Moderate Islamic Publication Effort Through The Literature Movement*, *JOSAR*, Vol. 6 No. 2 September, 2021; p-ISSN: 2502-8251; e-ISSN: 2503-1155. <http://josar.unisbablitar.ejournal.web.id>

- Sari, Enita dkk, 2022, Kajian Nilai Religius Dalam Novel *Assalamualaikum Calon Imam* Karya Ima Madaaniah Dengan Pendekatan Psikologi, *LP3MKIL, Vol. 2 No. 1, Januari 2022*
- Subijanto, Rianne , 2009, *Religious TV Series: The Making of Popular Piety Culture in Indonesia*, DIGITHUM, May 2009 ISSN 1575-2275. <http://digithum.uoc.edu>
- Strauss, William and Neil Howe, 1991, *GENERATIONS The History of America's Future, 1584 to 2069*, New York, William Morrow and Company, Inc.,
- Syafuddin, Khairul, 2021, Representasi Identitas Perempuan Muslim dalam Film *Assalamualaikum Calon Imam*. *MEDIASI - Jurnal Kajian dan Terapan Media, Bahasa, Komunikasi Vol. 2 No.2, Mei 2021*.
- Troksa, Lauren M. *The Study of Generations: A Timeless Notion within a Contemporary Context*, Spring 2016
- Utomo, Ariane, Anna Reimondos dkk, 2018, Who Wears the Hijab? Predictors of Veiling in Greater Jakarta, *Review of Religious Research* (2018) 60:477-501, <https://doi.org/10.1007/s13644-018-0345-6>
- Zahara, Liza dkk, 2021, Psychological study and religious value novel dear, imamku by Mellyana, *JPGI (Jurnal Penelitian Guru Indonesia)* ISSN: 2541-3163(Print) ISSN: 2541-3317 (Electronic). Journal homepage: <https://jurnal.iicet.org/index.php/jpgi>
<https://www.sman2-ungaran.sch.id/alumni-smada-jurusan-bahasa-mampu-berkarya.html>
<https://rri.co.id/777-sorotan-kampus/655923/diana-febi-dan-ima-madani-penulis-muda-yang-tantang-milenial-untuk-berkarya>

Narrative Digitalization: an Empirical Effort in Manuscripting Folktales of Bayangkaki Mountain in Ponorogo

Yoseph Bavo Agung Prasaja, Mateus Rudi Supsiadji & Dyah Ayu Prameswari

English Department, Faculty of Cultural Science,

Universitas 17 Agustus 1945 Surabaya

agungprasaja@untag-sby.ac.id; mrudisupsiadji@untag-sby.ac.id;

aprameswari28@gmail.com³

Abstract

This article is part of ongoing research conducted to create manuscripts of folktale owned by villagers in Bayangkaki Mountain in Ponorogo. The activity is enbridged by the aid of information technology. The development of information technology is increasingly growing the digital literary ecosystem. In addition to providing a place to work for new writers, the public can also access literary works easily. The emergence of digital platforms can be used to process the object of work of arts in new forms, such as narrative and literary works that are uploaded on social media. Furthermore it is also providing opportunities to develop literature. Narrative digitalization also encourages open access for wider readers. Narrative digitalization can be accessed by the public easily and cheaply as long as there is an internet connection. Digital platforms are considered to provide a number of challenges, such as plagiarism. Digital narrative which tends to lack criticism is also feared to affect the achievement of the literary ecosystem. The use of technology in the field of literature is a necessity. The existence of technology with all kinds of innovations to be used by writers to improve competence and creativity. Narrative and literature must be based on good storytelling techniques, regardless of the medium, both physical books and digital platforms. The writer's ability can be sharpened by reading as many literary works as possible. Competition in the tight digital era also requires writers to present uniqueness, novelty, and creativity. In addition to storytelling skills, writers also need to consider the message to be conveyed to the audience.

Keywords: *Literary, Catastrophe, Digitalisazion, Technology, Work of arts, Bayangkaki*

Introduction

A digital narrative is a search or an attempt to provide information in digital form. In the process, it is almost the same as making old stories, such as: choosing the theme, conducting research, writing the script, and developing it into a more interesting story (1). These steps are then combined with various types of multimedia, from images or computer graphics, sound recordings, and videos, to social media. In the globalization era just like this time, putting a narrative in a digital form could be a creative step to promote a story to add insight to the intended target, especially if the story presented is a local story that is still in the publication stage(2).

The phenomenon of making digital narratives arises because of the limitations and needs of the community in conveying information massively with affordable media. (3) stated that one of the most effective ways of conveying information and learning is through storytelling and narratives, combining it with the form of digital increases the effectiveness of delivering messages from the author to the general public (4). Nowadays, the phenomenon of digitalization production is more interesting and accessible, everything is becoming more practical and faster. There are so many processes in several sectors such as business, education, fashion, lifestyle, sport, music, and so on that take advantage of this digitalization phenomenon.

In order to achieve success in narrative digitalization, a good narrative writing strategy is needed to help writers compose a story that can be understood by the reader. The writer of a narrative must master the strategy and apply it in his writing. This strategy can be learned by reading many literary works and analyzing them to find out the strategies that are stored in a narrative story. (5) sees strategic narratives as a means of illustrating how actors, setting, conflict, and resolution are used to appeal to international, national, and issues-focused constituencies in each of these levels. As a strategy, for example, writers could use the setting that portrays the circumstances, mood, and vibes of the character by putting into detail several aspects of the setting to build the characterization or changing the chronology using flashbacks or flash forward in order to gain an extended view of the character's past or future to employ curiosity from the reader, also it could add the dramatic tension for the readers.

One of the efforts in preserving culture through narratives is folklore that is born among the community, from generation to generation, folklore has always succeeded in becoming a medium of entertainment and learning as well as a medium that can be passed on from generation to generation about the times. People have always been used to reading folklore written on sheets of paper arranged in such a way. But along with the times in this era, folktales are not only shaped through sheets of paper or books. The digital era has transformed folklore into narrative forms that are easily accessible to all. All forms of folktale narratives have been simplified and developed through digitalization. This is certainly a new sensation in enjoying a fairy tale narrative that has become a hereditary culture.

Folktales of Bayangkaki Mountain in Ponorogo

The area of Mount Bayangkaki which is located in Ponorogo has close ties to the history of war and rebellion during the Dutch colonial period. Many of the ancestral figures in the southern Ponorogo area are the distribution area of the followers of Prince Diponegoro, the independence fighter figure who came from the Mataram kingdom of Jogjakarta.

It is not surprising that the folklore that developed in the Ponorogo region, especially the southern part, was heavily influenced by the presence of the followers of Prince Diponegoro. Likewise with the folklore that became a legend in the Bayangkaki mountain area, it was also dominated by the figures of the knights from the Mataram kingdom from Central Java and Jogjakarta.

Some of the folktales that are believed by the people of Mount Bayangkaki are Mount Bayangkaki, Sunan Kumbul, Mount Bedes (Monkey), Petilasan Kalipo Kusumo, Several Caves, underground river Gronggongan, Grojokan Kokok, Telaga Mranten, Telaga Sarean, etc. One of the efforts to maintain narrative folklore of Mount Bayangkaki is to transform the documentation media from documents based on physical materials into materials based on digitalization.

Sunan Kumbul Folktale

On his way back to Kartosuro, Sunan Paku Buwono II stopped at Tegalsari Village in Kyai Ageng Kasan Basari I. There he was entertained by Kyai Ageng. Sunan Paku Buwono II was very happy with all the kindness of Kyai Ageng Kasan Basari. As a result, the village of Tegalsari where Kyai Ageng Kasan Basari lived was turned into a tax-free land. Then Sunan Paku Buwono; He continued his journey back to the Kartosuro palace. Arriving at a village, he felt thirsty. At this time, he met an aunt, then got acquainted and told stories, in a short time the two seemed very close. Therefore, the old woman did not hesitate to ask Sunan Paku Buwono II to visit her house. Arriving at home, Grandma immediately prepared porridge (Javanese *jenang*). If the porridge is cooked, it can be served immediately. Seeing the steaming porridge, To Nam wants to eat it, but his grandmother stops him. Then grandma said that eating porridge should be with you, not in the middle. Because if it's from the edge it's definitely not hot and will soon run out. Sunan Paku Buwono II followed his grandmother's advice and came true. At that time, Sunan Paku Buwono II felt that the way to eat porridge had to be started from the side. it can be used as a tactic against the enemy who has taken control of Kartosuro castle. So he immediately tried his new tactic, namely attacking the opponent's defense from the side, then to the middle and finally attacking the middle of the defense. With this tactic, the result was a resounding success, being able to penetrate the opponent's defense, making Sunan Paku Buwono II reclaim the throne of the Kartosuro Palace. To commemorate the services of his grandmother who paved the way for Sunan Paku Buwono II, the village where he lived was converted into a fief which became known as Victory Village.

With the victory of Sunan Paku Buwono II over the enemy who controlled the Kartosuro kingdom, Sunan Paku Buwono II was then given the nickname Prince Kumbul. The village where Sunan Paku Buwono has been imprisoned has been called Sawoo village, and the place to meditate is called Sunan Kumbul's porch. Patilasan Sunan Kumbul is still very sacred by the people of Sawoo Village and its surroundings. Every day, especially on Friday nights, many pilgrims come to this place.

Kalipo Kusumo Folktale

Prince Kalipo Kusumo is the son of Paku Buwono: I of Kartosuro. He did not want worldly happiness, but wanted to find inner and outer peace, for this he left the kingdom, walked east, and finally reached a hill that is now known as Mountain - dark Chan. This mountain is located in Sawoo Regency, Ponorogo Regency. After staying in this place, he meditated on the top of the mountain during the day, when night fell he also moved to a cave located on this mountain. Since Prince Kalipo Kusumo was imprisoned at the top of Mount Bayang Kaki, the state of the people around him seemed calm and peaceful. Even the rice fields are protected from pest attacks so that the results are doubled. Prince Kalipo Kusumo has compassion and love for his fellow human beings, especially those around his hermitage. Therefore, he is highly respected and respected by everyone around him.

After a few years, Prince Kalipo Kusumo was imprisoned in Gunung Bayang Kaki, Kartosuro Palace, a war broke out known as the Chinese War, the Opium War that ensued. 17², when the war broke out, Kartosuro was not ruled by Paku Buwono I, but was succeeded by Paku Buwono II, the younger brother of Prince Kalipo Kusumo. During the war, Sunan Paku Buwono II was raped and eventually left the palace, on his way east, with the aim of finding his brother. After days of traveling, Sunan Paku Buwono II was finally able to meet Prince Kalipo Kusumo. During the meeting, Paku Buwono II told the situation with the Kartosuro Palace. To hear. The story of his brother, Prince

Kalipo Kusumo, is very sad. He immediately observed a moment of silence, pleading with the Almighty for guidance. After finishing his meditation, Pangeran Kalipo Kusumo instructed his younger brother to come down from his hermitage mountain, let him walk to the south, if on the way he found 2 (two) sapodilla twins) or (Java Sawo sapodilla), Paku Buwono II was asked to stop and meditate under tree. After being imprisoned for some time (notified of 0 days), Paku Buwono II ascended Mount Bayang Kaki with the intention of demanding his younger brother return to Kartosuro. After receiving instructions from his older brother Sunan Paku Buwono II, he immediately left Gunung Bayang Kaki.

Process of Narrative Digitalization

After identification, mapping and manuscripting process, narrative folklore need to be transferred to digital media. The narrative transformation process based on physical media to digital media has several stages (6). The stages of digitizing archives are:

1. Prepare official letters/manuscripts to be transferred media.
2. Scanning the manuscript/letter.
3. Create folders on the computer, as a place to store official letters or documents which has been scanned.
4. Create hyperlinks, namely linking between archive list with scanned archives.
5. Make the completeness of media transfer administration, consisting of:
 - a) The decision letter of the transfer team media,
 - b) Minutes of media transfer approval,
 - c) Minutes of media transfer legalization,
 - d) List of archives media transfer proposals, and
 - e) List of media transfer archives.

This digitalization process requires careful and mature planning (7)include:

1. Digitalization policy have to make a decision about the program implementation of digitalization for all documents or archives with long-term planning.
2. Analysis and study of gap (gaps) between systems that are already running and systems designed.
3. Making a Master Plan. Every step of digitalization must start with making a master plan as the main reference in implementing the program. This master plan contains policies, planning, funding operational guidelines (SOP) and other technical. This is very helpful if there is problems in the implementation of activities, and need to review the main reference.
4. Funding Programs that have been prepared must be accompanied by required budget.
5. Staff Competency Training Staff competency training is needed to ensure that a device with very expensive to be able to function and operate, especially equipment and machine training, training archive motivation, organizational training, and religious training.
6. Preparation of SOP. Guidelines preparation is treated for control and simplify operation systems and equipment used.
7. Implementation of conservation and digitalization projects documents or archives.

Research Method

This article is part of on going research conducted to create manuscripts of folktale owned by villagers in Bayangkaki Mountain in Ponorogo. This research conducted qualitative research due to the techniques applied for this research such as collecting informations, case study research, and observations. The method used for this research is technologizing the folktale owned by villagers in Bayangkaki Mountain in Ponorogo, by collecting the folktales and turn it into such a unique and interesting narrative then putting it into a digital platform such as advertisement, video, and audio form (8). The narratives will be turned into small fragments that arouse curiosity and are expected to be one of the first ways to attract people's attention to get to know the local culture better(9). So far, folktale has always been limited in its form in a long boring script and narrative, but with digital technology and its effectiveness, folktale can be seen as something exciting to enjoy. By reconstructing the folktale in digital technology, this can have a good impact on the folktale publication itself.

Discussion

Folktales are oral tradition. Audience usually recognize folktales in the form of storytelling. Their existences are delivered by the aid of story teller. The story is passed on orally from one speaker to another. The possibility of variations in one story is not something that is impossible (10). The story told by one speaker will be different from the speaker to other. The reality of humans, culture, and the ecological environment can be said to be fountain of folklore. Natural sites or local environments are sources of creation of folk tales.

Oral tradition (stories) are created from sites provided by the natural surroundings of the place community life. At least, nature is an inspiration for speakers and content in it. This is evidenced by the availability of settings, events and phenomena, as well as fragments of nature scattered in the story. Along with the development of the times, oral traditions also experience challenges in preservation, of course experiencing changes. Some argue that the oral tradition should not change. Oral tradition requires safeguarding or protection means the oral tradition should not change, that's a big mistake. However, just like a culture, oral traditions also undergo changes, adjustments(11).

In the area of Bayangkaki, most stories are in the forms of folktales. They are produced and delivered orally. The story of Kalipo Kusumo and other tales exist among the villagers, since it is transferred from generation to generation. However the urbanization have changed the life patterns of the villagers. Lack of younger storyteller makes worrisome of the elders. The elders are afraid of discontinuity of the folktales Until the time when I - as a researcher, offer a strategy to keep the stories and a modernizing the medium of the folktales. The researcher offers to transform the medium of folktale from orality into narrative writing. The second offer are transforming the medium from orality into digitalization of their folktales. Digitalization makes it easy management of the work of a regional language. The management is by sorting by type based on three types namely text, audio, and video. Digitalization is the use of digital technology and digitized data to influence the way jobs are done, change the way company-customers interact, and create new revenue streams.

After the managing the process stage or sorting, then documentation by means of converting it to file format digital e-books for text, mp3 for audio, and mp4 for video. Function of narrative digitalization will gives a sense of security because it's already stored and can be accessed via the

internet. In this case the folktales of Bayangkaki Mountain are also threatened in similar documentation media in order to preserve them from the extinction. The folktales are then narrated in digital narrative as a product of narrative digitalization that is presented through the digital media. The purpose of procuring narrative digitalization is to archive the folktales and present them with more interesting content so that able to attract reading interest. Digital narrative help too readers who are not good at reading the stories to children so that stories and fairy tales are still conveyed to children (12). There are multiple shapes of narrative digitalization:

- A. Textbook
- B. Motion Pictures
- C. Animation to speech
- D. Text to speech
- E. Animation
- F. Storytelling application

Narrative digitalization are an opportunity as well as a strategy to maintain a legacy oral literary culture in the modern era of today's technology so that the ancestral heritage is in the form of oral literature is not lost and the value contained in it can still be conveyed well to the next generation. Through narrative digitalization, it is easy to carry out in younger generation view that are always attached in the use of gadgets and the internet (13). After getting to know digital narrative well, there will be a sense of belonging their local folktale narrative as an identity. Furthermore It can be expected to preserve their cultural inheritance. The stronger the regional identity implications for increased resilience regional culture.

Conclusion

The development and preservation of technology-based culture in Indonesia is still relatively stagnation so that many cultures are threatened with extinction. Narrative digitalization is an opportunity as well as a strategy to maintain cultural heritage of oral literature in the era of disruptive technology so that cultural heritage is in the form of literature verbalism is not lost and the value contained in it can be read by the next generation. Narrative digitalization can also trigger the improvement of reading habit among young people, since mostly young people access world of millennial using their digital devices.

References

- Just JS. Interesting Narratives. In: Interest and Connection in the Eighteenth Century. 2020.
- Moran S. Interesting Narratives: Kant, Equiana, and the Great Reset. *Alternation Interdisciplinary Journal for the Study of the Aarts and Humanities in Southern Africa*. 2021;SP38.
- Molnar A, Kostkova P. *Learning Through Interactive Digital Narratives*. Routledge; 2015.
- Trzebiński J, Czarnecka JZ, Cabański M. The impact of the narrative mindset on effectivity in social problem solving. *PLoS One*. 2021;16(7 July).

Roselle L, Miskimmon A, O'Loughlin B. Strategic narrative: A new means to understand soft power.

- 2014;
- González Mesa PA. Digital Storytelling: Boosting Literacy Practices in Students at A1-Level. *HOW*. 2020;1(27).
- Svarc J, Dabic M. The digitalisation of work: Which way forward? In: 2021 IEEE Technology and Engineering Management Conference - Europe, TEMSCON-EUR 2021. 2021.
- Mustaffa RZ, Priyatna A, Adipurwawidjana AJ. TECHNOLOGIZING METAPHOR, DEMYSTIFYING TRAUMA: ALLEGORY IN THE FILM 27 STEPS OF MAY. *Jurnal Socioteknologi*. 2021;20(2).
- Gunter GA, Kenny RF, Junkin S. The Narrative Imperative: Creating a Storytelling Culture in the Classroom. In: *Educational Technology and Narrative*. 2018.
- Kartveit K. They never made it to the end: Reader uses of a multimedia narrative. *Journal of Applied Journalism and Media Studies*. 2018;7(2).
- Lisenkova AA. Digital Storytelling and Micro-narratives — New Forms of Representation of Personal Experience and Collective Creativity. *Slovo.ru: Baltic Accent*. 2021;12(2).
- Jantti M, Hyvarinen S. Exploring Digital Transformation and Digital Culture in Service Organizations. In: 2018 15th International Conference on Service Systems and Service Management, ICSSSM 2018. 2018.
- Shchedrina IO. Transforming of Consciousness in the Digital Space: from Narrative to Storytelling. *Vopr Filos*. 2022;2022(3).

Students' Perceptions on Learning Literature by Watching Learn English with Gill's Youtube Videos

Dewi Christa Kobis

Universitas Sam Ratulangi, Manado, Indonesia

kobisdewichrista@unsrat.ac.id

Abstract

The global pandemic that has been categorized as global catastrophe in any aspect of human's life including education resulted the increase of digital media's implementation. The teachers then need to be creative in finding effective and efficient methods to teach students by using online platform and any digital media. This study aims to know students' perceptions of learning through YouTube videos and how do YouTube videos from Learn English with Gill enrich their knowledge about literature. This study was implemented by using qualitative method. The researcher used interview as a mean of collecting data from 10 participants who are currently studying at Universitas Sam Ratulangi and majoring in English literature. There were eight videos that were used from Learn English with Gill's YouTube channel: 1) Learn about Metaphors in English with a poem by Emily Dickinson, 2) Fun & Easy English with Poems: The Limerick, 3) Learn to Write Poetry, 4) Learn English with a Poem, 5) The Influence of Shakespeare on Everyday English, 6) English Poetry: Learn Sonnet, 7) Learn a Poem: The New Colossus, 8) Learn about Scotland. These videos were designed to learn English as well as studying British and American Literature. The ten participants had positive attitudes toward Learn English with Gill's YouTube channel. They all agreed that those eight videos were very useful in enriching their knowledge about literature in such a simple and interesting way. The participants claimed that the videos taught them literature through storytelling, explaining metaphor, explaining while writing, coloring every important information, providing synonyms which are more understandable to new English learners, and giving clear explanation by rewriting important phrases and new meaning. Thus, watching Learn English with Gill's videos can be an effective and efficient digital medium in pandemic nor post-pandemic era to teach literature.

Keywords: British-American, Digital Media, Literature, Pandemic, YouTube Videos

Introduction

The global pandemic called COVID-19 (Corona Virus Diseases-2019) had influenced people's life in any aspect, including education (Padmo et al., 2020). This pandemic has forced the educational institutions to change the teaching-learning method from the offline or onsite into the online platform (Yaacob & Saad, 2020). This condition significantly encouraged the teachers and educators to cope with this kind of change and adjust themselves with the implementation of technology devices as well as various applications in order to support the learning activities that cannot be held in the physical classrooms due to COVID-19. In addition, mastering the implementation of technological devices has become a mandatory for teachers nowadays (Kobis & Tomatala, 2020).

Exclusively, among plethora of devices and applications, YouTube has become one of several favorite platforms to provide learning materials during the pandemic (Jarizmy, 2021). YouTube has been considered as an effective and efficient educational tool in motivating students to enjoy the process of study while mastering the learning materials by giving interesting visualizations (Sharma & Sharma, 2021). It is also widely used by the educators worldwide for teaching any subject and any level of learners (Dughera et al., 2021). Consequently, YouTube is also classified as favorite platform in teaching and learning literature (Muhammad, 2012). This might happen because watching interactive videos is classified as useful in teaching literature students about the literature itself (Aminah, 2018; Ucán-piña & Mijangos-noh, 2014). Therefore, researching about how a specific YouTube channel or various videos can help the literature students in understanding literature is necessary to be done.

Literature Review

The implementation of YouTube in teaching-learning activity and its benefits in terms of improving students' knowledge regarding the learning materials has become favorite theme nowadays (Sharma & Sharma, 2021). Additionally, the global pandemic like COVID-19 has boosted its popularity (Jarizmy, 2021). For instance, there was a research that studied about YouTube's benefits for learning English and interviewed the vocational high school students as the respondents. It is reported that the respondents claimed that YouTube was beneficial for them to learn English as Foreign Language (EFL) and the videos were also helpful for teachers in preparing their lesson materials better and more attractive (Cahyana, 2020). YouTube is specifically useful to teach and learn speaking skills by mimicking the natives' pronunciations and practicing how our mouth, tongue, or other oral organs need to move in order to pronounce proper pronunciation in English (Kristiani & Pradnyadewi, 2021). In another case, YouTube is helpful for teaching listening skills. Students can learn listening through audio only. However, watching YouTube videos is reported to boost their motivation to learn better and successfully ignited their interest to be proper English listeners (Hussaeni et al., 2020). YouTube videos are also useful for teaching writing. A study published in 2018 reported that the researcher asked her students to watch specific videos about procedure texts. As a result, the students' writing skills had been improved significantly after watching those videos. She concluded that learning writing through videos were productively helpful for her students (Aminah, 2018).

Next, YouTube is also categorized as impactful platform for teaching literature. Kabilan Muhammad researched his ten students who studied at Al-Majma'ah University and took English literature as their major. They were also enrolled for a subject called *Introduction to American Literature* that Muhammad taught at the moment the study was conducted. He purposely focused in analyzing his ten students' achievement or knowledge about literature or specific novel such as *The Adventures of Huckleberry Finn*. He used pre-test and post-test. He gave the students pre-test before watching YouTube videos. At this step, he just taught them about the novel directly by using traditional way (lecture at the classroom). He then gave them the post-test after the students watched the YouTube videos about the novel. The result showed that the students scored higher after watching the videos rather than listening to lecture at the classroom (Muhammad, 2012). In addition, Muhammad also suggested that YouTube is such a useful, appropriate, and interactive platform to be used onsite or online. Thus, the implementation of YouTube is highly potential for hybrid class as well. This research proved that learning literature by watching YouTube videos is highly beneficial and recommended. In addition, back then in 2014, some professors also used videos to teach *Maya*

Literature as an intercultural approach and it turned so well and students were also reported to be better informed after watching videos. The existence of videos also made students to be more interested in studying literature (Ucán-piña & Mijangos-noh, 2014).

By reviewing those previous literatures, the researcher of this study finally found the gaps to make her own research. This study focuses on studying the students' perceptions on learning literature by watching specific videos from specific YouTube channel called: *Learn English with Gill*. This channel provides eight videos regarding literature that might be helpful in enriching students' knowledge about literature. That is why the researcher is highly interested in using those videos to introduce literature to her students and to find out her students' perceptions about learning through those videos. By considering these facts, the research question or statement of the problem for this study is how do the videos from Learn English with Gill YouTube channel help students in improving your knowledge in literature?

Methodology

This study implemented qualitative method. Qualitative method is designed to gain deeper and more comprehensive information from the respondents and it aims to obtain more data regarding specific issue (Creswell, 2002, 2007). Interview then was used to collect the data. The populations of this study were 10 students who enrolled for the subject called *Introduction to Literary Study* at the odd semester of 2022/2023 academic year. All of them were on the third semester and studied at Universitas Sam Ratulangi, Manado, Indonesia. All of 47 students who enrolled for the subject watched the eight videos from *Learn English with Gill*. However, there were only ten students who were ready and willing to participate for this study and agreed to be interviewed as long as the researcher does not reveal their true identity. That is why all of the respondents will be labelled R1 to R10. Those respondents watched the whole eight videos in two days during class sessions inside the classroom. Four videos were played by the teacher on Tuesday, August 20, 2022 and the rest four videos were displayed to the students on Thursday, August 22, 2022. The interview section was done on Friday, August 23, 2022 in *Bahasa*. Each student was interviewed for 15 to 20 minutes.

Data interpretation for this study was coding and theming. The interview transcripts were then coded and categorized in several different parts based on its similarity to specific topic. The categorization is classified as theming (Taylor et al., 2016). The procedures of collecting and interpreting the data were described as follow: 1) instructing the students to watch the eight videos, 2) asking them about their perceptions regarding how do the videos from Learn English with Gill YouTube channel help them in improving your knowledge in literature, 3) recording and taking notes of the interviews, 4) transcribing the interview results, 5) translating the results from Bahasa to English, and 6) coding and theming the interview results.

The eight videos used for training this study's respondents were adopted from YouTube channel *Learn English with Gill*. They mostly provided materials about poets. First, a video entitled *Learn English with Poem* encouraged listeners to master English through reading poems. Second, a video entitled *Fun & Easy English with Poem* provided examples about how some specific poems can enrich students' English vocabulary. Third, a video entitled *the Influence of Shakespeare on Everyday English* enlighten the students about some well-known Shakespeare's masterpieces and how some specific English used in his literary works had become popular English words and have been considered aesthetic by the British and later classified as proper English. Fourth, a video entitled *English Poetry: Learn about the SONNET* notified the students about Roman poetries, its literature,

and its history. Fifth, in a video entitled *Learn English with a Poem: The New Colossus by Emma Lazarus*, the teacher (Gill) taught the students about how to interpret meanings from some phrases (derived from the New Colossus) and by explaining the poet, she also taught which word or phrase that can be used to write good poet. Sixth, a video entitled *Learn about Metaphors in English with a Poem by Emily Dickinson* let the students know about how to interpret metaphors from the poem. Seventh, in a video entitled *Learn about Scotland with Scottish poet*, teacher Gill explained to students about Scotland's history and culture through the Scottish literature. Last, a video entitled *how to write poet: HAIKU* showed an example about how to write a poetry by using HAIKU's technique. In this video, teacher Gill showed how to process the sentence from our minds into the writing by using HAIKU's specific technique. HAIKU was actually Japanese poetry. However, its technique can be used to produce English poetry and any kind of poetry in general.

Findings

The researcher asked the all 10 respondents the same question which was: how do the videos from Learn English with Gill YouTube channel help you in improving your knowledge in literature? All of them gave various answers as well as explanations about this one specific question. All of their answers were coded, themed, and grouped as can be seen on the table below:

Table 1. The Themes of Students' Perceptions.

No.	Statement	Numbers of Students who mentioned this theme
1	A proper source of information	10 (R1-10)
2	Teaching while giving examples	10 (R1-10)
3	Teaching with appropriate pace	8 (R1, R3-R5, R7-R10)
4	Clear pronunciation	8 (R1, R3-R9)
5	Easy and understandable vocabularies for all levels	6 (R1, R3, R5, R7, R9-R10)
6	Use well-known materials	5 (R1-R2, R7-R8, R10).

1. A Proper Source of Information

All of the respondents claimed that *Learn with Gill* YouTube channel provided a proper source of information for them in order to study literature. They all believed that compared to other channels that they have ever watched, this specific channel is the best one so far in providing proper source of information. Some of their statements can be seen below:

"I... I am.. eh... I am personally... eh think that... uhm.. that channel.. kind of.. gave me... uhm proper information... uhm.. it's such a good one... uhm... all... all of the information is clear and... and... uhm... can be used to study literature... uhm... poetry..." R3

R3 stated that the information given by the channel is clear and appropriate to study literature.

"I do like the videos that you showed us ma'am... and I... I think that... that channel is good channel to learn literature... uhm... it is kind of proper source of knowledge... it... it can... give us... such a useful information" R1

R1, who is also a top-notch student among his peers in his batch stated that he liked the videos and thought that *Learn English with Gill* is a good channel that can serve as a proper source of knowledge

by providing useful information.

“I think those videos are good. Uhm... and... and... eh... Those videos are also powerful... because... they... eh they kinda provide bunch of useful information. I also... uhm... I also know more... more about literature and poems... because of... because of those videos” R10

R10 stated that those videos provided by the channel are considered powerful because they provided useful information and watched them helped her in enriching her knowledge about literature and poems.

By reviewing to these examples of students’ statements, the researcher found that *Learn with Gill* YouTube channel is a proper source of information because it gives clear information, a nice source to study literature, and gives particular useful information that can enrich students’ knowledge regarding literature.

2. Teaching while Giving Examples

All of the respondents claimed that *Learn with Gill* YouTube channel is good because the teacher taught while giving examples. Some of their statements can be seen below:

“The teacher on that channel is great. Hehe... she... she always gives examples when she is teaching... I do like it ma’am! By learning the examples... I can... uhm I mean... as a student, I can understand better the subject that she taught” R8

R8 stated that he liked the channel because it gave examples and those examples helped him to understand the learning materials better.

“Teacher Gill is such a good teacher. She is old... but she is really good in teaching! I think... maybe... she... she already has lots of teaching experiences. Her examples in every of... Uhuuk (Cough)... ‘*Pause for a while*’ in every... every video is so damn good! Ma’am... do you remember the video about Metaphor... Teacher Gill explained clearly about Bonnets... uhm... eh... yeah... the Bobolinks... perfectly! And... we can understand those clearly! And... what I like the most is... Teacher Gill... Uhm... She always uses colorful board markers to highlight her examples. This technique is really helpful... uhm... helpful in making us know the differences about some particular aspects... and understand the... the examples better!” R1

R1 stated that the teacher on the channel always explains anything by giving proper examples. She explains every new and unique word perfectly. In addition, her technique of using colorful markers in giving examples have claimed to make students understand the materials better.

3. Teaching with Appropriate Pace

Eight of the respondents claimed that *Learn with Gill* YouTube channel is good because the teacher taught with appropriate pace. Some of their statements can be seen below:

“Personally... I don’t really like the native who speaks really fast. For me, teacher Gill is such a good teacher. Her style... ugh sorry... I meant... her pace is really great! It’s not too fast and not too slow. I think she is born to be a teacher! Hahaha” R7

R7 stated that she really likes the pace of teacher Gill because her pace is not too slow or too fast.

“Ma’am... I can’t understand well... if... if... if the teacher... the teacher speaks really fast... fortunately, the teacher on YouTube speaks well... and... clear... I can anything... anything that she said. She is not that fast... and not too slow... because... if... the teacher... uhm... if the teacher is too slow... she can make us sleepy... but the YouTube teacher’s pace makes us can understand her lesson well...” R8

R8 claimed that if the teacher is too slow, the students can be sleepy. However, teacher Gill’s pace in teaching is highly appropriate and made students enjoyed her lesson.

4. Clear Pronunciation

Eight of the respondents claimed that the teacher in *Learn with Gill* YouTube channel has clear pronunciation. Some of their statements can be seen below:

“I have met some foreigners and natives... and I... I mostly cannot understand their pronunciation really well... especially my previous English teacher at the English course that I attended back then when I was still in junior high school... I once thought... once thought that... maybe my English was... was not good enough... (sobbing) but... after listening to some natives... like teacher Gill for examples... on the videos that you showed us... I can understand anything that she says! Her pronunciation is really clear! So I think... it’s not me who’s bad in English... but... probably I have not met proper English teachers and speakers in the past... so... ma’am... that’s it... hehe” R5

R8 stated that based on her experience, there were some natives’ pronunciation that she could not understand. She even blamed herself in the past for not being able to understand the English spoken by the natives. However, teacher Gill speaks clear pronunciation and she can understand anything that she says in the video.

“Compared to other YouTube channels that provide English or literature lesson, the teacher in this channel pronounces everything clearly. I understand anything that she uttered without any exception! I could say that the channel that you showed us became my favorite because the teacher has such a clear pronunciation. And... I think... because of her clear pronunciation, I can understand the lesson that she taught better. Especially about the poem’s structure!” R1

R1 claimed that *Learn English with Gill* has become his favorite channel because the teacher has clear pronunciation. He can also understand literature and poem’s structure better due to the teacher’s clear pronunciation.

5. Easy and Understandable Vocabularies

Six of the respondents claimed that the teacher in *Learn with Gill* YouTube channel use easy and understandable vocabularies for her teaching materials. Some of their statements can be seen below:

“In terms of words choice... whether it’s spoken or.. eh... written, teacher Gill uses easy and

understandable vocabularies. Some videos that I watched... the speakers... I meant the teacher... they talked... or uhm... talked by using a very high vocabularies... uhm vocabularies that... that is quite hard to be understood by me. But it's totally different with Teacher Gill. Even for explaining material such as... uhm... the metaphor... she chose to use easy words to explain difficult or unique term in such easy words. That's why all of her lessons are always easy to follow!" R1

R1 claimed that Teacher Gill used easier and understandable vocabularies whether they were spoken or written. Her chosen vocabularies made students understand the materials easier even for understanding difficult part such as metaphor.

"From what I watched, I think the teacher wisely chose all vocabularies that she used during her lesson. Usually, for literature classes, the YouTubers chose such difficult words to be understood... uhm... probably... what they called aesthetic words or something like that... but although she taught poems and introduction about literature... this YouTuber never used such high level or extreme vocabularies unlike other literature experts. Even... uhm even she taught about such difficult material... like... uhm... SONNET for example, but she used such easy and understandable vocabularies. Her videos made me to like poems more." R9

R9 said that other teachers or YouTubers used difficult vocabularies to explain about literature. In contrast, teacher Gill used easy and understandable vocabularies in explaining her materials and her chosen words made the students understand literature better and even made them motivated to like literature.

6. Use Well-Known Materials

Five of the respondents claimed that the teacher in *Learn with Gill* YouTube channel use well-known materials for her lesson. Some of their statements can be seen below:

"The teacher used such popular and well-known literary works such as Shakespeare's Hamlet and many more. So, she used the materials that we already know... but enlighten our knowledge about the materials by explaining it in clearer and easier way to follow." R7

R7 stated that teacher Gill used materials that most of the students already know. They liked them because they have been familiar with them. In addition, teacher Gill's clear explanations about the materials made them gain more information about the lesson.

"I once ever read about *The Owl and the Pussycat*. I also thought... uhm... I thought I saw once video on TikTok about that poem... I was amazed to see teacher's Gill video that explains about this poem. I really enjoyed it. It's nice to present well-known materials to students because we do not need to study from the beginning... but... but just like extending our knowledge! That's what I think ma'am... yep. It made me enjoy learning poems... uhm... literature as well..." R8

R8 stated that teaching students by using the materials that they know will extend their knowledge about those specific materials. R9 also claimed that she did not really like to study something from the very beginning or from zero knowledge about such specific topic. However, since teacher Gill used materials that she knew, she really enjoyed the learning process through video. These findings which were derived from students' statements during the interview proved that the

YouTube channel called *Learn English with Gill* and also the teacher named Gill successfully introduced students about literature and even gave joyful learning materials as well as motivation in learning poems through interesting medium. This study supported the findings from Muhammad (2012) about YouTube's role in helping students learning literature.

Conclusion and Recommendation

Based on the findings, this study concluded that all of the ten respondents have positive opinions about learning literature by watching videos from YouTube channel called *Learn English with Gill*. By referring to their interview result, the eight videos from this specific channel helped the students to learn literature. All students claimed that those videos helped them studying literature by providing proper information and giving examples. Eight respondents stated that the teacher on this channel used appropriate pace while teaching and pronounced everything clearly. Six respondents said that the vocabularies that teacher Gill use for written and oral communication were easy and understandable. The last, the five students claimed that this channel is helpful in learning literature because it used well-known materials that can be used to extend their knowledge about specific literary works rather than to make them learn from zero. That is why the YouTube channel called *Learn English with Gill* is appropriate to be used to give students proper foundation to know literature and to motivate them to study literature by using proper materials and proper technique.

This study is only the early study that only focused the specific YouTube channel called *Learn English with Gill*. The methodology is also just qualitative method. Therefore, in the future if there are further researchers who are interested to study similar topic with this study, the researcher recommends them several aspects to pursue. First, adding quantitative method for the methodology such as giving questionnaire. The themes that this study obtained from the interview might be useful to derive inspiration in order to create closed-ended questionnaire about similar topic. Second, the researcher suggests the future researchers to compare materials from *Learn English with Gill* with another channel in order to see which one can help students better in terms of learning poems or literature. Third, the future researcher can have post-test for the students to check whether the videos can help them to understand the materials or not.

References

Primary Sources

- Learn English with Gill. (2022, August 20). English Poetry: Learn about THE SONNET. [Video]. YouTube. <https://www.youtube.com/watch?v=BU4j7jZzo-A&list=PLjvCo2ax1ZUec55HG7h2EKV6k3rkYFFli&index=6>
- Learn English with Gill. (2022, August 20). *Fun & Easy English with Poems* [Video]. YouTube. <https://www.youtube.com/watch?v=d5f0vCTBlzQ&list=PLjvCo2ax1ZUec55HG7h2EKV6k3rkYFFli&index=2>
- Learn English with Gill. (2022, August 20). *Learn about Metaphors in English with a Poem by Emily Dickinson* [Video]. YouTube. <https://www.youtube.com/watch?v=A496-2a8lVs&list=PLjvCo2ax1ZUec55HG7h2EKV6k3rkYFFli>
- Learn English with Gill. (2022, August 20). Learn about Scotland with Scottish poet [Video]. YouTube. <https://www.youtube.com/watch?v=d5f0vCTBlzQ&list=PLjvCo2ax1ZUec55HG7h2>

[EKV6k3rkYFFli&index=2](https://www.youtube.com/watch?v=UKZ5p2lKCKw&list=PLjvCo2ax1ZUec55HG7h2EKV6k3rkYFFli&index=2)

<https://www.youtube.com/watch?v=UKZ5p2lKCKw&list=PLjvCo2ax1ZUec55HG7h2EKV6k3rkYFFli&index=8>

Learn English with Gill. (2022, August 20). *Learn English with a poem!* [Video].

YouTube. <https://www.youtube.com/watch?v=d5f0vCTBlzQ&list=PLjvCo2ax1ZUec55HG7h2EKV6k3rkYFFli&index=2>

<https://www.youtube.com/watch?v=hVidL1o28gw&list=PLjvCo2ax1ZUec55HG7h2EKV6k3rkYFFli&index=4>

Learn English with Gill. (2022, August 20). Learn English with a Poem: "The New Colossus" by Emma Lazarus [Video].

YouTube. <https://www.youtube.com/watch?v=d5f0vCTBlzQ&list=PLjvCo2ax1ZUec55HG7h2EKV6k3rkYFFli&index=2>

<https://www.youtube.com/watch?v=BU4j7JZzo-A&list=PLjvCo2ax1ZUec55HG7h2EKV6k3rkYFFli&index=6>

Learn English with Gill. (2022, August 20). *Learn to write poetry: THE HAIKU* [Video].

YouTube. <https://www.youtube.com/watch?v=d5f0vCTBlzQ&list=PLjvCo2ax1ZUec55HG7h2EKV6k3rkYFFli&index=2>

<https://www.youtube.com/watch?v=YhIE4Dw6HKc&list=PLjvCo2ax1ZUec55HG7h2EKV6k3rkYFFli&index=3>

Learn English with Gill. (2022, August 20). The influence of Shakespeare on everyday English [Video].

YouTube. <https://www.youtube.com/watch?v=d5f0vCTBlzQ&list=PLjvCo2ax1ZUec55HG7h2EKV6k3rkYFFli&index=2>

<https://www.youtube.com/watch?v=allnQ7nzKrl&list=PLjvCo2ax1ZUec55HG7h2EKV6k3rkYFFli&index=5>

Secondary Sources

Aminah, S. (2018). THE USE OF VIDEO IN TEACHING WRITING ON PROCEDURE. *NOBEL: Journal of Literature and Language Teaching*, 9(2), 148–157.

Cahyana, A. A. C. (2020). THE USE OF YOUTUBE VIDEO IN TEACHING ENGLISH FOR FOREIGN LANGUAGE AT VOCATIONAL HIGH SCHOOL. *JPBII*, 8(2), 1–11.

Creswell, J. W. (2002). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. SAGE Publications. file:///E:/Documents/dosen/buku Metodologi/[John_W._Creswell]_Research_Design_Qualitative,_Q(Bookos.org).pdf

Creswell, J. W. (2007). *Qualitative Inquire & Research Design: Choosing Among Five Approaches* (2nd ed.). SAGE Publications.

Dughera, L., Azzara, E., & Raúl, F. (2021). A literature review of the YouTube phenomenon and the teaching and learning practices A literature review of the YouTube phenomenon and the teaching and learning practices. *International Conference Azzara, February*.

Hussaeni, S., Pratama, H., Arifin, R. A., Winda, A., & Widianingsih, S. (2020). The Use of YouTube as a Learning Tool in Teaching Listening Skill. *Internationa Journal of Global Operations Research*, 1(3), 123–129.

Jarizmy, S. (2021). The Effectiveness of Using the Youtube Platform in Learning Videos Making Posters for Elementary School Students during the Covid-19 Pandemic. *Jurnal Abdimas Kartika Wijayakusuma*, 2(2), 146–153. <https://doi.org/10.26874/jakw.v2i2.136>

Kobis, D. C., & Tomatala, M. F. (2020). the Implementation of Ict in Teaching English As Foreign. *LINGUA: Jurnal Ilmiah*, 16(1), 58–75.

Kristiani, P. E., & Pradnyadewi, D. A. M. (2021). The Effectiveness of YouTube as Learning Media in

- Improving Learners' Speaking Skills. *The Art of Teaching English as Foreign Language*, 1(2), 8–12.
- Muhammad, K. (2012). The Use of YouTube in Teaching English Literature The Case of Al-Majma' ah Community College, Al-Majma' ah University (Case Study). *International Journal of Linguistics*, 4(4), 525–551. <https://doi.org/10.5296/ijl.v4i4.2930>
- Padmo, D., Terbuka, U., Ardiasih, L. S., & Terbuka, U. (2020). Online Learning During the Covid-19 Pandemic and Its Effect on Future Education in Indonesia. *The Impact of COVID19 on the International Education System, February 2021*, 71–86. <https://doi.org/10.51432/978-1-8381524-0-6>
- Sharma, T., & Sharma, S. (2021). A study of YouTube as an effective educational tool. *Journal of Contemporary Issues in Business and Government*, 27(1), 2686–2690.
- Taylor, S. J., Bogdan, R., & Marjorie L. DeVault. (2016). *Introduction to Qualitative Research methods: A Guidebook and Resource* (4th ed.). Joh Wiley & Sons.
- Ucán-piña, M. A., & Mijangos-noh, J. C. (2014). USING VIDEO FOR TEACHING MAYA LITERATURE : AN INTERCULTURAL APPROACH. *The Dawn Journal*, 3(2), 913–932.
- Yaacob, Z., & Saad, N. H. (2020). Acceptance of YouTube as a Learning Platform during the Covid-19 Pandemic : The Moderating Effect of Subscription Status. *TEM Journal*, 9(4), 1732–1739. <https://doi.org/10.18421/TEM94>

Agus Noor's *Kunang-kunang di Jakarta*: Revisiting and Remembering Jakarta 1998

Ahmad Zamzuri

Research Center of Language, Literature, and Community
The National Research and Innovation Agency

ahmad.zamzuri@brin.go.id

Abstract

*Mass violence in Jakarta in 1998 caused casualties and trauma. Loss by death triggers the presence of tragic memories. Agus Noor's *Kunang-Kunang di Langit Jakarta (Fireflies in the Sky of Jakarta)* tells the story of mass violence in Jakarta using fireflies as a medium to describe the situation and conditions of the impact of turbidity. Fireflies relate to the spirits of female rape victims in the 1998 riots. The focus of this article is the dismantling of discourse in the *Firefly in the Sky of Jakarta*. Through the perspective of collective memory, events in the past still exist, but it takes effort to uncover them, so the collective remember all the event. The existence of fireflies as an option to mediate specific memories requires special efforts to unearth their meaning. The first thing to do is to collect data. An in-depth reading of short stories is the beginning of data collection in the form of words, phrases, sentences, and paragraphs under the concept of memory. Critical discourse analysis is a strategy to extrapolate ideas and discourses in the *Fireflies in the Sky of Jakarta*, focusing on the relation of textual conditions, discourse practices, and social. The study found that fireflies became a medium of memory regarding romantic moments, tragic atmospheres, the spirits of women who died of rape, and missing persons. Most importantly, the *Fireflies in the Sky of Jakarta* become a medium for reminders about the May 1998 tragedy in Jakarta as a collective memory.*

Keywords: *memory, collective, Jakarta, May, riot, 1998, remembering*

Introduction

The May 1998 riots marked the end of the New Order regime's rule with the ouster of president Soeharto. Jakarta became the centre of momentum for changing regimes that dominion for thirty-two years. The tragedy of the death of four students of Trisakti University, Jakarta, became a dark memory of the nation's history and was said to be a systematic and racist riot (Gledhill, 2012; Winarnita, 2011). The four students planned a *long march* to Jakarta, occupied parliament, and demanded Suharto step down but were shot dead by armed forces on May 12, 1998. Then, riots spread almost all of Jakarta with the destruction of buildings and the looting of economic centres.

Besides the burning and destroyed buildings, there were many robberies and looting. Sexual violence against ethnic Chinese women also occurred. Racist riots against ethnic Chinese also destroy human values (Gledhill, 2012; Saputro, 2017). For at least 24 years, Indonesian society remembered the 1998 riots as a dark history with unresolved problems. Tragedy hurts the mind and leaves traumatic memories during life. Remembering Jakarta is the same as remembering that traumatic event. The premise mentioned before is what underlies the study of the short story *Kunang-Kunang*

di Jakarta (Fireflies on the Sky of Jakarta) by Agus Noor.

Jakarta, as the epicentre of the bloody tragedy, becomes a topic in one Indonesian literary work. Seno Gumira Ajidarma first raised Jakarta in three of his works, (1) "Jakarta, February 14, 2039" (short story, 1999), (2) comic "Jakarta 2039" (2001), and (3) drama script "Jakarta 2039: 40 years 9 Months After 13-14 May 1998" (2001) (Saputro, 2017). These three works confirmed the relationship between women, especially ethnic Chinese, and Jakarta as the centre of the riots in 1998 and the source of trauma. Ajidarma placed Jakarta as a source of prolonged catastrophe for Chinese women.

Meanwhile, Agus Noor, through *Kunang-Kunang di Langit Jakarta* (Fireflies in the Sky of Jakarta) (2011), tells the story of Jakarta through the existence of fireflies. Fireflies and Jakarta became two things that sparked the mind and dream of returning to Jakarta in 1998. Noor tells the story of Jane Jeniffer and her boyfriend, Peter Bekoff, a *zoologist* who always talks about rare animals. Jane hopes to take a summer vacation on Galapagos Island. Unfortunately, Peter invited Jane to Jakarta to watch the fireflies. Noor places fireflies related to curious spirits and raped female spirits. In the first paragraph, Noor opens it on the premise that returning to this city (Jakarta) is triggered by fireflies and memories. Meanwhile, in the final paragraph, Noor closes with a statement that people in this city (Jakarta) no longer remember the riots.

The initial premise and closing of the short story sparked questions about what Noor wanted to announce through the firefly, Jakarta, and the riots. This question then underlies exploring the short story "Firefly in the Sky of Jakarta" to dismantle and understand the discourse constructed by Agus Noor.

Literature Review

Article *Jakarta 2039: Membangun Monumen Ingatan Tragedi Kekerasan* describes the story of the 1998 riots that destroyed the humanism values of Chinese women for memory preservation and the significance of the transfer of memories of the memory of the May 1998 tragedy based on an exploration of three works by Seno Gumira Ajidarma (Saputro, 2017). Using the perspective of cultural memory studies, those three works, "Jakarta, 14 Februari, 2039", the comic "Jakarta 2039", and the drama script "Jakarta 2039: 40 tahun 9 bulan Setelah 13—14 Mei 1998" mark Ajidarma's consciousness as a writer in the reconciliation of the issue of Rape of Chinese women. Narratives about the May 1998 riots place Ajidarma as a conscious subject in an attempt to repeat memory as a new cultural memory.

The article *Potret Kerusuhan Mei 1998 Dalam "Luka Beku"* also discusses the May riots of 1998 (Wahyuni, 2013). The focus of the discussion of this article is on the depiction of the May 1998 riots in the short story "Frozen Wounds" by Hary B. Kori'un (2012). The basis of the analysis in this article is on historical and mimetic approaches. The article concludes that the May 1998 riots describe acts of violence against ethnic Chinese people. Chinese women were victims of rape. The May 1998 riots left inner wounds and caused a crisis of confidence in the government. Another conclusion states that the narrative in the short story "Frozen Wounds" is based on facts in society, but its truth is imitation.

The review of the above two articles shows that the tragedy of May 1998 constructs a traumatic memory. It is just that there is no in-depth exploration to uncover what discourses the authors want to construct through the literary works they write.

Methodology

This study uses a memory perspective to explore the short story *Firefly in the Sky of Jakarta* by Agus Noor. A read-to-note technique was a way of gathering data. The data (vocabulary and grammatical) were classified based on the concept of collective memory. The analysis used critical discourse analysis by relating textual conditions, discourse practices, and social. In the first step, the analysis focuses on vocabulary and grammar to determine the experiential, relational, and expressive values. In the second step, the analysis focuses on the interpretation of discourse. The relation indicates the author's thinking on the text meets the reader as a consumer of the text. In this section, relation text to text and text to context is a way to elaborate on the discourse of the production and consumption process. In the third step, the analysis focuses on the practices or social events behind the discourse. After examination, the last step is to conclude. The descriptive technique was a way to present the complete conclusion.

Findings and Discussion

This article found that the animals mediated the construction of memory. More specifically, fireflies interceded to return and remember the riots in Jakarta in 1998. Next, the relationship between fireflies and memories of Jakarta in 1998 marked an effort to construct collective and cultural memory through the medium of short stories.

Bitter Romanticism

The story of the *Fireflies in the Sky of Jakarta* depicts romantic to traumatic memories. The first paragraph portrays the romantic relationship between Jane and Peter. Jane hopes to vacation on Galapagos Island in the summer with her boyfriend. Their intimacy is apparent in every conversation when they meet.

"Whenever there was a chance they met—when they were supposed to spend every minute making love—his lover was actually busy talking about the purple frog he found in Suriname, the mole beetle, the legless lizard, the red duiker, the dwarf galago, the mokole membe in the Zambeze River, a kind of long-throated mouse he called the Zanzibar bird of Akalat Ukwiva—and I do not know what other strange names—until his obsession with finding a species of a mermaid that he believed was still alive in the waters of Kiryat Yam, Israel. I will be second only to Richard Whitbourne, the ship's captain who in 1610 once saw a mermaid in the Newfoundland port of St. James" (Noor, 2012).

Textually, the relationship of sentences in the paragraphs above indicates romanticism. Jane listened to Peter's every story about animals from other continents. Although there is a part where Jane is disappointed, Jane and Peter's encounter illustrates closeness. Peter's stories offer happy hope; for example, when one day, Peter is confident that he can find a mermaid.

Jane's first meeting became the other side of romanticism with Peter. The meeting occurred at Café Gratitude when Jane enjoyed *the lemonade house*. Peter appears with an iguana on his shoulders and wears Jane because there is no empty seat.

"You know, why did I come here with an iguana? Because if I had come with Jennifer Lopez, this café would have been filled with paparazzi, and you could not calmly enjoy your *lemonade house*...

I do not know why he thought those words were funny then." (Noor, 2012).

There is an interesting situation from the quote above. Peter makes a joke to open a conversation between himself and Jane that he did not know before. The situation and first impressions are awkward when foreign males greet females alone. Such a situation could have been a foolish one. Things turned into excitement when Peter started with a cheesy joke. Later, such a situation becomes a pleasant memory when everything has come a long way in the future. As the statement in the short story states, "Perhaps that is why we often miss it in the moments of the first meeting. We do want always to repeat memories" (Noor, 2012).

However, the romanticism was actually in a bitter and sombre atmosphere. The following quote explains that feeling of melancholy.

"The sky started to darken, and the hubbub of vehicles crowding Horrison Street infiltrated into café gratitude. Jane remembers, seven years ago, while she was enjoying the *lemonade house* at the café, she met Peter Bekoff...." (Noor, 2012).

The phrase "the sky begins to darken and the hubbub of the vehicle ... infiltrating" indicates a sad and chaotic feeling—the chaotic and noisy sound of the uncertainty of the heart and mind related to the memory of Peter. Remembering Peter calls romanticism and grief—the first meeting and loss, laughter and dark sky that immediately rained down. The phrase "seven years ago" marks Jane's loneliness because of losing Peter. In the past, Jane and Peter were romantic. In the present, Jane remembers her first meeting with Peter as a painful situation because she was lonely in Jakarta. "It returned to this city because of fireflies and memories" (Noor, 2012).

Fireflies: Revisiting Jakarta and Remembering the Tragedy of 1998

Fireflies, or *Lampuridae*, became the only animals that Jane and Peter bonded. In childhood, in San Fransico, Jane was once fascinated and only imagined the luminous little creature. She never saw the firefly directly. In Jakarta, Jane keeps fireflies in a jar. However, it was precisely Peter who was more interested in the firefly.

"These are special fireflies, not the *Lampyridae* group of pads generally. The locals believe that these fireflies taste from curious spirits. The spirits of the women who were raped...." (Noor, 2012).

The critical point above is the relationship of fireflies to curious spirits, raped women, and the beliefs of the local population. Connecting these three things, for example, the assumption about the locals relates to the people of Javanese because Jakarta is on the island of Java. Therefore, the relationship between fireflies and curious spirits refers to the myths of the Javanese people. Not only Javanese people but the Japanese people also interpret fireflies differently. In Japan, fireflies are considered the incarnation of deceased warriors. In this context, fireflies become intermediaries to instruct certain discourses. Fireflies are mediums of another meaning, that is, curious spirits, spirits of women who are raped. Here, there is one attempt to construct the discourse that the spirit of the woman who died because of rape turns out to be a firefly with a flicker of light that seeks to attract attention.

The next thing is that fireflies are associated with burning buildings in Jakarta. "It is in the burnt

buildings that the fireflies breed," said Peter" (Noor, 2012). The fireflies here mediate an overview of the buildings and the situation of the remnants of the fire. In addition, fireflies also mediate voices from the past that describe the situation and conditions of the riots.

"Look at the raging fire. After the fire was extinguished, people found my body charred in ruins..." (Noor, 2012)

There is a close relationship between fireflies and Jane. Firefly transfers a traumatic situation from the past, and Jane becomes a listener simultaneously as if to see the incident first-hand. Firefly mediates the past into Jane's mind. She learns of the events of the past that are chaotic and traumatic for the victims. The women who died in the riots were due to rape and acts outside the bounds of humanity.

Jane did not witness the tragic event first-hand. Jane is only the subject of receiving information through the medium of fireflies so that events in the past are merely images. However, fireflies make stories from the past into the present. Myths and stories become meaningful relationships in instilling memories, especially the construction of places (Stephens, 1999). Fireflies, as a mythical embodiment of the spirits of female riot victims, send memories of the place where the event occurred. When fireflies are juxtaposed with a city called Jakarta, the memory will relate to the events in Jakarta in 1998¹. Riots in Jakarta in 1998 left approximately 1000 people dead and victims of sexual violence against ethnic Chinese women (Himawan et al., 2022).

"The voice, the voice was a soft intruding in the ear. Moreover, he seemed to witness the fire that devoured the shopping mall—watching the people clamouring for anger and looting. He witnessed a woman in *langsat* skin being dragged by several burly men in masks. Black smoke rose. Some people threw molotov at a shop, and then ran away riding motorcycles. The fire was raging. The woman screamed and struggled, dragged into a shop that had been abandoned by its occupants" (Noor, 2012).

Riots and anarchism are clearly in the above. Jane imagined the tragedy in the sky of Jakarta. Not only tragedy, but Jakarta also resurfaced the memory of Peter. Fireflies intercede with the call to memory. In addition, fireflies also display irony.

On the one hand, the rays from the fireflies illuminate a beautiful panorama at night. On the other hand, fireflies also conduct memories of loss. Jane in Jakarta to remember Peter, who died because he was allegedly obliterated for trying to connect the firefly phenomenon with the riots in Jakarta. Here it confirms how Jakarta is the centre of tragedy and a source of traumatic memory.

Constructing Memories and Refusing to Forget

Fireflies intercede for the construction of collective memory. Jane and Peter became the next medium for the remainder of the whereabouts of the victims of the 1998 tragedy. Jane, for example, became the medium of the existence of people still alive and lost people due to the impact of the tragedy. Peter became the image of a lost person like the people who incarnate fireflies.

¹ "The first time, the firefly was seen appearing mid-2002, four years after the riots. A resident saw him emerge from one of the charred buildings. As time goes on, the fireflies are getting more and more numerous, they continue to breed, and they always appear in the middle of the year." (p. 16)

In this story, Fireflies in the Sky of Jakarta are not just a reminder medium but also an object of recollection and a depiction of memories (Erlil, 2011, 2012; Erlil & Rigney, 2006). Imaginatively, fireflies weave memories from the past to the present to become collective memories. The voices of the fireflies mediated and constructed the memory to remember the 1998 Jakarta tragedy.

"Look at the burnt building. That is where they raped me...

"They are so violent!"

"My body has never been found until now" (Noor, 2012).

The impact of the Jakarta riots and tragedy is clearly illustrated; the buildings burned down to the missing people. The above narration comes from the voices of fireflies. The voices were addressed to Jane. Jane's position is assumed to be a figure who does not know the stories in Jakarta in mid-1998. The fireflies sounded "look" so that Jane would witness the buildings in Jakarta that were scorched and abandoned due to the May 1998 riots. The buildings bear silent witness to the existence of people who have lost their human value. The unfound bodies are a reminder that many victims still are not getting the attention they deserve and have unresolved properly.

Peter's death was also an attempt to resist forgetting that there were still people who did not have to be victims but sacrificed for inhuman policies

"Peter passed away. It vanished, to be precise. Some people told stories of watching Peter's body plunge from the top of the building height. Maybe he jumped. Maybe someone pushed it. Peter's gliding body suddenly lit up, glowing, then broke into thousands of fireflies. An overly dramatic depiction of death, or perhaps even melancholy! Maybe it is true that way. However, perhaps it is also true that the rumours were: Peter was obliterated for attempting to connect the firefly phenomenon with the riots many years ago in this city" (Noor, 2012).

The word "obliterated" became a traumatic term. That is, there is a deliberate attempt to eliminate something. Peter mediates memories of some people lost in the 1998 riots. Disappearing of one's own accord or lost due to being forced to be lost by a great power, Peter or the missing people create a great sense of negativity and are very likely to have a traumatic impact

The quotation above attempts to reconstruct past events to be remembered through data from the present (Halbwachs, 1980). Fireflies in the Sky of Jakarta become a *loci memoriae*, a box that stores memories. It is also a way to resist forgetting in today's trend that many people tend to forget the past.

"He was looking at the firefly sky with teary eyes when a flatterer beside him said, "Beauty often makes us sad..."

Jane smiled. "I suddenly remembered the event that caused the firefly to appear. Do you remember that event?" The person shook his head. Jane was not too surprised. People in this city no longer remember the riots" (Noor, 2012).

The last sentence in the quote above becomes an emphatic epilogue that fireflies, Jane, and Peter, with a series of stories of female spirits killed by rape and missing persons, became an attempt to compromise the memory of the May tragedy in Jakarta in 1998 and the refusal to forget the event.

Concluding Remarks

Based on the discussion, there are five critical things. First, the existence of fireflies in the Fireflies in the Sky of Jakarta became a medium for constructing memories of events that occurred in Jakarta in 1998. Secondly, fireflies become a medium the reminder of romantic and tragic memories, that is, the loss-loss of loved ones. Third, fireflies are animals that remind people who died due to the 1998 Jakarta riots. Fourth, fireflies represent the existence of the missing people, either dead or disappearing in the sense of hiding, and it is clear what their fate is. Fifth, most importantly, the fireflies in the Jakarta Sky became an effort to visit and recall the tragedy of May 1998 in Jakarta. Refusing to forget is the central discourse in the Fireflies in the Sky of Jakarta. Agus Noor, through his work, tried to reconfirm the tragedy of May 1998 as collective memory during a situation in which people have forgotten that bloody tragedy.

References

- Erl, A. (2011). Memory in Culture. In *Choice Reviews Online* (1st ed., Vol. 49, Issue 10). Palgrave Macmillan.
- Erl, A. (2012). Traumatic Pasts, Literary Afterlives, and Transcultural Memory: New Directions of Literary and Media Memory Studies. *Journal of Aesthetics and Culture*, 3, 1–5.
<https://doi.org/10.3402/jac.v3i0.7186>
- Erl, A., & Rigney, A. (2006). Literature and the Production of Cultural Memory: Introduction. *European Journal of English Studies*, 10(2), 111–115.
<https://doi.org/10.1080/13825570600753394>
- Gledhill, J. (2012). Competing for Change: Regime Transition, Intrastate Competition, and Violence. *Security Studies*, 21(1), 43–82. <https://doi.org/10.1080/09636412.2012.650592>
- Himawan, E. M., Pohlman, A., & Louis, W. (2022). Revisiting the May 1998 Riots in Indonesia: Civilians and Their Untold Memories. *Journal of Current Southeast Asian Affairs*.
<https://doi.org/10.1177/18681034221084320>
- Noor, A. (2012). Kunang-Kunang di Langit Jakarta. In *Dari Salawatan Dedaunan sampai Kunang-Kunang di Langit Jakarta* (pp. 9–18). PT. Kompas Media Nusantara.
- Saputro, G. (2017). Jakarta 2039: Membangun Monumen Ingatan Tragedi Kekerasan. *JENTERA: Jurnal Kajian Sastra*, 2(1), 21. <https://doi.org/10.26499/jentera.v2i1.389>
- Wahyuni, D. (2013). Potret Kerusuhan Mei 1998 Dalam “Luka Beku.” *Widyariset*, 16(1), 111–120.
<http://widyariset.pusbindiklat.lipi.go.id./index.php/widyariset/article/view/48>
- Winarnita, M. S. (2011). The Politics of Commemorating the May 1998 Mass Rapes. *RIMA: Review of Indonesian and Malaysian Affairs*, 45(1–2), 133–164.

Voicing Difference in *Lamsijan Memutuskan Menjadi Gila* Written by Asef Saeful Anwar

Sri Utami Budi, Henny Indarwaty, Juliati
Universitas Brawijaya, Malang, Indonesia
sribudi@ub.ac.id

Abstract

*Meaning is derived from the difference of signs. Yet, the meaning continuously changes and escapes. Therefore the difference tends to be difference. As a result, a text has multiple meanings. It is seen in the narration of some stories collected in *Lamsijan Memutuskan Menjadi Gila* written by Asef Saeful Anwar. There are three short stories in the anthology to be analyzed in this study to see how differences are represented in various aspects of everyday life. In the title story, different voices given to each characters are the issues to be addressed. In this short story, *Lamsijan* is considered insane by the society since he acts differently from most people. His difference is assumed in various senses. Yet, he is made as one among the other narrator in the story. The second short story, entitled *Bunda Maria, Surga, dan Apel* is investigated to see how religious difference is reimagined. Meanwhile, *Denai* is studied to see how the story voices the politically marginalized among its major group. This research will use Derrida's notion on difference/difference to observe how difference is talked in the narration. Accordingly, we use deconstruction reading method as the research method to see how the minority is voiced in the narration of the story.*

Keywords: *difference, Lamsijan, minority, narration*

Introduction

The diversity of people's backgrounds has created what so-called multicultural society. In Indonesia, there are people belonging to Javanese, Sundanese, Madurese, Makassar, Balinese, Bugis, Chinese, Arab, Indian, etc. It is recorded that there are around three hundred ethnic groups in Indonesia (Levinson & Christensen, 2002). They also embrace the different religious system, such as Islam, Hinduism, Budha, Catholic, Christian, or other belief.

The differences among people at times raises negative consequences such as prejudice and discrimination especially toward those who belong to the minor groups. The differences in fact are not only in term of physical traits or backgrounds but also in term of perspectives. Unfortunately, these differences are not always viewed equally since differences can be considered as a threat by people who do not embrace the notion of diversity and tolerance. As a result, the minority are sometimes marginalized.

It is expected that the recognition of differences in society leads to understanding. Yet, the heterogeneous conditions often create discrimination or inter-cultural conflict despite tolerance in their cross communication and interaction. It happens because different people or groups might respond to a certain event differently in accordance with their perspective which is affected by their backgrounds. A trivial issue for particular groups might be a sensitive issue for the other groups.

Different attitudes toward an issue would also result in different responses toward an event or issue in society. Some people may take the side of the discriminated or the minority, but the other may take a side on the opposition. There are also people who may decide to take a neutral position and consider all points of view before giving a reaction. These different perspectives are unavoidable and eventually made society more heterogeneous.

Literary works such as short stories, novels, poems, and poems which express the idea of the marginalized have actually been quite abundant. Yet, there is something interesting in discussing how the marginalized are voiced now. It is not only in terms of exposing the weak, poor people as the main character as well as the theme, but also how understanding a piece of work can be done within the framework of the less dominant or the marginalized one. If most readers are focused on the sufferings of Cinderella, one can read the story in the context of the stepmother. When most readers focus on the sufferings of Mary, the other readers may want to read it from the perspective of Joseph as Mary's husband.

Lamsijan Memutuskan Menjadi Gila is an anthology of short stories written by Asef Saeful Anwar published in 2014. The short stories offer a different perspective in reading the phenomena of diversity in Indonesian society. The marginalized or the difference from the majority are voiced in this anthology with a new technique of writing. As a result, this anthology is worth analyzing. The binary position, tension, and recent issues on social, economic, and political spheres are blended.

Based on the background presented above, the main question arises about how differences are voiced in the narration of stories collected in *Lamsijan Memutuskan Menjadi Gila* written by Asef Saeful Anwar.

Literature Review

Derrida's Notion of Difference/ Differance

Saussure denotes that meaning is derived from the difference of signs. Being a woman is derived from the idea of being what is not a woman, say, men. We define good from what is not good, say, bad. However, Derrida responds that the meaning is not inherent in the sign itself. Instead, the meaning is deferred continuously. Women can be defined not only by contrasting it from men but also other signs, depends on what we like to think about women. Women in some parts are also men if we think that both men and women are members of humanity.

Instead of imposing difference of signs, Derrida uses differance as to Derrida what Saussure means by difference is differance in his sense in which the meaning of a sign is indefinite. Therefore, a sign or a text has multiple meanings because it is the reader who defers the meaning every time the meaning comes into being.

In pronunciation, the difference between the word *difference* and *differance* is not notified. The difference between the words is only seen in writing (Lucy, 2004). Thus, the meaning or identity of *differance* is its difference from the *difference* that can only be seen when it is written. It is not easy to see the difference between the two words, like what we are doing now. Every time we type *differance*, it is automatically corrected by the computer into *difference*. The computer is programmed to identify what a word should be and what a word should not be by notifying us with a red underline to point wrong spelling. In that sense, a computer's program is very logocentric. It cannot recognize

words it is not commanded to admit. We think that is what Derrida criticizes people who are difficult to admit what they do not usually recognize, people who do not accept what is different from them, different from their prior belief.

Derrida talks about chains of significations that the meaning of a text is indefinitely, even what never come into consideration (spectre). He does not defy that language is a system of differentiation; that difference is the foundation of language and the main reason for the existence of things or the basis of epistemology. However, he sees such Saussurean thought is less legitimate since difference indeed naturally exists between signs or things which shape those signs/things. In a better sense for him, Derrida uses difference to point out the difference which continuously differs because according to him difference does not exist transcendentally or beyond time or three-dimensional-space. While Saussure believes in unchanged difference (metaphysically) which only shape signs, Derrida believes that there is nothing outside the text. Difference produces and is produced in the text, not in the realm of metaphysics. Difference produces signs and is produced by signs. Thus, understanding a sign is an indefinite signification. So the chain of signs goes.

Let us say about a mad man in *Lamsijan Memutuskan Menjadi Gila*. What we admit about a crazy man in a general sense is how someone is assumed as out of his mind that he is considered not normal in the majority's standard. Such signification needs to be observed further how people determine the standard of rational people that they can define someone as mad, as the other. This research will see how the minority and the majority are talked in the narration of the stories to see how meaning is derived from differences which defer all the time.

In relation to this research, "Voices of the Marginalized on the Internet: Examples from A Website for Women of South Asia" written by Ananda Mitra is a previous study taken into consideration to help researcher understanding the marginalized group and their strategy to cope with it. This article explores the textual and discursive strategies used by A South Asian women Web portal. Using illustrations from the sub-culture of women of South Asia, Mitra analyzes Internet provides a forum in which different marginalized women in South Asia can produce a "presence" that might have been denied to them in the real world (2004). The Internet has offered a discursive space where the traditionally invisible group, such as women of South Asia, can voice themselves. The issue of a marginalized group which is examined in this particular article, and generally in some other studies, shows that it is still an interesting topic to be discussed. Even though the previous research by Mitra and the proposed research work on the same issue, it takes a different focus. While Mitra is interested in studying a medium which accommodates the marginalized group to express themselves, this recent research wants to study the minority, majority and the differences between the majority and minor oppressed groups/ individual character.

Methodology

Since we will conduct this research using Derrida's notion on difference/differance, we design the research method using deconstruction reading method as what we think Derrida suggests. We will find the binary oppositions implied in the narration and observe their relation toward one another to understand the meaning it might imply, and at the same time, we find other possible implications that can be derived from the relationship of the things in the narration.

Data Collection

The primary data is taken from the anthology of short stories titled *Lamsijan Memutuskan Jadi Gila* written by Asef Saefulah Anwar published by Pusat Studi Kebudayaan (The Center of Culture Studies), Gadjah Mada University. *Lamsijan Memutuskan Menjadi Gila*, *Bunda Maria*, *Surga*, dan *Apel* and *Denai* are three short stories taken from the anthology to be analyzed. What is observed in these three short stories is the narration of how minority, majority, the diversity is talked in the stories. It is done by listing the underlined topics in each of the stories.

Data Analysis

As mentioned above the primary data will be analyzed using Derrida's notion on difference/differance to see the relationship of the characters in the narration as signs. The relationships are classified to its closest groups. Those data are later related to the same characters in the intertextual texts to find other interpretations.

Findings and Discussion

Different People with Violation of Social Expectation

Lamsijan Memutuskan Menjadi Gila is the title story of the short stories anthology written by Asef Saeful Anwar. This story is narrated by eight different people who give opinions about Lamsijan; a poor villager is said to be crazy. The narration implies oppositional characteristics of being mentally ill/ mentally healthy and being conscious/unconscious. Lamsijan is defined to be mentally ill since he likes to kiss people who were passing the village bridge. He kisses them who fail to run away from him when crossing the bridge. He is also reported to kill some people, but nobody wants to be the witness of the crime. He is arrested by the police and is sent to an asylum instead of a jail. Surprisingly he tells the doctor that he consciously decided to be mentally sick which is a paradox. Mental sickness or mental illness is usually defined as the state of being in which a person lost his/her consciousness or awareness by the mind of itself and the world. In this narration the character of Lamsijan proposes another condition in which being mentally sick can be identified as a conscious decision, meaning he is not unaware that he acts what people think as crazy/mentally ill. This story arises questions of what actually mental illness is; what kind of people who actually suffer from such disorder.

As stated before, the narration of the story is narrated by eight different people. They talk about Lamsijan. Those are a loan shark who works to drive a boat, a corrupt Head of the village, a generous prostitute, a religious teacher who sells religious verse, a suicide beautiful woman, a little girl who is the loan shark's daughter, a young policeman, and a psychiatrist. There are four intriguing characters among those eight people. They are the loan shark, the corrupt Head of the village, the generous prostitute, and the religious teacher. Those four people show paradoxical characteristic of their professions. They speak of themselves to describe that what they do is justified in their own way. The loan shark says how he lends money to the villagers, including Lamsijan, is the way he helps them despite the high interest he takes from them. He said, "*Saya senang membantu orang miskin dengan hutang. Saya serasa memberi dorongan hidup untuk mereka. Bunga yang saya tetapkan benar-benar menjadi pelecut usaha mereka*" (Anwar, 2014, p. 22) [I love helping poor people with debt. By doing it, I feel like giving them a life boost. The interest I set is genuinely a whip for their hard work. (Anwar, 2014, p. 22)]

Meanwhile, the corrupt Head of the Village justifies his corruption by sharing a little bit of the money with his people in the village in the name of charity.

Apa yang paling saya suka dari ide Lamsijan adalah membagi keuntungan dari kerja sama kami kepada warga. Tentu dalam jumlah kecil-kecil saja, ibarat zakat yang sedikit membersihkan harta yang banyak. Misalnya dengan mengadakan pengajian, ya pengajian, lomba-lomba bagi warga, dan hadiah bagi warga teladan dengan beberapa kategor (Anwar, 2014, p. 17)

[What I like most about Lamsijan is his idea to share the benefit of our collaboration with the citizens. Of the small number only, like zakat which is small in number but cleans treasure a lot. For example by holding recitals, recitation, competition for citizens, and prizes for a model citizen with several categories. (Anwar, 2014, p. 17)]

In the other way around, a prostitute, whose profession is regarded as a bad one, does a better thing than those who have respected professions like the Head of the Village, The Boat driver, and the religious teacher. She likes to give food to the stray children in the street with the money she has got from her work.

Aku kumpulkan uang yang berserakan di lantai. Aku keluar, menghabiskan malam di perempatan lampu merah. Mengajak senang-senang para anak jalanan yang dari pagi belum makan. Aku tidak tahu kalau malam itu akan menjadi malam terakhirku melihat mereka. (Anwar, 2014, p. 23)

[I collected the money scattered on the floor. I went out, spent the night at the red light intersection. I invited street kids who have not had anything for breakfast to have fun. I did not know that that evening would be my last night seeing them. (Anwar, 2014, p. 23)]

As mentioned above the character of a religious teacher in the story is told as the one who makes money by selling verses in the holy book he knows to those who come to him for advice. That he sells religious verses is told by another character, that is the beautiful woman who takes suicide.

"Si ustadz menawariku beberapa ayat suci untuk dibacakan setelah salat. Aku tertarik. Ia menawar uang mahar. Aku membayar. Ayat-ayat dituliskannya dalam huruf latin, karena aku tidak bisa membaca tulisan Arab. Segera kuamalkan hari itu juga." (Anwar, 2014, p. 24)

"Sepertinya pelet pelacur lebih ampuh daripada ayat suci yang ditulis seorang ustadz. Aku complain ke si ustadz, tapi ia menyuruhku bersabar. Sekaligus menawariku ayat yang lebih ampuh. Aku kembali membayar mahar, lebih mahal" (Anwar, 2014, p. 25)

[The Ustadz (the cleric) offered me several scriptures to read after the prayer. I'm interested in it. He asked for the dowry money. I paid. The verses are written in Latin letters because I can't read Arabic. I immediately predicted that day.]

[It seems that prostitute pellets are more effective than scriptures written by an Ustadz, but he told me to be patient. He simultaneously offered me a more effective verse. Again I paid dowry, the more expensive one. (Anwar, 2014, p. 25)]

The existence of those four characters is perpetuated by the character of Lamsijan who decides to be mentally sick. The boat driver, the head of the village and the religious teacher are basically also

mentally disturbed since they take advantage of the weak people who need them. While the prostitute gives charity with the money, she has got from the so-called 'dirty' job.

The binary oppositions used in the story are purposed to emphasize the existence of each prominent character. The following pairs of binary opposition show how the characters have paradoxical characteristics.

help – oppress
honest – corrupt
bad – good
sell – give for free

What the boat driver says that he helps people actually oppress them. The head of the village who should be honest turns out to be corrupt. The prostitute whose job is regarded as a bad one is actually a good person in her own way. The religious teacher who should advise people in need for free makes money by selling verses.

Those who do things which violate humanity, like oppression, corruption, manipulation, are usually regarded as mentally sick. They are different with Lamsijan who consciously decides to be mentally ill. The character of Lamsijan in the story is the criticism toward the other characters mentioned above. As for the generous prostitute, some people are sometimes thought to be crazy when they do things what many people do not expect them like good things done by the so-called 'bad' people.

The Reversal to the Stereotype of People with Stigmatized Political View

Denai tells the story of how people treat a communist dead body. It is narrated that when he was still alive, Sebeg (the name of the character) was recognized as a communist. His poor family and his disability of hearing sound clearly, have made him friendless. After his engagement with communism, he joined their movement and recruited followers. Instead of being shunned, Sebeg becomes a fearsome person. He gradually gained his control over villagers. Fighting against Sebeg means dead, obeying his order means living. During his life, he killed many innocent people, babies, and anyone who opposed his will.

Due to his power abuse and ill-treatment to the villagers, Sebeg was feared. He had the authority to kill people or to let them live. His character is created to meet the constructed image of the communist in Indonesian society. In the postcolonial era in Indonesia, there was a movement in which six Indonesian Army general in Soekarno era was assassinated. The Army, social, political, and religious groups blamed that the treason was plotted by *Partai Komunis Indonesia* (Indonesian Communist Party). In the next era, the government of President Soeharto would reinforce this accusation through the making of a film depicting the revolt with much exaggeration on the cruelty of the followers toward the six assassinated general. Since then, Indonesian think that all communists are evil, heartless, fearsome, and intolerant. Thus, it becomes the typical negative description of communist in Indonesia. Communist is stereotyped as a group who committed negative actions instead of ideology.

The following list of oppositional descriptions from the first half of the story that supports this idea. Sebeg was placed in the more powerful position, and the villagers are described as the victim of

Sebeg's arrogance.

People	-	Sebeg
Oppressed	-	Oppressive
Kind	-	Abusive
Weak	-	Strong

The structure of description results in the negative label attached to a politically marginalized communist. In one side, the narrative suggests that a person like Sebeg, as the representation of communist, is cruel and inhuman and thus should be punished. In Indonesian society, communists are associated with a group which oppressed and killed people. As a matter of fact, this label has become a stigma applied to everyone related to this ideology. It applies not only to the communist but also to the family or group related to the communist. People judge others not on the quality of an individual, but based on their association toward the group. People will eventually see someone as communist even though they are not. Yet because someone has a relation with a person whose political view is communism, the same stigma will apply.

Denai presents this issue from a different perspective, somehow. Instead of going with the mainstream discourse, the close reading to the story offers a different point of view to interpretation. The structure of the weak and the strong group is reversed in the middle of the story. It is said in the narration that as a revenge to Sebeg's crime during his lifetime, people in his village do not want to bury his dead body. They decided to leave it to rot. It was the punishment that fits his crime.

This revenge marks that the villagers are the ones who tortured a corpse. They do not treat it respectfully with burying it like what usually people do, yet intentionally neglect it as a form of punishment to Sebeg. This will be the cost that should be paid for what he had done when he lived: killed many people and children disheartedly. Because of his bad conduct which is considered evil, his dead body is worthless. This is supported by the quote from the story:

Orang – orang lebih memilih menutup hidung atau mengoleskan minyak wangi pada tepi lubang hisung mereka dari pada mengubur mayat itu. Keranda tak mereka relakan untuk membawanya. Apalagi memandikan dan mengkafaninya, sedangkan membakar mayat itu saja mereka tidak sudi.

"Tanah tidak akan menerima jasadnya," kata seseorang.

"Api justru akan mengakrabkannya pada neraka," sela yang lain.

"Biarkan ia membusuk hingga tulang belulang dan baru anjungku akan memakan tulang – tulang itu," sambung yang lain. (Anwar, 2014, p. 62-63)

[People prefer to cover their noses or apply perfume to the edges of their nostrils instead of burying the body. They did not volunteer to carry it. Not even bathing and clothing it, while burning the corpse they were not willing.

"The land will not accept the body," someone said.

"Fire will actually familiarize it to hell," interrupted the others.

"Let it rot until the remaining bones, and my dog will eat the bones," continued the others. (Anwar, 2014, p. 62-63)]

People's hatred and worthlessness of Sebeg are illustrated by the oppositional words used to narrate

the story, including the hidup/*alive* – mati/*dead*, wangi/*fragrant* – busuk/*noisome*.

Busuk is the word which frequently used to refer to Sebeg corpse's sting. It is believed that the eviler someone is, the more dreadful the smell their dead body is. *Wangi* is a pleasant smell used to resist from Sebeg's rotten corpse. People in the village use perfumery so that they feel like good people. These two words might also imply the quality of a person. In talking about people attitude, *Busuk* and *wangi* might signify good deed and bad attitude.

At the end of the story, it is revealed that the Head of the Village has killed Sebeg. By this, the position of Sebeg which was previously placed in the position of the strongest person was reversed. The label of the strongest person is given to the person who killed many people. But the fact that he was killed by the head of the village means that the head of the village is stronger than Sebeg. This reversal is underlined through the conversation of the chief with his son (Anwar, 2014).

However, the motivation for killing Sebeg is for his personal business. The head of the village believes that consuming bones of very strong man will make someone even powerful. The image which has formerly been created at the beginning of the story, i.e., that a communist Sebeg is evil and sinful, and that the villagers are the victim was reversed. All of their treatment towards the corps shows the opposite impression. The villagers, and especially the chief, are the ones who are corrupted, egoist, ignorant, and cruel. Sebeg has been victimized to their ideal and false judgment. "Cruel", "abusive", "corrupt", "strong" is the list of words found in the second part of the narration which is attached to the society.

To sum up, the reversal in the structure of the winning party offers an idea that meaning is unstable and that the stereotype of marginalized should be put into question.

Response to Different Religions

The short story in the anthology titled 'Bunda Maria, Surga, Apel' tells about a little girl whose parents believe in different religions. The story is narrated by the little girl. She tells how her father takes care of her well when the mother already passed away. There is some binary opposition implied in the narration as follows:

Malaikat Ayah (Father's angel) – Malaikat Bunda (mother's angel)
 Believing mother – not believing father
 Bad mark – good deed
 Complete parent – single parent
 Kafir – obedient
 Hiding the belief – teaching the belief

The little girl who comes with her mother's belief as a Christian tells how different both of her parents are. She says that the way her mother described an angel is different from what her father did and she prefers to believe in what the mother told than what her father said by saying that the father was just making up the story of the angel. This is supported by her saying:

"Mungkin Ayah cuma pengen menghiburku saja ya, Bunda, makanya mengarang cerita. Aku lebih percaya dengan cerita Bunda kok" (Anwar, 2014: 134)

[Maybe daddy only wants to entertain me, mom, so that he makes up a story. However, I believe

in your story more (Anwar, 2014:134)]

Even though the narration shows how the girl implies that her mother's belief is better than her father's, but at the same time it does not make her think that her father is not a good person. She does not understand why her father does not pray as she does in the church. That does not bother her either anyway since as long as he does good things.

Sudah lama aku ingin tanya, kenapa Ayah tidak pernah ikut sembahyang. Aku belum pernah melihat Ayah sembahyang. Sekali...saja belum. Aku enggak berani bertanya meskipun aku yakin Ayah enggak akan marah kalau aku bertanya. Enggak tahulah, tapi yang penting ayah baik saja sudah cukup. Daripada ayah rajin sembahyang, tapi tidak baik.(Anwar, 2014: 138)

[It's been a while that I wanted to ask why daddy never say a prayer. I have never seen daddy praying. Never even once. I don't dare ask him even though I am sure that he won't ever disappoint me. I don't care, as long as he is a good person. It is better than he is regularly praying but is terrible in his conduct.]

That expression also shows that usually people who pray should be good people. However, being good people is more important than just doing the praying. The following expression also implies a similar thing: "*Meskipun nilai sekolahku jelek, yang penting kan aku sudah pandai berbuat baik*" (Anwar, 2014: 135) [Despite the bad school grade, the important thing is I am already good at doing good (Anwar, 2014: 135)] These two data imply that the most essential thing in life is a good person, regardless we pray in different ways or we do not have good achievement in life.

Being a good person is the most important thing which is repeatedly implied in the narration including in the way the little girl compares her life and her friend's life. She is more fortunate even though she lives with a single parent, her father, while her friend, Monica, lives with both parents who always come with her to the church. Monica is not happy since her father turned out to be arrested because of corruption. This narration perpetuates how being a good person is the key to happiness. It seems to imply that having a good single parent is better than having both parents who are corrupt. The pure heart of the little girl is strengthened by opposing her to the character of her friend, Monica, who told her that the little girls' father was a kafir (unbeliever) because he does not belong to the same religion with them. However, the little girl was not mad at her friend because she wants to be a good person. In this way, the narration tries to perpetuate the virtue of the little girl by creating the opposite character of her, that is Monica, her friend, instead of narrating her as being good as itself.

The last part of the story reveals that the father intentionally hides his belief from his little girl, instead of teaching it as his father asked. He does it because he wishes that the girl can pray for her mother in the same belief while he cannot pray for her in his belief. In the end, the narration shows that religion matters. It denies the previous narration which implies that what matters is being a good person, instead of different belief.

The short story of 'Bunda Maria, Surga, Apel' wants to narrate a story about tolerance in the family but the binary oppositions implied in the narration shows how the feeling of being better than the other (The little girl and her friend, Monica) is still perpetuated. Eventually, different beliefs even matter in the thought of the father. If it is so then, it is not a tolerance because tolerance is about the feeling of equality.

Concluding Remarks

The short story anthology by Asef Saeful Anwar (2014) tries to voice the differences in our society. Since the stories are mostly written around 2011-2014, it also reflects the social condition of Indonesia in the era. 'Lamsijan Memutuskan Menjadi Gila' tells about people with different professions who violate social expectation. Those with a respectable profession turns out to be corrupt, oppressive and manipulative while the one who is thought to have a lowly job turns out to be generous. The existence of the latter is a criticism toward the former. The use of binary opposition in the narration shows how good can be bad and the other way around.

The second short story analyzed in the anthology, 'Denai' tells about the violence toward a person who is thought to be a communist in a society. The political view of communism is stigmatized as bad ideology. The people who embrace this political view are seen as inhumane so that they are treated in a similar way of what other people think about them. They think a communist violates humanity, so they treat him out of humanity. In that way, they are also inhumane. The narration shows how the power to dominate results in violence, and it will not stop when people do not give up their grudge.

The third short story analyzed is 'Bunda Maria, Surga, Apel' tells about the different beliefs in a family. It is about how the father of a little girl hides his belief to let the child embrace her mother's belief so that she can pray for her in the same religion. The story wants to imply tolerance in the narration, but the binary oppositions used there shows how feeling better than the other is still perpetuated which means intolerance because tolerance is about the sense of equality that we should respect the others as we expect them to do so to us.

All in all, differences can be voiced by itself, but most of the time people use differences to show one power over the others. Instead of seeing differences as equality, we tend to use differences to perpetuate our own identity by creating 'the other.'

References

- Antaridha, Rabbi. (2016). *Postructural Absurdism in Slaughterhouse-Five by Kurt Vonnegut, Jr.* Thesis. Yogyakarta: Gadjah Mada University.
- Anwar, Asef Saeful. (2014). *Lamsijan Memutuskan Menjadi Gila*. Yogyakarta: Pusat Studi Kebudayaan UGM
- Derrida, Jacques. (1981). *Dissemination*. Chicago: University of Chicago Press.
- Derrida, Jacques. (1978). *Writing and Difference*. New York: Routledge.
- Indonesia flashpoints: Kalimantan. (2004, June 28). Retrieved from <http://news.bbc.co.uk/2/hi/asia-pacific/3811219.stm>
- Indonesia flashpoints: Sulawesi. (2004, June 28). Retrieved from <http://news.bbc.co.uk/2/hi/asia-pacific/3812737.stm>
- Levinson, David & Christensen, Karen (Eds). (2002). *Encyclopedia of modern Asia*. New York: Charles Scribner's Sons.



Lucy, Niall. (2004). *A Derrida Dictionary*. Malden: Blackwell Publishing.

Mitra, Ananda. (2004). Voices of the Marginalized on the Internet: Examples from a Website for Woman of South Asia. *Journal of Communication*, 54(3), 492-510. doi:10.1111/j.1460-2466.2004.tb02641.x

Wood, Sarah. (2009). *Derrida's Writing and Difference: a Reader's Guide*. London and New York: Continuum International Publishing Group.

Domestic Violence in *I Know Why the Caged Bird Sing*

Wiwin Malinda

Sanata Dharma University, Yogyakarta, Indonesia

wiwinmalinda@gmail.com

Abstract

Maya Angelou's autobiographical novel can be seen as an example of domestic violence. "I Know Why the Caged Bird Sing" was written by Maya Angelou, was an American autobiography, poet, journalist, education, and film director. The psychic injuries inflicted upon Angelou in her childhood by her separated parents and the guilt of having been sexually abused by her mother's boyfriend Mr. Freeman made her believe that she had been a mouthpiece of the devil. As an outburst, Angelou depict the isolation she felt as a young girl enduring racism and surviving violent sexual trauma and traces the journey of her development into a strong and independent woman. The notion of three-dimensional approaches and transitivity can be used to demonstrate domestic violent as happened in the "I Know Why the Caged Bird Sings".

Keywords: domestic violence, sexual abused, young girl

Introduction

Domestic violence, as defined by the United States Department of Justice on Violence Against Women, is defined as acts of abuse in a relationship that can be committed anywhere with the intent of exerting control over another intimate partner. Maya Angelou's autobiographical novel can be seen as an example. "I Know Why the Caged Bird Sings" was written by Maya Angelou was an American autobiographer, poet, journalist, educator, and film director. The psychic injuries inflicted upon Angelou in her childhood by her separated parents and the guilt of having been sexually abused by her mother's boyfriend Mr. Freeman made her believe that she had been a mouthpiece of the devil. As an outburst, Angelou depict the isolation she felt as a young girl enduring racism and surviving violent sexual trauma and traces the journey of her development into a strong and independent woman.

Critical discourse analysis is about discourse analytical research that primarily studies the way social-power about and inequality are enacted, reproduced, legitimated, and resisted by text and talk in the social and political context. In relation to the definition of CDA, Fairclough stated that "CDA as a form of critical research seeks to understand how contemporary capitalism in some respects five effect to human well-being with a view to overcoming or mitigating these obstacle and limits." We know from this definition that in conducting an analysis of CDA, we want to let people know about contemporary problems and how to solve them.

Domestic violence is also knowing as a violation of human rights in the community (Aziz, Idris, Ishak, Wahid, & Abu Yazid, 2018). This has occurred between humans and it can be found in the short story, newspaper, film, novel, and society in daily life. It occurs to make readers realize that in the story there is a person who is dominant and a person who gets dominated. The dominant person

often used his power to dominate the others. The power is reflected through their action to the person. In domestic violence, it appeared between husband and wife. The husband dominated the wife or vice versa.

From the explanation above, writer tries to analyse what is domestic violence in this story and the relation between domestic violence. First, writer will use the theory of Fairclough's three-dimensional approach to analyse domestic violence relation with the story. The second is applying the transitivity method accruing to Halliday et al.,. The phenomena of domestic violence like threatening and raping occurred in the text. These two theories can be used to make it clear about what is domestic violence found in text and why it has occurred.

Literature Review

Based on Journal of Adolescent Health (2007) domestic violence is a serious social and public health problem that occurs in all countries around the world. Domestic violence includes an array of physical and sexual violence, emotional abuse, and controlling behaviors by intimate partners. In 48 population-based studies form around the world, between 10% and 69% of women reported being physically assaulted by an intimate partner at some point of their lives, and for many of these women, physical assault was a part of continuing pattern of abusive behavior. Domestic violence is quite popular to analyze in text, short stories, novels, and other. Ann Dix describe that domestic violence is the phenomena or the relation of the phenomena controlling, intimidating, violence, or abuse that occur to those aged 16 or above who are or have been, partners or couple family members without considering their gender and sexuality (2015).

Methodology

This research applies two theories to analyze domestic violence in the *I Know Why the Caged Bird Sings* by Maya Angelou. The first theory is Fairclough's three-dimension approach (2013) to analyze domestic violence. According to Fairclough (2013) there are three-dimension that can be used to analyze domestic violence in the text. The first element is text-analysis (description). Text analysis is analyzed about the data text as the object of research. In text-analysis, this theory analyses visual and verbal signs about the grammar, the structure, the meaning, the mood, the modality, and the relation between the participants in the interaction (Gowhary, Rahimi, Azizifar, & Jamalinesari, 2015). The mood analysis here such as a type of the sentence, whether it is a statement, question, or declaration. The modality analysis is showing the degree of assertiveness in the exchanges.

The second element is processing analysis (interpretation). This is about the relation between the text production and consumption described by Emery (2016). In processing analysis, there is a discourse practice. Discourse practice concerned about how or the way in which the text has been produced, including its relationship with similar texts, its mode of dissemination and the way it is received, read, interpreted, and used by human subjects. It can be analyzed through interdiscursivity of the text and intertextuality. Interdiscursivity is the way in which the text appears to subscribe to one or more discourses. The relation is between texts to another text. Intertextuality is the way in which other texts are utilized in the construction of a given text. According to Alafnan (2017) intertextuality is the text that is compiled with other texts. It transformed the past to the present texts.

The third element is social analysis (explanation). Social analysis explained about the social

relation in the text. The focus of social analysis is on such things as the immediate situation that has given rise to its production and the various socio-cultural practices and discursive conditions at both institutional and societal levels that provide a wider contextual relevance (Mintarsih, Kodrat, & Emiliasari, 2020). It deals with social practices like hegemony and domestic violence. It depends on the context and situation in the text.

The second theory that was used to analyze domestic violence in this research is the transitivity method according to Halliday, M. A. K., and Matthiessen, C. (He, 2013). Transitivity, according to Halliday, M. A. K. and Matthiessen, C. (He, 2013), is a grammatical system which enables a language speaker to interpret the world of experience or as we know as an action or event, process, or state into a process type. We can say transitivity is realized in the grammar of the clause for constructing our experience of process types, participants directly involved in that process and circumstances. In other words, Wahyudin (2016) stated that transitivity analysis is about the experience related with meaning and people's perception in using the language.

Halliday, M. A. K. and Matthiessen, C. described that there are six (6) transitivity processes, which are material process, mental process, behavioral process, verbal process, relational process, and existential process. Material process involves an observable object (person, animal, thing) as a doer of action (Diana, Study, Obama, Maghfiroh, & Setiarini, 2015) and or the goal to which an action is directed to. There are two kinds of material processes which are creative (which have general intransitive, general transitive, and specific) and transformative (which have elaborating intransitive, elaborating transitive, extending, enhancing). There are 6 participants in the material process; actor, goal, recipient, client, scope, and attribute. Participants in the material process have two types, which are first is directly involved; actor and goal, and second here is obliquely (indirectly) involved; recipient, client, scope, and attribute. Next is the mental process, in which participants are behavior, manner, matter, time and place. The mental process involve the perception, emotion, cognition, and desire, which have participants like senser and phenomenon (Diana et al., 2015). Then is the verbal process, in which participants are sayer, receiver, verbiage, target, and matter. The relational process can be identified by the function (attributive and identifying) and the relation of the participants (attributive and identifying) and the relation of the participants (possessive, intensive, and circumstantial). Last process, the existential process, is the process of existence. It represents that something exists or happens which has the remarked with the introductory and a verb like be, seem appear and other linking verbs.

Findings and Discussion

Maya Angelou struggles to develop her dignified self and nonconformist outlook comes to block her after she was raped by her mother's boyfriend Mr. Freeman. The mysterious murder of her rapist creates the guilt, shame in her physics as she thinks that is responsible for his murder. Angelou suffering from the guilt and self-loathing result in her physic. Angelou tries to rise the voice of Black Women in achieve to dignified identity in the white racist and sexist American looking back on her childhood experiences. When she was returning to her mother's care briefly at the age of seven, then at that moment Angelou was raped. From the story we can know that Angelou get sexual abused since she was child, which can be seen in the description below:

He said, 'Just right here, Ritie, I ain't gonna hurt you.' I wasn't afraid, a little apprehensive, maybe, but not afraid. Mr. Freeman pulled me to him, and put his hand between my legs (Angelou, 2015).

According to Fairclough's three-dimensional approach, the first dimension is text analysis (description). The use of verb "pulled" (past participle) in this data from "I Know Why the Caged Bird Sings" story to inform the reader about the character of Mr. Freeman. The transitivity is as material process. The material process is identified by action word "pulled" and it implies the process happening. The actor or participant that performs the action (Emilia, Moecharam, & Syifa, 2017) in the data above. The goal or the participant of the process. The second dimension is processing analysis (interpretation) which has the relation between the text production and consumption. The relation can be analyzed through interdiscursivity and intertextuality of the text. In the interdiscursivity genre, the genre of the sentence is information. The interdiscursivity tenor of the sentence is information to the reader about the reason why domestic violence occurs in Ritie or Maya Angelou. The interdiscursivity mode is written. The interdiscursivity dimension of the data above is to produce the knowledge area about domestic violence formed from the story point of view. In the intertextuality chain, this data is produced by the author, converted into text, and consumed by the reader. The third dimension is social analysis (explanation). From the data above, it is found that the construction "I Know Why the Caged Bird Sings" story is influenced by social practice in the domestic violence aspect. The word "pulled" is used in the data to influence the society who ever get the domestic violence. It is able to influence the way people think about "pulled".

'We was just playing before.' He released me enough to snatch my bloomers, and then he dragged me closer to him. Turning the radio up loud, too loud, he said, 'If you scream, I'm gonna kill you. And if you tell, I'm gonna kill Bailey.' (Angelou, 2015)

According to Fairclough's three-dimensional approach, the first dimension is text analysis (description). The use of verb "dragged" in this data from "I Know Why the Caged Bird Sings" story to inform the reader that Mr. Freeman is a rude from the way text told his action. From the data above, the use of "kill" applies in the sentences to inform the readers about the unspecified action occurred. The transitivity is a verbal process. The verbal process is identified by transferring verbal message (Haryadi & Suardi, 2018) from the word "If you scream." The second dimension is processing analysis (interpretation) which has the relation between the text production and consumption. The relation can be analyzed through interdiscursivity and intertextuality of the text. In interdiscursivity genre, the genre of the sentence is information. The interdiscursivity tenor of the sentence is giving the information to the reader about the psychological abuse or sexual abuse in domestic violence started to emerge Ritie or Maya Angelou. The interdiscursivity mode is written. The interdiscursivity dimension of the data above is to produce the knowledge area about psychological abuse in domestic violence formed from the story point of view. In the intertextuality chain, this data is produced by the author, converted into text, distributed through the internet and then consumed by the readers. The third dimension is social analysis (explanation). From the data above, it is found that the construction of "I Know Why the Caged Bird Sings" story is influenced by social practice in sexual abuse in the domestic violence aspect. The word "kill" used in the data to influence the social practice in psychological abuse occurred in domestic violence.

Concluding Remarks

The lack of knowledge about sexual violence that Maya faced when she was a child made her must face a very scary childhood for most children her age. Mr. Freeman or the boyfriend of Maya's mother who initially only considered Maya as a surrogate figure of her father since the divorce of her mother and father, made little Maya not understand what Mr. Freeman has done to her. As an

outburst, Angelou depict the isolation she felt as a young girl enduring racism and surviving violent sexual trauma and traces the journey of her development into a strong and independent woman. The notion of three-dimensional approaches and transitivity can be used to demonstrate domestic violent as happened in the “I Know Why the Caged Bird Sings”. The readers can reduce from the dimensional that the story contains information on the domestic violent that occurs in the story. The transitivity process outlined the abuse action in detail. In the story “I Know Why the Caged Bird Sings”, the material process transitivity in the most common. According to the finding discussion above, the theory of three-dimensional approaches and transitivity is an excellent theory to employ in analyzing domestic violence in the story “I Know Why the Caged Bird Sings”.

Acknowledgement

The writer had the chance to enroll in an American Literature class that provided extra resources for my paper thanks to my classmates and professor Dra. Novita Dewi, M.S., M.A. (Hons.), Ph.D.

References

- Al Afnan, M. A. (2017). Critical Perspective to Genre Analysis: Intertextuality and Interdiscursivity in Electronic Mail Communication. *Advances in Journalism and Communication*, 05(01), 23–49. <https://doi.org/10.4236/ajc.2017.51002>
- Angelou, M. (2015). *I Know Why the Caged Bird Sings*. In New York: Random House.
- Aziz, N. N., Idris, S., Ishak, M., Wahid, N., & Abu Yazid, Z. N. (2018). *FACTORS AFFECTING DOMESTIC VIOLENCE AGAINST WOMEN: A CONCEPTUAL MODEL AND RESEARCH PROPOSITIONS*. 4.
- Diana, T., Study, T., Obama, B., Maghfiroh, D. T., & Setiarini, R. (2015). (*Pembelajaran Transitivity Pada Komentar-Komentar Pada Foto-Foto Selfie Obama*) *Research Methodology*.
- Dix, A. (2015). Telling Stories: Dramatherapy and Theatre in Education with Boys who Have Experienced Parental Domestic Violence. *Dramatherapy*, 37(1), 15–27. <https://doi.org/10.1080/02630672.2015.1055778>
- Emery, C. (2016). A critical discourse analysis of the New Labour discourse of Social and Emotional Learning (SEL) across schools in England and Wales: Conversations with policymakers. *Education Policy Analysis Archives*, 24, 104. <https://doi.org/10.14507/epaa.24.2236>
- Emilia, E., Moecharam, N. Y., & Syifa, I. L. (2017). Gender in EFL classroom: Transitivity analysis in English textbook for Indonesian students. *Indonesian Journal of Applied Linguistics*, 7(1), 206–214. <https://doi.org/10.17509/ijal.v7i1.6877>
- Fairclough, N. (2013). Critical discourse analysis the critical study of language, second edition. In *Critical Discourse Analysis The Critical Study of Language, Second Edition*. <https://doi.org/10.4324/9781315834368>
- Gowhary, H., Rahimi, F., Azizifar, A., & Jamalinesari, A. (2015). A Critical Discourse Analysis of the Electoral Talks of Iranian Presidential Candidates in 2013. *Procedia - Social and Behavioral Sciences*, 192, 132–141. <https://doi.org/10.1016/j.sbspro.2015.06.020>
- Haryadi, D., & Suardi, M. (2018). *Transitivity Analysis on Sri Mulyani Speech At the Singapore Summit 2017*. 1(4), 442–447.
- He, Q. (2013). Textual Metaphor from the Non-Finite Clausal Perspective. *Open Journal of Modern*

Linguistics, 03(04), 308–313. <https://doi.org/10.4236/ojml.2013.34039>

Mintarsih, S. S., Kodrat, D., & Emiliasari, R. N. (2020). Tempo'S Perspective on the Representation of Government in Dealing With Covid-19 Cases. *Call*, 2(2), 125–137.

<https://doi.org/10.15575/call.v2i2.9403>

Yudi Wahyudin, A. (2016). A Study of Transitivity System: An Analysis of Process Type Used in News Item. *TEKNOSASTIK*, 16, 1. <https://doi.org/10.33365/ts.v14i1.79>

Membangun Ekosistem Kesusastaan Pada Masa Pandemi

(Studi Kasus Krisis Peminatan Sastra di Jurusan Sastra Inggris, Universitas Sebelas Maret)

Yuyun Kusdianto, Sri Kusumo Habsari, Zita Rarastesa, Susilorini
English Department, Universitas Sebelas Maret, Surakarta
yuyunkusdianto@staff.uns.ac.id

Abstract

In this paper, we intend to share our anthropological experiment in reviving the interest of literature subject amongst students of English Department, Universitas Sebelas Maret. Our literature area has long been situated in a state of crisis since there is a significant decrease of students taking literature as their elective subjects. The students prefer to choose other elective disciplines, mainly translation and linguistics. This situation contradicts the fact that most students admit that they do like writing various genres of literary works in the earlier semester, but when they climb into higher semester their interest toward literature has gradually faded away. The two years teaching and learning during pandemic situation can be a game-changer situation to the crisis of literature in our department. Though most aspects of human life have been impacted negatively by the Covid pandemic, for us, this occurrence can be metaphorically understood as a mechanism of 'cultural reset' of higher education system in general and literature mainstreaming in our particular case. If we can manage the situation wisely, the pandemic can be effectively used to turn around the crisis of literature. During the pandemic-driven online learning, we have initiated the changing paradigm of English studies, by removing our old-school paradigm of English Studies from just only putting our focus on analysing literary works" to "writing English" through which we start to encourage students to produce their own literary works. To facilitate the transition, it is important that we have to build a strong cornerstone for the new paradigm, by building a social milieu so called "ecosystem of literature". This paper will talk in detail about the effort of building such an initial project, which hopefully can spark the picturesque life of literature in our department.

Keywords: *Ecosystem of Literature, Covid Pandemic, Online learning, English Studies.*

Pendahuluan

Artikel ini membahas isu yang sejatinya lokal namun bisa jadi ke-lokal-an tersebut pada beberapa titik malah berkelindan dengan fenomena global, sehingga yang kami lakukan diharapkan dapat memberikan sumbangsih upaya penjelasan kompleksitas isu krisis disiplin humaniora pada level yang lebih luas. Persoalan utama di tempat kami, Jurusan Sastra Inggris Universitas Sebelas Maret sangatlah spesifik: minat 'sastra' semakin tidak menarik bagi mahasiswa Sastra Inggris UNS dan kami berusaha mencari cara membangkitkan kembali ketertarikan mahasiswa terhadap "sastra", sekaligus membangun atmosfer kesusastaan di departemen kami.

Untuk memberikan gambaran ringkas tentang apa yang kami bahas, di institusi kami, ada

empat peminatan (*mainstream*) yang ditawarkan kepada mahasiswa untuk diambil saat mereka menginjak semester enam, dan peminatan itu erat terkait dengan tema-topik-disiplin tugas akhir/skripsi yang bakal dikerjakan. Fakta beberapa tahun terakhir, sastra terus dipecundangi oleh peminatan terhadap disiplin lainnya: Linguistik, Penerjemahan dan Kajian Amerika.

Penelitian kami sebelumnya (Kusdianto, 2021) memberi kesimpulan bahwa menurunnya minat sastra di Jurusan kami, tidak sepenuhnya disebabkan oleh faktor 'internal formal akademik nir-politik', tetapi persoalan merosotnya peminatan sastra itu justru merepresentasikan persoalan yang lebih kompleks. Pertama, sebagaimana kami temukan dalam penelitian sebelumnya, *mainstreaming* atau peminatan menjadi arena kontestasi antar agensi dalam mendemonstrasikan serta memamerkan kehendak 'politik akademik', merebut dan menguatkan dominasi atas satu disiplin ke disiplin lainnya. Kontestasi tersebut berlangsung secara tidak sadar dikondisikan terus menerus lewat kebijakan (*policy*) institusi, menjadi apparatus untuk melegitimasi dominasi mereka yang menang sekaligus menjustifikasi atas upaya pengerdilan mereka yang kalah dan terpinggirkan.

Kedua, merosotnya peminatan sastra kami sinyalir juga berkaitan dengan fenomena dinamika budaya yang terjadi di lanskap sosio-kultural Jawa, Surakarta dalam konteks ini. Sebagaimana banyak penelitian menyatakan proses Islamisasi di Jawa berlangsung masif: memproduksi kesadaran kolektif akan laku dan gaya hidup Islami, menguatnya kesalehan dan religiusitas sebagian besar masyarakat. Perubahan yang jelas terlihat seperti cara berpakaian sebagaimana diungkap Susanne Brenner (1996), orientasi bersekolah anak sebagaimana diteliti Karen Bryner (2013), dan pemilihan nama dengan dominasi beraroma Arab sebagaimana didedah Kuipers (2017) memperlihatkan indikasi atas semakin menguatnya project Islamisasi di kalangan masyarakat Jawa. Hampir semua penelitian merujuk pada muara pemurnian tindakan beragama, sekaligus penguatan kesadaran untuk memisahkan antara "Islami dan "non-Islami". Hasil penelitian yang kami lakukan sebelumnya juga memotret anomali yang 'unik' karena Sastra hanya tidak laku di Jurusan Inggris, sementara di jurusan lainnya Sastra (Daerah, Indonesia, dan Arab) diminati secara konstan. Beban dan stigma 'Barat' (Western) itu yang kami hipotesakan sebagai penyebab utama engganannya mahasiswa yang semakin Islamis dalam menggeluti peminatan kajian karya sastra Inggris.

Ketiga, disiplin Sastra Inggris di level global juga mengalami krisis akut, sebagaimana juga dialami disiplin sosial-humaniora lainnya. Tersangka utamanya sebagaimana sudah diungkap banyak peneliti dan ahli adalah neoliberalisasi di dunia pendidikan yang membawa memberi eksek pada penganakemasan ilmu-ilmu STEM (*Science, Technology, Engineering, Mathematics*) yang menjadi primadona masyarakat kapitalis serta pengkerdilan disiplin yang 'tidak laku' di tengah arus deras komersialisasi pendidikan. Dalam logika ini, sastra dan disiplin humaniora adalah dagangan yang tak bisa dijual, selain pula stigma 'nakal' disiplin humaniora yang acap merecoki proses internalisasi neoliberalisme.

Bertumpu pada tiga poin diatas, penelitian yang melatarbelakangi artikel ini dilecut keinginan yang ambisius: (1) memberi usaha perimbangan atas ketidakseimbangan dalam arena kontestasi peminatan disiplin di Jurusan Sastra Inggris, (2) membuka ruang budaya alternatif yang mempertemukan sekaligus mendialogkan "West/Barat/Inggris" dalam konteks atau perspektif mahasiswa/masyarakat Jawa yang semakin berubah, (3) menginstitutionalisasi resistensi terhadap proses neoliberalisasi di arena pendidikan yang kian mencengkeram.

Ketiga ambisi tersebut lantas dikonkretkan dalam *initial project* membangun ekosistem kesusastraan di Jurusan Sastra Inggris Universitas Sebelas Maret. Proyek ini dimungkinkan karena

'kontribusi' pandemi yang terjadi selama hampir dua tahun yang memaksa semua lini kehidupan manusia berubah dalam sekejap: ada yang mesti berhenti, atau beradaptasi dengan konteks yang baru, atau mencari moda dan kanal baru karena saluran lama tidak memungkinkan untuk terus berlangsung, apalagi dalam setting 'isolasi sosial' dan situasi 'minim interaksi'. Berkaitan dengan penelitian kami, pandemi adalah *'blessing in disguise'*, karena bisa dijadikan mekanisme *reset budaya* sekaligus memberikan ruang self-reflexivity yang lapang bagi kami. Dalam konteks itu pula artikel ini dimaksudkan sebagai (1) 'laporan instan' atas upaya kami membangkitkan 'gairah' dan 'gairah' sastra di Jurusan Sastra Inggris UNS, (2) diari atas refleksi dan evaluasi diri pada orientasi dan visi 'sastra' di insitusi kami, sekaligus (3) menjadi 'analisis generik' atas kemungkinan kompleksitas sosio-kultural yang melatarbelakangi penelitian yang kami kerjakan.

Metodologi

Penelitian berbasis antropologi terapan ini berusaha melakukan 'rekayasa sosial' terhadap satu kelompok masyarakat (dalam hal ini mahasiswa Sastra Inggris UNS) untuk mencapai tujuan sosio-kultural yang diharapkan (baca: menginisiasi ekosistem kesusastraan di Jurusan Sastra Inggris UNS). Desain rekayasa sosial diwujudkan lewat dua cara: pertama, tim peneliti menyelenggarakan aktivitas training intensif penulisan kreatif terhadap mahasiswa semester awal Jurusan Sastra Inggris Universitas Sebelas Maret dalam rentang waktu tertentu. Training intensif penulisan karya sastra diselenggarakan di luar perkuliahan dengan cara rekrutmen dan seleksi partisipan. Kedua, rekayasa sosial juga dilakukan secara integral di beberapa kelas/mata kuliah yang diampu oleh tim peneliti. Lewat cara yang kedua ini, tim peneliti menyisipkan beberapa materi 'kreatif sastra' yang merupakan anti-tesis dari pengajaran teks bahasa 'dogmatik' yang tidak hanya dominan di Jurusan kami, melainkan juga mengakar kuat di pelajaran berbahasa, utamanya pelajaran *reading writing* di hampir semua level pendidikan kita. Kombinasi antara kedua strategi itu secara simultan diharapkan memberikan kebermanfaat metodologis: lantaran menggunakan model observasi dengan karakteristik partisipan yang didesain berbeda, data yang diperoleh lebih heterogen sehingga triangulasi internal bisa didapatkan secara natural dan --lebih jauh-- validitas penelitian bisa lebih dipertanggungjawabkan.

Hasil dan Pembahasan

Dilema Sastra: Suka Karya, Emoh Analisa

Satu fakta penting yang menarik perhatian kami: mayoritas mahasiswa di insitusi kami pada semester awal mengaku suka dengan karya sastra, tetapi ketika mereka menginjak semester yang lebih tinggi, kesukaan terhadap sastra menurun. Atau walaupun mereka tetap suka membaca karya sastra, secara tegas mereka menyatakan tidak akan mengambil peminatan sastra. Ada anggapan bahwa hal tersebut lumrah, dan tidak perlu dipanjanglebarkan—sebagaimana teman-teman kami menyatakan. Tetapi setiap penanda budaya tentu ada makna yang terkandung didalamnya, karenanya penting untuk dijelaskan guna mengetahui secara 'gambang' tentang apa sebenarnya yang terjadi. Penjelasan yang telah ada sebelumnya dan beredar di kalangan internal kami anggap sebagai spekulasi, karena data dan analisa bersifat sporadis dan kadang subyektif.

Fokus penelidikan lantas diarahkan pada diri kami sendiri --mainstream sastra— alih-alih melihat ekistensi dan perkembangan mainstream lainnya: linguistik, penerjemahan dan kajian amerika. Pertanyaan yang kami ajukan pada mahasiswa semester awal seperti "apakah kalian suka membaca karya sastra?" maka mayoritas menjawab 'ya'. Sedangkan untuk pertanyaan lanjutan,

apakah kalian akan memilih peminatan sastra di semester atas, ada kebingungan bagi mereka yang sebelumnya menjawab 'ya'. Kebingungan mahasiswa itu adalah teka-teki bagi kami. Ketika kami menyusuli pertanyaan berbeda yang merepresentasikan orientasi intervensi sosial, jawaban yang kami dapatkan membuat kami yakin dengan strategi yang akan kami susun berikutnya: "jika kalian diperbolehkan menulis karya sastra sebagai pengganti skripsi, apakah kalian akan mengambil mainstream sastra?" Bahkan saat pertanyaan itu diajukan, kehebohan meledak di dalam ruangan. Mahasiswa berdengung, saling bertanya, ada kesan tidak percaya, tetapi mayoritas menyatakan terkejut dalam arti yang positif. Mayoritas mahasiswa yang menjawab 'Ya' untuk mereka yang suka membaca karya, ternyata juga menjawab 'Ya' saat pertanyaan ketiga diajukan.

Pendulum 'Ya' yang berayun-ayun, memberi kami pelajaran berharga terkait --meminjam Michel Foucault—'taktik' dan 'teknologi politik' yang mesti kami bangun. Taktik/teknologi politik tersebut semestinya berbasis pada realitas material yang kami hadapi. Mainstream sastra menjadi pilihan yang paling tidak laku di jurusan Sastra Inggris UNS itu adalah fakta tak terbantahkan, sementara tak pernah ada *self-reflexivity* dari para agensi yang terlibat didalamnya. *Self-reflexivity* semestinya menjadi perangkat yang efektif untuk mengevaluasi diri sekaligus mengoptimalkan kondisi. Ketika kita mendapatkan fakta bahwa mahasiswa menyukai kegiatan pembacaan dan penulisan karya sastra, tetapi enggan terlibat dalam aspek kajian kesusastraan, maka *self-reflexivity* difokuskan pada dua hal kunci: orientasi dan arah kajian/penelitian sastra di tempat kami dan bagaimana kami mengajarkan sastra pada para mahasiswa.

Sejak jurusan Sastra Inggris didirikan sekitar tahun 1980-an, dan skripsi gelombang pertama pada peminatan sastra dituliskan oleh mahasiswa, dan hingga kini menjelang 4 dasawarsa saat hanya ada satu dua skripsi 'sastra' masih dihasilkan oleh beberapa angkatan terakhir, terjadi kejumudan yang nyata dan hal itu terbaca dari topik dan arah penelitian yang dilakukan. Penelitian seolah jalan di tempat, tidak ada pergerakan dinamika dan pergolakan dialektika. Hal tersebut ironis mengingat ruh sastra adalah inovasi dan dinamika. Ada kecenderungan sastra yang dinamis dan inovatif ketika masuk pada arena kajian penelitian jatuh dalam kubangan dan jebakan involusionisme.

Kamus Besar Bahasa Indonesia (<https://kbbi.kemdikbud.go.id/>) memberi salah satu definisi kata involusi sebagai "kemunduran dalam perkembangan" atau bisa juga di definisikan sebagai "pertumbuhan ke bentuk yang lebih sederhana." Memang arah dan orientasi kajian penelitian sastra di tempat kami tidak bergerak ke arah yang lebih kompleks, tetapi malah berubah menjadi 'simpler', sederhana (atau menyederhanakan?), dan bisa dikatakan gagal mengakselerasikan diri dengan kemajuan peminatan disiplin yang lain. Tak heran, stigma akhirnya terstempelkan betapa sastra itu 'klasik, kuno dan susah'. Stigma itu tersirkulasi dan mendapatkan pembenaran dari beberapa fakta, hingga akhirnya mencetak *'common sense'* di kalangan mahasiswa tentang pilihan sastra sebagai 'entitas yang kadaluwarsa' dan tidak 'kekinian'

Selain itu, proses pengakademikan sastra dalam bentuk kajian dan penelitian sastra dengan memakai standardisasi teks dan pembakuan format yang mengingkari prinsip-prinsip sastra itu sendiri yang membuat proses involusi kajian sastra di institusi kami semakin nyata. Sementara estetika sastra lekat dengan semangat 'anti-kemapanan' dan 'instabilitas bentuk', tak heran teks sastra bergerak dinamik dari waktu ke waktu. Perkembangan teks sastra seiring dan sejalan dengan manusia, serta menjadi penanda dinamika peradaban dan kebudayaan manusia. Tetapi sebaliknya, penelitian dan kajian karya sastra kadang malah menjadi anti-tesis dari ruh dan jiwa sastra itu sendiri. Kajian dan penelitian sastra acap menjadikan teks sastra laiknya obyek 'mati' sebagaimana teks-teks non-sastra. Kajian dan penelitian sastra menjelma arena untuk membakukan kemapanan

dan menstabilkan bentuk teks. Diperparah dengan format penelitian sastra yang acap memperdayai teks sastra, memperkosa estetika sastra dalam penjara kaku metodologis. Langgam teks penelitian/kajian sastra perlu berkaca pada teks-teks lain semacam etnografi (penelitian antropologi). Formulasi teks etnografi dalam banyak hal, jauh lebih 'estetis' dan sastra' dibanding teks-teks penelitian sastra.

Materi kedua yang menjadi bahan self-reflexivity adalah bagaimana sastra itu diajarkan di tempat kami, dan seberapa besar hal tersebut berkontribusi mereduksi animo mahasiswa dalam meminati sastra. Materi pengajaran sastra memang mengalami perubahan secara periodik mengikuti tuntutan kurikulum. Namun demikian, perubahan yang terjadi hanyalah pergantian kulit belaka, tanpa pernah berpijak pada basis material yang lebih substantif, seperti situasi jaman yang berubah, interest mahasiswa yang juga dinamik sesuai dengan generasi mereka, dan yang paling pokok, perbandingan dengan penerapan English Studies di berbagai institusi lainnya. Hal lain yang tak kalah penting adalah upaya menemukan kekhasan dan karakteristik spesifik yang sekiranya menjadi ciri khas dari mainstream juga jarang menjadi perhatian. Jati diri atau identitas lekat dengan kekhasan dan karakteristik, yang membedakan satu entitas dengan entitas yang lain. Dan harus kami sadari, identitas dan karakteristik yang khas itu yang luput dari perhatian kami. Tak pernah ada upaya untuk menemukan kekhasan mainstream sastra di insituti kami. Lantaran tidak ada kekhasan dan keunggulan yang ditawarkan, maka implikasinya adalah tak ada juga daya tarik yang mampu memikat mahasiswa untuk memilih Sastra sebagai pilihan saat mainstreaming.

Pandemi dan Peluang: Mereset kejumudan, mengintrodusir pembaharuan

Pandemi global Covid-19 adalah bencana bagi umat manusia, itu tak bisa dipungkiri. Namun sebagaimana sejarah selalu berkisah, bahwa satu momentum akan selalu berkaitan dengan momentum lainnya, dan peran manusia menjadi kunci dalam menyikapi satu momentum tertentu dalam kaitan memamanajemen momentum lanjutan atau malah mampu mengarsiteki atau mendesain momentum berikutnya. Sebagaimana pandemi Maut Hitam (*Black Death*) yang terjadi pada abad pertengahan di Eropa, meski membunuh hampir separuh penduduk di sana pada saat itu, Black Death adalah pemicu dari berbagai peristiwa historis penting lain, yang turut memberi kontribusi positif bagi peradaban Eropa. Renaissance Eropa yang termasyhur itu mungkin tak akan terjadi pada tapak waktu yang kita kenal sekarang jika tak ada *Black Death* tersebut. Demikian pula, kebudayaan dan kesusastraan Inggris bisa saja menampilkan wajah yang berbeda dari yang kita kenal sekarang jika tak ada wabah yang terjadi pada tahun 1315-an itu.

Peralihan moda pembelajaran dari offline ke online selama masa pandemi, bagaimanapun menjadi mekanisme rehat atau *retreat* atau malah bahkan dianggap sebagai reset budaya pendidikan. Hal itu dimungkinkan karena saat setting online dijalankan secara 'terpaksa' dan serentak, semua pihak berangkat dari titik awal yang kurang lebih sama. Berada pada posisi 'nol' dan berjalan tertatih, terhuyung bersama. Kami melihat hal itu sebagai momentum yang pada derajat tertentu justru menguntungkan bagi kami. Ibarat lomba balapan dimana kami sebelumnya berada dalam posisi yang terus dibelakang dan sangat sulit untuk mengejar mereka yang ada di depan, namun karena pandemi kita tiba-tiba dipaksa untuk menjalani lagi start dari titik paling mula, dengan medan dan rute yang berbeda. Pandemi ini, bagaimanapun, menawarkan peluang yang tak bakal datang untuk kedua kali.

Sementara, krisis sastra di institusi kami sungguh nyata dan membutuhkan semacam solusi yang tepat untuk mengatasinya. Seperti Thomas Kuhn (1962) dalam buku monumental, *The*

Structure of Scientific Revolution, berkisah betapa pergeseran paradigma (*paradigm shift*) itu sebuah keniscayaan bagi pengetahuan jika paradigma yang lama mengalami kebuntuan dalam menjawab persoalan atau tantangan baru. Kebuntuan karena kegagalan paradigma lama menjawab persoalan itu akhirnya menimbulkan krisis. Dan krisis itu menuntun sekaligus menuntut kita untuk mengganti paradigma lama kita. Demikian pula kami mulai meyakini betapa krisis sastra di tempat kami memaksa kami untuk memikirkan sekiranya paradigma yang kami anut masih sesuai atau dibutuhkan '*Kuhnian paradigm shift*'.

Sastra di tempat kami ibarat mengalami sakit berkepanjangan yang terus menerus diterapi dengan ragam obat yang hampir sama dari waktu ke waktu. Dalam logika Kuhn, semestinya diagnosanya yang berubah: melihat kemungkinan bahwa sakit kami bukan persoalan internal-akademik-nir politik semata Krisis sastra yang kami alami bukan hanya sesederhana symptom sosiologis yang bisa dilihat dari ucapan mahasiswa: 'sastra itu sulit', "karena saya ingin segera lulus maka saya tidak ambil sastra' dsb dst. Maka kami harus mulai mempertimbangkan bahwa symptom itu hanya fenomena superfisial, dan semestinya tidak terlena sekaligus terjebak melihat superfisialitas tersebut. Kami harus memikirkan sesuatu yang jauh lebih substansial dibalik alasan-alasan yang diungkap mahasiswa.

Pandemi datang pada saat yang tepat, saat kami mulai meyakini satu kesimpulan: paradigma sastra di tempat kami harus berganti!

Selama lebih dari 4 dekade kami memakai paradigma yang sama terus menerus: '*consuming literature*', yakni semacam aktivitas yang menjadikan karya sastra sebagai objek untuk diteliti dan dikaji. Sebenarnya hal tersebut 'normal' adanya. Tetapi menjadi kebiasaan yang 'membosankan' apabila proses dan kegiatan itu berjalan tanpa ada perubahan. Disiplin English di berbagai negara di dunia maju juga mengalami persoalan seperti itu, dan itu pernah ditulis secara detail oleh Robert Scholes (1998) yang memberitakan betapa orientasi dan fokus sastra selalu berubah dari waktu ke waktu. Sebagai contoh English Studies pada periode 1800-an malah lebih menekankan bagaimana bahasa dan estetika sastra di pakai untuk meperkuat retorika bahasa lisan formal. Sementara teori sastra dengan berbagai nafas epistemologis dan implikasi metodologis juga selalu dinamik dari waktu ke waktu.

Yang menjadi persoalan di tempat kami, adalah, hampir 40 tahun paradigma yang kami pakai tak pernah dikritisi: mengkonsumsi karya sastra dari waktu ke waktu.

Jaman bergerak, semangat generasi juga berubah. Banyak yang menyatakan bahwa kita berada pada situasi disrupsi yang memaksa lini kehidupan melakukan transformasi besar-besaran. Kita semua melihat betapa generasi Y ataupun Z adalah generasi kreatif, generasi inovatif. Mereka hidup dalam periode jaman yang menuntut kreativitas tanpa tapal batas dan inovasi yang terus menerus. Supaya bisa beradaptasi dengan pergerakan dan perubahan yang masif, yang percepatannya acap di luar prediksi dan perkiraan kita, maka individu-pun juga harus berakselerasi secara cepat.

Lalu, kalau 4 dekade kami selalu bersetia pada paradigma *consuming literature* dan hasilnya krisis makin tak terkendali, maka sebagaimana Kuhn memberi inspirasi, kami harus memulai mengayunkan pendulum epistemologis ke arah yang lain: "*producing literature*"

Dan momentum pandemi datang pada saat yang tepat bagi kami untuk menekan tombol '*cultural reset*' atas model dan orientasi sastra di tempat kami.

Kami tetap akan mempelajari Geoffrey Chaucer, William Shakespeare, Charles Dickens, dan lainnya. Tetapi pada saat yang bersamaan kami juga mulai menanamkan keyakinan bahwa inilah saatnya memulai langkah baru memotivasi mahasiswa kami untuk menapaki jalan Chaucer, Shakespeare dan Dickens: menulis karya sastra kami sendiri!

Tentu saja, perlu upaya untuk menginisiasi proses pergeseran paradigma tersebut. Sungguh respon awal mahasiswa semester mula begitu mengejutkan. Mereka memproduksi sastra secara lepas, seperti tak ada beban, dibuktikan lewat kemerdekaan dan kreativitas teks-teks yang mereka tuliskan. Tidak seperti saat menulis teks-teks tugas mereka.

Men In the Dark

I WOKE UP alone.

It's a deep dense and dark infinity, yet I could still freely breathe—and no one else was found but me. I spaced out for a while, thinking of nothing because no idea had come to my mind of how and why I came to such a place. "I need to figure out what happened to me."

I thought I was all alone until I felt something falling behind my back. It was fast as such flash; though there were no lights here as I could not even see where my arms were. I tried to approach it, but then it faded away. I continued my wander to fondle this grim surround me. Step by step was done, and I was still clueless of where and what this place was. I kept walking. A breeze of a moving thing touched my skin and arose a goosebump along my neck. "I pray to anyone who listen. Please untie me of this tangling reality."

"Do not come! Please! Do not! No!"

Voices. I heard voices.

"Stay there! I'll come!"

I could somehow know that 'the voices' were from the people who were clueless either as I was. They must freak out of those breezing and falling things surround them. I need to reach their place so we could untangle our confusion together. My heart was beating harder. There was relieve along my throat as I knew that I truly was not alone. "I know we are all meant to be!"

I ran and I ran. I ran and I stumbled. I was unsettled of what's going to happen next. Three feet before me was a standing and moving mysterious being. It was breathing—it started to peek at me. My soul was a second leaving my body as I saw it's moving. It was oddly darker than the darkness around. It was just five seconds after until I felt it tried to reach me. I gasped and attempted to survive by dodging its grab. I thought I'd be chased; but then it was walking away from me so that I could escape from where I lied down on this darkness. "I suppose I am now free."

I didn't want to go along the same path as 'that thing' went to—so I walked back to where I came. Again, something was moving; it's walking toward me. I had already had an experience of escaping from this kind of problem. Before I felt it's getting closer, I squeezed myself into darkness. I saw it's walking with no fear. I counted its step, and in its tenth—I guess, I ran. "Oh, God! Save me!"

I began to panic. I ran again, running to nowhere I knew. I ignored everything on my way; I weren't care even though I got caught by accident. I leaped, I ran, and I stumbled—again. But now I fell a little bit longer. I could once more feel of the infinity.

It was hole. A deep hole had swallowed me into its bottom.

As I crashed its warm elastic yet hard textured surface, someone touched my shoulder. He sighed. "You are the new 'us', then."

It took me only ten seconds until I realized that there were so many people inside this hole, standing surrounding me. Wait—this surface ... what if they're not only standing? What if what I

stepped on was
I gasped as I instantly stood up. "What happened!?!"
"Why didn't you listen to us—"
I guessed I know what would come next.
"—do not come!"
It's all now clear. Those moving thing, those walking thing
I was then desperately shouting with hundred—or maybe thousands of other 'me' from that hole.
"Do not come! Please! Do not—"
It was all me. Everybody was me.
Three seconds later, another myself was tumbling from up there.
"No!" (Teks fiksi pendek mahasiswa, tanpa diedit, utuh tanpa dipotong)

Pendek kata, untuk mewujudkan paradigma baru yang kami yakini mampu mengatasi 'penyakit' yang lama kami derita, akan ada dua opsi pilihan yang ditawarkan dalam tugas akhir yang dijalankan mahasiswa yang memilih mainstream sastra. Pertama, tugas akhir dengan fokus pada komponen kreatif. Mahasiswa mengerjakan proyek akhir dalam bentuk penulisan prosa, puisi, naskah drama/film atau model tulisan kreatif faktual semacam penulisan biografi tokoh sastra, penulisan tempat bersejarah dalam kesusastraan Inggris, dan lain sebagainya. Sementara untuk pilihan kedua, tugas akhir dengan fokus pada komponen akademik/analitis diperlebar dengan tidak hanya melulu berkutat mengkaji karya sastra, tetapi juga membuka kemungkinan untuk meneliti sejarah sastra, menganalisis gaya penulisan sastrawan, dan hal-hal lain yang terkait dengan berbagai unsur kunci dalam produksi dan distribusi sastra.

Penjajagan dan pengenalan paradigma baru kami di kalangan mahasiswa umumnya disambut dengan riuh, bahkan sebagian mahasiswa setengah tak percaya jika kemungkinan memasukkan komponen kreatif dalam tugas akhir itu diperbolehkan. Keriuhan yang berbarengan dengan ketidakpercayaan itu menandakan sesuatu yang positif, lantaran bisa jadi itu pula sebenarnya yang diharapkan mahasiswa sejak lama.

Ekosistem Sastra: Menyibak peluang dan kemungkinan

Ekosistem menjadi salah satu kata yang mungkin paling diucapkan sekarang ini, dari elit pejabat, pengusaha, akademia, pengamat dan cendekiawan, hingga rakyat jelata. Kata ekosistem diserap dari kosakata Bahasa Inggris, *ecosystem*, yang sejatinya berasal dari disiplin biologi, dan diperkenalkan pertama kali ekolog Sir Arthur George Tansley pada tahun 1935 dalam artikelnya yang berjudul "*The Use and Abuse of Vegetational Concepts and Terms*". Secara etimologis, *ecosystem* dikonstruksi dari dua unsur kata: *eco* yang berarti kurang lebih lingkungan, dan *system* yang bermakna sebagai susunan atau organisasi. Sehingga secara harfiah, ekosistem bisa diartikan susunan/organisasi lingkungan. Sementara itu, Kamus Besar Bahasa Indonesia mendefinisikan ekosistem sebagai: "system kehidupan dalam suatu lingkungan tertentu, terdiri atas komunitas dan factor abiotik". Definisi yang lebih panjang lebar didapatkan dari Angus Woodbury (1954) yang menyatakan bahwa ekosistem adalah tatanan kesatuan secara kompleks didalamnya terdapat habitat, tumbuhan dan binatang yang dipertimbangkan sebagai unit kesatuan yang utuh, sehingga semuanya menjadi bagian dari mata rantai siklus dan energi. Definisi yang dinyatakan Woodbury tersebut, jelas masih 'membelenggu' ekosistem sebagai istilah eksklusif ilmu biologi.

Marylin Strathern, antropolog kondang Oxford University, suatu kali mencontohkan bagaimana sebuah kata/istilah bisa bermigrasi dan maknanya mengalami inflasi

(penggelembungan) atau pula deflasi (penggembosan). Strathern (2000) menunjukkan bagaimana istilah 'audit' yang tadinya milik eksklusif domain disiplin akuntansi bisa menyeberang dan menyebar ke berbagai disiplin akademik dan kemudian digunakan secara populer di wilayah kehidupan. Kata 'audit' tersebut mengalami pergeseran makna, entah itu deflasi atau inflasi. Apa yang pernah di contohkan Marilyn Strathern tersebut tampaknya juga tengah terjadi pada kosakata 'ekosistem'.

Kami mungkin juga latah dalam arus besar penggunaan kata ekosistem. Sebagaimana mereka yang menggabungkan ekosistem dengan digital, muncullah ekosistem digital, atau ekosistem di deretkan dengan ekonomi lokal, menjelma ekosistem ekonomi lokal, dan berragam 'lingkungan' lain. Secara sadar kami mencangkokkan ekosistem ke kata yang sesuai dengan *concern* disiplin kami: "kesusastraan", sehingga terbentuk konfigurasi frasa 'ekosistem kesusastraan'. Ekosistem kesusastraan dimaksudkan untuk memberi fondasi yang kuat bagi terwujudnya paradigma baru yang kami tawarkan: *producing literature*. Cita-cita dari konsep 'producing literature' bisa dikatakan mustahil dicapai jika tidak ada semacam pra-kondisi yang tepat untuk menyemai bibit-bibit sastrawan.

Kami percaya generasi mahasiswa sekarang mempunyai potensi yang luar biasa, mengingat mereka hidup di jaman yang menyediakan akses informasi yang berlimpah, keterlibatan dalam konfigurasi inter-cultural dalam skala tak terbatas, serta semangat kosmopolitanisme global yang mewabah, membentuk generasi mahasiswa sekarang sebagai *digital native*, *multilingual*, dan pada titik tertentu *the real global citizen*. Potensi tersebut butuh pemantik dan bukannya malah 'dibenamkan' dalam penjara dogma-dogma kaku pendidikan, atau dalam konteks kami, pengajaran kesusastraan yang 'statis'. Potensi mahasiswa butuh lingkungan yang kondusif supaya modal awal tidak tersia-siakan. Potensi tersebut butuh sistem yang mampu mendorong mereka pada kemampuan maksimum yang bisa dicapai

Ekosistem kesusastraan bukan hanya mengarah pada mahasiswa, tetapi juga menyasar pada pengajar. Kami yang terbiasa terkekang dalam paradigma lama, mesti berbenah, mempersiapkan diri, tidak lagi berkutat dengan teori analisis dan tulisan akademik, tetapi mulai membuka diri terhadap berbagai hal yang terkait dengan tulisan dan penulisan kreatif. Kami yang biasanya hanya bisa berteori harus mulai belajar mempraktekkan diri. Kami yang hanya melulu berkutat pada teori sastra, harus mulai membuka diri pada penulisan sastra. Kami yang biasanya memprioritaskan pada tulisan akademik, mulai harus memikirkan soal tulisan yang lebih kreatif.

Ekosistem kesusastraan yang kami idealisasikan adalah arena dialektika antara mahasiswa dan dosen, dimana transfer ilmu dan kemampuan tidak berjalan satu arah, melainkan dua arah sekaligus. Tidak satu pihak mendikte atau mendogma pihak lainnya. Kami saling mempelajari hal yang sama tentang "sastra" dan mendialogkan 'sastra' dalam kerja-kerja kreatif: menuliskan sastra dalam berbagai bentuk dan inovasi.

Pada jangka panjang, usaha tersebut akan memberi keuntungan bagi kami sekaligus insitusi, karena selain melatih kami untuk lebih aktif dalam dunia tulisan kreatif, juga akan mendekatkan diri dengan kelompok 'kreatif' yang berada di luar tembok kampus. Sebagaimana kita ketahui bersama, rivalitas antara kelompok sastra akademik dan sastra di luar kampus terus terpelihara dengan masing-masing pihak saling mengkritik satu sama lain. Sastra di luar kampus selalu menyatakan bahwa kelompok sastra akademik hanya bisa menganalisis tanpa pernah 'tahu' apa yang dianalisis, sementara kelompok akademik kampus selalu memandang remeh pegiat sastra di luar kampus.

Dengan memberi ruang pada kreativitas, maka kelompok sastra di dalam tembok kampus akan 'dipaksa' berhadapan dalam 'medan kompetisi' yang sama dengan kolega mereka di luar kampus, dan masing-masing pihak akan saling 'berdialog pada frekwensi yang sama' sehingga *creativity gap* dan egosentrisme kelompok yang terjadi selama ini, bisa dijabatani.

Bahasa dan Sastra: Dogma dan Kreativitas

Dua hal penting lain yang kami temukan selama observasi dan bisa menjadi bahan diskusi yang lebih panjang adalah, pertama, betapa mahasiswa pada semester awal begitu antusias menulis tentang segala sesuatu yang akrab dengan dirinya. Ketika mahasiswa diinstruksikan untuk menulis secara bebas, mereka akan memilih topik yang dekat sekali dengan mereka: semacam pengungkapan pengalaman dan perasaan subyektif individu. Hal itu lumrah, karena menulis 'diri' akan lebih leluasa, lantaran eksplorasi 'realitas empirik' atau 'obyek material' yang begitu dekat tidak membutuhkan waktu panjang dibanding menuliskan 'observasi' hal yang sama sekali baru dan asing yang membutuhkan adaptasi dan aklamatisasi.

Contoh teks tulisan mahasiswa tanpa intervensi sebagai berikut:

I'm [...]. I'm an English Literature student. This is something that i never thought before. I used to be a lazy person, never read a book and always sleep all the time. I'm not really sure who's my role model. But I do have so many favourite movies and songs. I really like something about art especially music. (sesuai aslinya, tanpa diedit)

Kedua, mahasiswa kebanyakan mengekspresikan gaya menulis mereka secara 'kaku' dan 'lugu', dalam teori menulis hal tersebut sering disebut sebagai 'telling' dibanding 'showing'. 'Telling' mengacu pada ekspresi kebahasaan yang cenderung klise, 'generik', gampang di terka oleh pembaca, akibatnya gagal menyedot atensi pembaca; sementara 'showing' berorientasi pada detail spesifik, keunikan partikular dan ekspresi yang tidak 'klise' sehingga membuat pembaca bisa menemukan sesuatu yang menarik pada sebuah teks. Berikut tulisan tanpa intervensi yang cenderung 'telling' dibanding 'showing'

My Life

Hello! My name is [...]. I was born in Kebumen. My hobby is reading books, listening to musics and cleaning up my room. I'm a quiet berson and a bit lazy. My favourite foods are rendang, nasi goreng and ommelette. (sesuai aslinya, tanpa diedit)

Dua contoh diatas memberikan kami pelajaran penting, semacam relasi unik yang cenderung oposisional: mahasiswa senang menulis hal yang dekat dengan diri mereka, namun ekspresi diri dan pengalaman diri yang semestinya bisa 'partikular, unik dan menarik' dihambat oleh aspek-aspek klise dan generik yang membuat tulisan menjadi monoton dan homogen.

Dan hal tersebut memberikan pelajaran berharga bagi kami dalam menyusun taktik, strategi dan intervensi yang kami terapkan selanjutnya., terutama terkait bagaimana menjembatani dua fakta oposisional tersebut.

Salah satu strategi intervensi adalah memberikan modelling dua paragraph teks sastra dari dua novelis besar, satu dari novel *Hard Times* karya Charles Dickens dan satunya Gabriel Garcia Marquez dalam *One Hundred Years of Solitude*:

*He was a rich man: banker, merchant, manufacturer, and what not. A big, loud man, with a stare, and a metallic laugh. A man made out of coarse material, which seemed to have been stretched to make so much of him ... always proclaiming, through that brassy speaking-trumpet of a voice of his, his old ignorance and his old poverty. **Charles Dickens, Hard Times (2005)***

*Macondo was a village of twenty adobe houses, built on the bank of a river of clear water that ran along a bed of polished stones, which were white and enormous, like prehistoric eggs. The world was so recent that many things lacked names, and in order to indicate them it was necessary to point. **Garcia Marquez, One Hundred Years of Solitude (1970)***

Setelah mahasiswa mengamati dan mendiskusikan dua contoh deskripsi karakter dan tempat masing-masing oleh Dickens dan Marquez, muncullah ekspresi tulisan yang berbeda, lebih 'luwes', detail dan lebih mengena pada pembaca sebagaimana dapat dilihat dalam nukil tulisan dua mahasiswa di bawah ini:

In a darkened thought, beyond the sanity, that was my 17th. Have you ever gone and missed the one and only chance? When your a pair of hands became craven, and you didn't have a nerve to think clearly? [...] I felt like I was an egg on the edge of the thin wide surface, and I asked to myself. What if I'd chosen to fall? Would I have found a bliss? The neuron in my mind turned into bunch of snakes [...] An idea suddenly fell like a meteor, his trace showed me how to deal with this darkened world. Ah yes, "Valhalla I am coming!!!" I still had another chance! (sesuai teks aslinya, tanpa diedit grammar, hanya dipotong pada beberapa bagian untuk memperpendek teks contoh.)

The large, old, blue, and white I. Suharno building looks good and has a solid structure. Even though it's currently under renovation, the building inside is still decent, as usual. But what about the surrounding environment? Look like there's been an earthquake hit. The most annoying thing is the street conditions full of building materials such as ugly old roof tiles, tall yellow scaffolding, broken ceilings, the remains of crushed stone, and many more. That disturbs the comfort and safety of people who pass through it. [...] If I am permitted to count, maybe there have been five or seven times I stumbled in the building area. In addition, if workers cut things such as wood, ceilings, or other materials while on the scaffolding, the remaining pieces can fall to the ground and make the street even dirtier. (sesuai teks asli mahasiswa, tanpa diedit grammar. Dipotong pada beberapa bagian untuk memperpendek teks)

Dari dua contoh teks di atas, eksplorasi dan kreativitas teks lebih terlihat. Estetika dan karakter teks menguat sementara monotonitas mulai bisa dihindari, juga eksperimen dengan berbagai kosakata dan konstruksi kalimat secara 'tak sadar' dijalankan.

Selama rentang rekayasa sosial yang baru beberapa saat tersebut, kami menemukan pelajaran penting terkait intervensi estetika. Bahwa intervensi estetika diperlukan untuk memotivasi mahasiswa yang kebanyakan menyukai menulis 'diri' dan 'lingkungan diri'. Menulis diri, pengalaman dan lingkungan sejatinya merupakan modal awal yang potensial untuk dikembangkan. Namun tendensi menulis yang 'kaku', monoton, homogen itu yang mesti dikikis. Usaha intervensi dimaksudkan untuk memangkas 'jeda estetika', suatu kondisi yang dihasilkan karena mahasiswa (kita?) acap dijejali dengan teks/bahasa yang dogmatik hingga mengeram di pikiran mahasiswa, bahkan sejak pertama mereka dikenalkan dengan bacaan dan teks.

Intervensi estetika dimaksudkan bukan mendoktrin mahasiswa untuk menulis dengan gaya estetika tersendiri, melainkan mendorong mereka untuk menemukan 'kredo' estetika mereka sendiri,

yang pasti berbeda-beda antar setiap karakter. Proses penemuan jati diri, sekaligus kedaulatan estetika masing-masing individu itu pula yang akhirnya diharapkan akan terus menggelinding dalam skala kolektif. Sehingga dengan sendirinya kreativitas dalam kolektivisme itu akan menciptakan karakteristik dan kekhasan institusi, yang merupakan salah satu tujuan utama kami.

Kami baru pada fase awal untuk melakukan proses intervensi estetika! Kami baru pada fase awal inisiasi project yang kami citakan sebagai membangun ekosistem kesusastraan. Dan kami akan mengawal proses transisi paradigma baru yang kami yakini sebagai solusi atas persoalan krisis sastra di tempat kami.

Kesimpulan

Proyek membangun ekosistem kesusastraan di jurusan kami baru berlangsung beberapa bulan, dan apakah tujuan utama kami menghidupkan dinamika kesusastraan sekaligus mewujudkan paradigma baru *'producing our own literature'* bakal tercapai atau tidak, belum ada garansi keberhasilan. Yang jelas ada beberapa catatan yang bisa kami ungkapkan untuk menutup 'diari' refleksi kami ini. Pertama, inisiasi awal yang kami internalisasikan setidaknya mulai memperlihatkan respons dari mahasiswa sekaligus institusi. Respons positif datang dari mahasiswa dengan mereka mulai bergiat menulis 'kreatif' dan kegiatan tersebut perlu terus diakomodasi serta difasilitasi dengan saluran yang memadai. Ekosistem kesusastraan yang tengah kami bangun juga memikirkan perihal kemungkinan kanal media baru yang bisa dieksplorasi untuk mengenalkan produk 'sastra dan budaya' yang bakal diproduksi. Diharapkan dalam jangka panjang, kanal media tersebut bisa menjadi semacam salah satu pusat referensi kesusastraan dan kebudayaan. Sementara itu, respons positif juga datang dari institusi kami: introduksi paradigma baru kesusastraan yang kami ajukan diterima untuk menjadi 'policy' jurusan. Terlenih pula, semangat kreativitas dan inovasi dalam paradigma baru kami mendapatkan 'pembenaran institusional' dalam program 'merdeka belajar' yang digaungkan pemerintah. Kedua, kegagalan atau keberhasilan inisiasi pengembangan ekosistem kesusastraan mutlak tergantung pada *'cultural willingness'* dari setiap individu yang terlibat, terutama terkait pada komitmen untuk terus menggaungkan proyek ini. Tantangan yang paling jelas yang berpotensi memberi hambatan adalah 'pragmatisme politik' yang saat ini memang mengakar dan mengendap dalam konfigurasi sistem sosial-budaya kita. Pragmatisme itu acap menjebak kita untuk sesegera mungkin mendapatkan hasil instan tanpa sabar mengakomodasi dinamika proses yang panjang, dan acap melelahkan. Ketiga, pandemi tak sepenuhnya menjadi 'penghambat' pergerakan kebudayaan. Pandemi justru bisa menjadi peluang, dan dalam kasus krisis kesusastraan di jurusan kami, pandemi adalah mekanisme reset budaya. Kami bisa melakukan *self-reflexivity* dan sekaligus menggagas *paradigm shift* atas visi dan orientasi kesusastraan kami. Sebagaimana pandemi global di masa lalu, manusia, peradaban dan kebudayaan selalu bisa bernegosiasi dengan 'disrupsi' yang disebabkan wabah tersebut: mundur selangkah untuk kemudian melompat dua atau tiga langkah. Hal itu pula yang kami harapkan bisa terwujud dalam proses transformasi kesusastraan di institusi kami.

Daftar Pustaka

- Brenner, S. (1996). Reconstructing self and society: Javanese Muslim women and “the veil”. *American Ethnologist*, 23 (4), 673 – 697.
- Bryner, K (2013). *Piety Projects: Islamic Schools for Indonesia’s Urban Middle Class*. PhD Thesis. Columbia University.
- Dickens, C (2005). *Hard Times*. San Diego USA: ICON Classics.
- Jay, P. (2014). *The humanitis ‘crisis’ and the future of literary studies*. New York: Palgrave Macmillan
- Kuhn, T. (1962). *The structure of scientific revolutions*. Chicago: The University Chicago Press.
- Kuipers, J, dan Askuri (2017). “Islamization and Identity in Indonesia: The Case of Arabic Names in Java.” <https://doi.org/10.5728/indonesia.103.0025>.
- Kusdianto, Y (2021). ‘Robohnya Sastra Kami’ : Studi Kasus Pudarnya Sastra di Jurusan Sastra Inggris Universitas Sebelas Maret Surakarta.
http://journal.unj.ac.id/unj/index.php/prosiding_fbs/article/view/24003/11620
- Marquez, G G (1970). *One Hundred Years of Solitude*. New York: Avon Books.
- Scholes, R. (1998). *The rise and fall of English: Reconstructing English as a discipline*. New Haven: Yale University Press.
- Strathern, M (2000). *Audit Cultures*. London: Routledge
- Tansley, A.G. (1935) *The Use and Abuse of Vegetational Concepts and Terms*. Ecology 16, hal. 284 – 307.
- Woodbury, M A (1954). *Principles of General Ecology*. New York: Blakiston

Which Multiverse are We in: a Contemporary Film Adaptations Criticism towards Marvel Film Adaptations

Achmad Fachmi Fauriza & Thafhan Muwaffaq

English and Language Culture Department University of Al-Azhar Indonesia

affauriza@gmail.com

Abstract

This paper discusses how Marvel constructs the “multiverse” as a means of establishing an ever expanding diegesis, storytelling strategy, and gaining economic benefits. In doing so, the issues are approached via contemporary film adaptation criticism. While leaving aside fidelity criticism, the approach focuses on in studying intertextuality and modifications as adaptive effects (e.g., authorial perspective and economic gains) yielded by transposing or re-writing works of Marvel Comics into their film adaptation (i.e. MCU, Sony-Marvel Adaptation, Marvel Entertainment films). We propose that, via Multiverse narration Marvel rationalizes as well as establishes intertextual relation between pre-existing Marvel Comics film adaptations with the recent MCU films. This seems to revitalize the economy of earlier Marvel Comics film adaptations by reintroducing them as versions of MCU. These versions engender the differences or the modifications as justifiable, hence strengthening the position of authorial perspective of adaptors (i.e., filmmakers and entertainment companies). Finally, we reflect on the extent to which Marvel film adaptations are voicing diversity ideology in their narration, by taking into consideration the profits yielded by the films as commodities.

Keywords: *Multiverse, Marvel film adaptations, intertextuality, transfictionality and transmedial storytelling, film as commodity*

Introduction

In this paper, we are interested in studying what has been dubbed *Multiverse* in Marvel Cinematic Universe (MCU) using the contemporary film adaptation framework. We question the ways in which MCU, which is a Marvel Studio film adaptation project, constructs the idea of Multiverse. The question implies an assumption that the idea has underlying functions that serve productive and creative activities practiced by Marvel Studio. Needlessly, the creative writing process in Marvel Comics brings about the idea of multiverse into Marvel storyworld or diegesis. Diegesis is essentially a part of the merchandise that Marvel Comics has put into market. The same applies to Marvel film adaptations, regardless what studios presented them (e.g., Sony, 20th Century Fox, New Line Cinema, Marvel Studio, etc). Therefore, it is plausible to assume that the idea that is brought by the process of film adaptation would have taken two respects into consideration, they are the economic productivity and the creative endeavor. In this case, they are of Marvel Studio which is currently a major film production company.

We propose that a few problems are addressed by studying economic and creative endeavor

as contingent with the way Marvel film adaptations construct the idea of Multiverse. Firstly, critics to film adaptation have been typically aiming to evaluate source text fidelity. In this paper, we demonstrate the capacity of what we call the contemporary film adaptation framework in spelling out significant insights about the practice of film adaptation that is neglected by such criticism. Therefore, this study is expected to hopefully serve a better theoretical understanding about film adaptation. Secondly, this study offers a critical outlook where one can appreciate the underlying economic and creative potentials in film adaptation such as that has been practiced by a well-established film production company, Marvel Studio. This implies that in general comparative evaluation between source text and adaptation text is practically leading to nowhere except one can look into the underpinning rationale that allows modification in certain film adaptations.

The objective of our study is to discuss theoretical implications of MCU Multiverse using the approach of the contemporary film adaptation. Noted earlier, the implications tap into economic and creative considerations that are arguably more crucial in understanding as well as appreciating work of adaptation. We are also aiming to lay out a critical evaluation to MCU Multiverse that is proposed as a narrative strategy in re-writing the source text (i.e., comics) as to transpose it into the screen (i.e., film and series). Potentially, this paper may inform not only what and how is the criticism to scholarly readers, but also practical reference for those who are interested in attempting the project of film adaptations.

Literature Review

By contemporary film adaptation framework we mean an approach with specific few characteristics. Firstly, a framework that is knowing that a work of adaptation is intertextually related with its counterpart, namely the source text. Assuming superiority to the latter as well as a milestone of experience in evaluating the former is a major mislead, if not entirely fruitless. Therefore, the framework acknowledges work of adaptation is autonomous and different, if not new, from the source text. Secondly, the creative writing process of the source text and the adaptation text has different specificity. Supposing the former is a comic from Marvel, the text consists of juxtaposed pictorial and linguistic elements which are experienced in reading activity of readers. Whereas in the latter, the text is experienced by spectators whose comprehension is resulted from the activity of reading which involves perceiving and interpreting filmic elements (e.g., motion pictures, sounds, dialogues, etc). Thirdly, authority in film adaptation does not necessarily remain in the hand of the source text author. In the adaptation process, the role of source text author may be reduced to a certain degree, or even to nothing, as otherwise be fully involved. Changes and modifications, and even fidelity to source text, in certain adaptation texts are the outcomes of adaptation process that is likely to follow film-making business orientation or the take on perspective of adaptation text author(s).

This proposed framework is not entirely novel as it has been urged by scholars of literary studies and criticism as well as film studies within the last two decades (Cartmell and Whelehan; Leitch). It has been developed further into discussing the implementation of technology and new media in the creative process of contemporary film adaptations (Constandinides), the emergence of new film genre (i.e., comic book adaptation) and subgenre (i.e., superhero movies) as well as their function that film adaptation entails since the early 2000s (Burke). Further theorization has also been postulated to serve better explanation and framework in studying film adaptation (Grossman, Lind, and Krebs). Common to these theoretical views is the prompt to retract from fidelity criticism (though partially in some theorists) and the attempt to redefine the position of film adaptation study

as autonomous though related with literary criticism and film studies.

Similar movement seems to have been attempted by Indonesian scholars from the humanities discipline, particularly cultural studies and literary studies. The movement has put forth the notion of *ekranisasi* or ecranization as the theoretical framework for film adaptation study (Damono). Damono aims to generally theorize transmedial alteration or transposition of arts from one medium to another which causes certain changes. Following Damono's theorization are the scholarly works that apply ecranization in studying transposition of text into film (See, e.g., Fakhrurozi and Fakhrian, 2021; Martin, 2017; Oktafiyani, Suseno, and Nuryatin, 2017; Praharwati and Romadhon, 2017, Armiami, 2018). However, the examples of ecranization theoretical application seems to fall short as they are commonly focusing on merely the reduction of the narrative as a by-product of adaptation. If ecranization only leads to comparative analysis to the source text and the adaptation text, thereby discussing the changes (e.g., expanding or reducing the narrative) in the latter, then in our view the theory is pretty much the same as fidelity criticism. At this point, we argue ecranization will not be able to bring insights as much as it only fiddles with differences in adaptation text against the source text.

It is argued that comic book adaptation draws the audience because it has ritual functions that can be classified into nostalgia, escapism, and satisfying the desire to see enactment of the characters (Burke). This argument is supported with audience interviews and responses to questionnaires that are spread to comic book fandom who went into cinema to watch the comic book adaptations (e.g., *X-Men*, *Spiderman*). Nevertheless, MCU films are also comic book adaptations. Although we are not studying what function the films may serve the audience, we argue that Marvel Studio is aware that the potential market segment from producing adaptations comes primarily from its comic fans. We provide a discussion about the latter in the next section. But, the case in point here is that the approach of contemporary film adaptation can delve into the economic motive that otherwise cannot be achieved by fidelity criticism or ecranization.

Film adaptation serves as a straightforward example for the notion of elastextity (Grossman). By that notion Grossman characterizes text as flexible that it is able to move further from itself, and be combined with other texts that are pre-existing as well as the ones produced in the future. With this characteristic, one can attempt to give an in-depth criticism on certain works of adaptation, thus setting aside the supposition from the knowledge about the source text, and wondering how the changes or modifications in adaptation text are justified with creative vision of the adaptor. In this paper, we adopt the view that text has flexibility such as that characterized by Grossman in studying MCU Multiverse.

The contemporary film adaptation approach has been partially used as exemplified by a recent publication that critically discusses *Enola Holmes* film adaptation (Gooniyah, Army, and Muwaffaq, 2021). The criticism suggests that the adaptation, which source text is an expansion of Conan Doyle classic *Sherlock Holmes*, is a postmodern pastiche. That is to say it is created by recycling and reusing the narrative materials from the source text. Further, they argue the creative process also involves the act of translation that allows the author of *Enola Holmes*, both in the novel and the film adaptation, to recode a different meaning that may have cultural representational implication. The process pertains to what they call invasive because it deconstructs the grand narrative of Sherlock Holmes, and reconstructs that in order to conceive Enola Holmes in the same diegesis or storyworld. As to the representational implication, they argue the adaptation of *Enola Holmes* allows the author to embody a feministic detective. However, their criticism does not get into the economic implication that

contemporary film adaptation assumes as underlying the process of adaptation. In this paper, we attempt to use the approach at full-length in studying MCU Multiverse. Consequently, the economic and the creative visions will be addressed as part of the criticism.

Methodology

This paper offers a criticism towards the Marvel Studio film adaptation, as particularly directed to the idea of MCU Multiverse. In doing so, we drew qualitative data from literature (e.g., review articles, official articles, and journalism articles). The articles were published online on multiple websites as revealed in the bibliography. Semi-systematic literature search was carried out in order to find specific information about the business activities of Marvel Studio that are related with MCU film adaptations. We also reflected the narrative of MCU film adaptations, particularly in terms of their function in linking one film to the other so as to establish a sense of continuity throughout MCU phases. The analysis was carried out by connecting information from the collected literature. The source texts were also regarded as it informs us the intertextual relation that the process of adaptation establishes. We looked at the similarity and the difference between the source text and the adaptation to discuss the possible ideological representation in the films.

Findings and Discussion

1. MCY Establishment

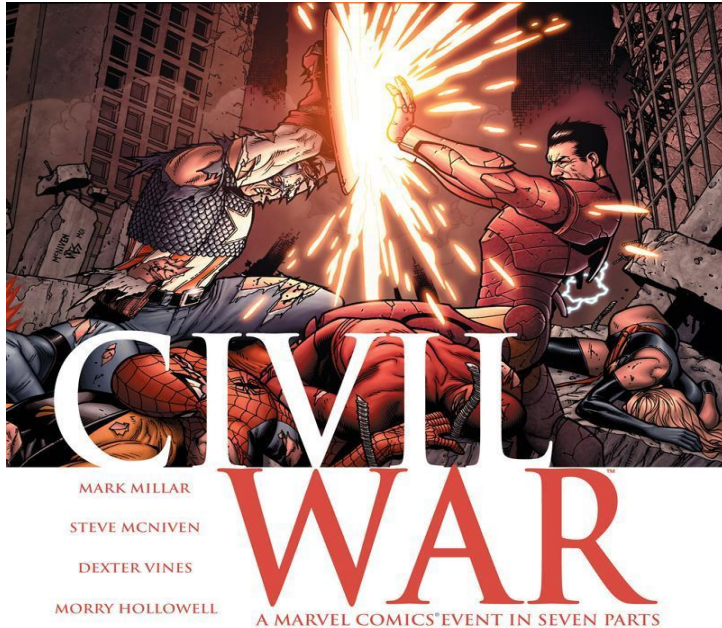
In 2008, Marvel Studios blew the box office with the release of Iron Man (2008) movie while also becoming the mark of the launch of their soon to be the largest film franchise in the world. While across the river, DC, the everlasting competitor also came up with the release of their sequel of the Batman film adaptation The Dark Knight (2008), which was brilliantly delivered by Christopher Nolan to claim the third position in the IMDb Top 250 Movies. However, in spite of all this, it is also might be fair to say that the same year would may be the dawn of Marvel's dominance in the superhero film pantheon over DC and other ranks, despite the fact of their bankruptcy a decade before. When the comic book industry went to collapse in the '90s, Ron Perellman the CEO of Marvel Comics at the time took a questionable management decision by raising the comic book prices, after the general decline in sales in the comic book industry forced Marvel to file for Chapter 11 bankruptcy ("reorganization" bankruptcy) In 1996. It took a couple of years after for Marvel to come back on its feet and reorganize its strategy, with Avi Arad appointed as the new creative officer in order to motion the revelation of the Marvel film industry under the banner of Marvel Studios, Avi then courted bankers and sermonize the virtues of Marvel Comic characters, He ends up licensing several film rights of Marvel's most prized characters in an auction concluding Sony acquired Spider-Man, Paramount acquired the Hulk, and 21st Century Fox acquired the rights to Daredevil, the X-Men, and the Fantastic Four. While the acquiring companies made huge amounts of revenue from live-action movie adaptations based on their comics, Marvel claim that it was still a good strategy for promoting their sales in toys and merchandise. Then, New-Line Cinema distributed Blade in 1998 it grossed around \$131.000.000 putting it up as the first Marvel's box office success, but ironically, Marvel only get \$250.000 from the movie, or X-Men by 21st Century Fox in 2000 made around \$296.000.000 Marvel only get \$26.000.000, and the highest grossing superhero film and the first film to reach \$100.000.000 in a single weekend, the Sam Raimi's Spider-Man (2002) distributed by Sony was a massive hit who made highly around \$821.000.000 revenue, yet once again Marvel only got \$10.000.000 plus 5% cut from the box office. Until they decide to put their own hands in the movie-making, took them to loan of \$525.000.000 to a finance giant Merrill Lynch and put the rights to ten

of its biggest characters, including Ant-Man, Black Panther, Doctor Strange, Captain America, and the Avengers as the collateral. And begin to decide which one of their characters to kickstart the MCU under Kevin Feige's observation as the president of Marvel Studios and main producer of MCU, according to screenrant.com "*Marvel brought together groups of children, showed them pictures of superheroes, and described their abilities and weapons. Then they asked the kids which ones they would most like to play with as a toy. The overwhelming answer, to the surprise of many at Marvel, was Iron Man.*" the choice fell on Iron Man, yet they still got to wait in patience as the rights for Iron Man were in the hand of New Line Cinema who want to make a movie out of it, having Marvel almost lost its rights to New Line if only had New Line got the production moving just a few months quicker, the 2008 *Iron Man* wouldn't have happened. Yet Marvel saw its chance, to retrieve the rights from New Line Cinema and appoint Jon Favreau as the director. though, and the road to the Marvel Cinematic Universe was under construction.

The birth of the Marvel Cinematic Universe through *Iron Man* (2008) was a game changer for Marvel Comics after the near-death experiences in 1996-1998, the savior took the attention of a giant conglomerate Walt Disney who bought the company a year later. Through MCU, Marvel creates a live-action adaptation story world that uses a transmedial storytelling concept consisting of crossing over common plot elements, settings, cast, and various characters from Marvel Comics as its source texts, unlike their previous adaptation films which each of them own by different companies, MCU characters were fully owned by Marvel Comics, a perfect condition to utilize the transmedial storytelling for Marvel owned rights characters to cross over amongst MCU movie without concerning any rights violation. This strategy found a new excitement for the comic fans and later become a vogue between superhero genre films which was followed by DC Extended Universe that set launched in 2013 through Zack Snyder's *Man of Steel*, while in the local film industry, there is Bumilangit Cinematic Universe with *Gundala* (2019) movie as the initial jumpstart. Transmedial storytelling turned movies into some kind of serial television on a larger scale, delivering the audiences the urge to watch the next film production in order to get the full storyline even if the next film was released in a whole different text that at some point may seem it doesn't have any correlation to the previous movie and may baffle audiences who are uncommon to MCU. By having a parallel storyline Marvel Cinematic Universe also found a new way to tease their fans by putting credit scenes/post-credit scenes on their films to give a glimpse of the narrative story of their upcoming movie to the audiences, in 2017 *Vanityfair* said that Samuel L. Jackson's brief appearance in *Iron Man* movie as Nick Fury, was initially meant as an Easter egg, "We put it at the end so it wouldn't be distracting," Feige said about the teasing post-credits scene that launched a decade-long trend. But after he saw how audiences—not just devoted comics fans—responded to Fury's appearance, Feige knew the idea of cross-pollinating characters and movies had legs. The 15 seconds easter egg became a golden egg that turns out to be an effective promoting strategy that keeps audiences stay sit for another 5-10 minutes patiently just to watch a 15 seconds spill, this may give an indication that the MCU storyline succeeds to mesmerize their audiences with them choose to sit and savor the 30 seconds by compensating their 10 minutes of black and white text rolling screen.

2. Constructing The Multiverse

Before the multiverse concept was adapted in MCU's narrative, their transmedial storytelling



7

formula in their first three steps so-called "The Infinity Saga" phase one (2008-2012), phase two (2013-2015), and phase 3 (2016-2019) are already proven to create new excitement for the comic fans and audience in general, as they were presented a live-action hero characters like the brainiac-flamboyant Iron Man and the gamma-radiation monster Hulk in 2008, the nordic thunderbolt Thor and the strict code-living Captain America in 2011, leading to Marvel's Avengers (2012) the first crossover superhero movie in 21st century, where all MCU's characters are set in the same space and time. Interestingly the tension between Iron Man and Captain America was already started in Marvel's Avengers (2012), which some of devoted fans may already foresee that a clash between them may lead to striking a civil war between two groups of superheroes based on the Millar and McNiven's Civil War (2006) comic as the source of their presumption, long before the release of the actual MCU's Civil War under the title of Captain America: Civil War (2016), that took 4 years and another 6

movie release to build up the climax. Based on their own comic adaptation, Marvel Studio's MCU definitely won't just throw away the fidelity of their origins, the intertextuality between both MCU and Comic book stories was explicitly exposed usually through its grand narrative, say like, Civil War where in the text the UN government was upset by the collateral damage caused by The Avengers, coercing the independent collective of enhanced humanoid to bound under the new regulations which in comics called as the "Super Human Registration Act" while in MCU the modified onto "The Sokovia Accords" referring to the aftermath catastrophe from The Battle of Sokovia in the Avengers: Age of Ultron (2015). Regardless of what is it called, the regulations were splitting the group into two, Captain America who strenuously objected to the government started an insurgency against his former brother in arms Iron Man and those who pros against the registration bringing a Civil War inside the supergroup of earth's mightiest heroes.

Another distinct similarity between Millar and McNiven's Civil War with the MCU's Civil War was the MCU's Iron Man vs Captain America fighting scene was pretty much resembling the cover book of Civil War (2006) #7 comic where Iron Man repulsor blasts the shield of Captain America, although of course there is a contrast between them, such as the nuances and set of the battle took

place, the comic book cover depicted a greater war loss with high collateral damage with demolished buildings in the background and the fallen heroes' casualties in the horizon. layered with a thin red filtered image that may intensify the feeling of the heat of the battle. While the MCU felt darker with a blueish filter, the abandoned bunker in the tundra landscape where the battle took place might be the reason.

After the Captain America: Civil War incident, the Avengers, MCU began to continue to build



their "Infinity Saga" master plan of Thanos's inevitable strike by producing a stand-alone movie for characters like Ant-Man, Black Panther, and Doctor Strange the master of mystic arts who later become the turntabling character to evade Thanos "snap" that perish 50% of the population throughout the universe that he thinks its the only way in order to have a perfect balance universe, the idea that gained him the title The Mad Titan. Yet, to think Thanos was absolutely deranged for his perfect balance idea would become considerable thought if compared to the comic version "The Infinity Gauntlet (1991)", in the comic, the backstory of Thanos's lunatic masterplan of wiping out 50% of life through the 6 infinity stones are even ludicrously insane, for all of that he does only for presenting his undying love to Mistress Death, the living embodiment of death in the Marvel Universe. MCU modified the part and takes Thanos's insanity level to a more acceptable rational approach, however the information about Mistress Death in MCU is yet still uncovered, even after Thanos's death in the Avengers: Endgame (2019).

We now begin to witness the inception of the "Multiverse Saga" (Phase Four, Phase Five, and Phase Six), although the ignition commencing was already started in the second movie of Phase Three Doctor Strange (2016).

*"Who are you in this vast **Multiverse**?"* asked the Ancient One to Doctor Stephen Strange, a world-renowned neurosurgeon who came to visit her sanctum in desperate need of medication, only just to be desperate once more after his western super intellectual ego was refuted only by the power of faith and supernaturals. Shortly after a sip of a cup filled with Psilocybin and LSD (at least so he thought it was), The Ancient One pulled him out of his astral body and took him for a nightmarish spiritual ride to exhibit the arrogant neurosurgeon a concise presentation of the existence of several Multiversal dimensions inside the MCU, she then narrated a condensed description that lays the

foundation of the MCU's multiverse,

*"You think you know how the world works? You think that this material universe is all there is? What is real? What mysteries lie beyond the reach of your senses? At the root of existence, mind and matter meet. Thoughts shape reality. This universe is only one of an infinite number. Worlds without end. Some benevolent and life giving. Others filled with malice and hunger. Dark places where powers older than time lie ravenous... and waiting. Who are you in this vast **multiverse**, Mr. Strange?"*

The quote was primary indicates the presence of the dark dimension, a world without time, where the lord of darkness Dormammu has waited eternities to possess Earth which Strange must come to bargain with as the denouement of Doctor Strange (2016), it was also the first line with the term Multiverse was mentioned in MCU narrative long before being issued by He Who Remains in the Loki (2021) TV series which interestingly lives in the world without end, one that may the Ancient One refer to.

With the MCU's transmedial DNA, Doctor Strange (2016) became the cornerstone for the Multiverse construction with multiple easter eggs contain piece explanations of the Multiverse existence in MCU, then it pass gradually to further productions with motions to build the logical sense of multiple realities inside one storyworld, one even just consist of space with the absence of time, and another even more unique with the absence of both time and space, like the Quantum Realm, a place with no space and time first explained through Ant-Man films, saying that if we went into subatomic particles we would enter a state where the laws of gravity and time are cease to apply, which later became the fundamental theory for Avengers: Endgame back to the future plot that may broke the multiverse branch, that mentioned by Mordo's warning words in Doctor Strange (2016) *"Temporal manipulations can create branches in time. Unstable dimensional openings. Spatial paradoxes! Time loops!"* in short, it against the nature order that may emerged a catastrophical event, in coherent with He Who Remains explanations in Loki (2021), who claimed for any given moment in time has the power to create a nexus (a branching of timeline caused by modified events in the Primary/Sacred Timeline) which he claimed if it was not under his great supervision, the alternate branches may grow out in rampant where the collides between two or more universe became unavoidable and start to annihilated the whole universe which later in the Doctor Strange in the Multiverse of Madness (2022) we know that this type of incident is so-called the incursion. Here is where He Who Remains comes up with the idea to create the Sacred Timeline under the supervision Time Variance Authority (TVA) after he won the Multiversal War against his own variances throughout the Multiverse, the idea was to destroy any branches that may be possible to create an incursion or the next Multiversal War, but what became an enigma was the He Who Remains willingly chose to be dead in the hand of Sylvie, one of the Loki variances who bound her life to take down the TVA. The death of He Who Remains unleashed chaos into the Sacred Timeline. Bridging away to the release of the first animated MCU TV series What If...? (2021), a various alternate timelines across the Multiverse following the consequence Sylvie does in Loki (2021). While in December SONY release all three of their Spider-Man characters for film adaptation under the title of Spider-Man: No Way Home (2021), The term Multiverse began to trend the websearch as seen through Google Trends, and it hit the peak on May, 2022 due to Doctor Strange in the Multiverse of Madness film released. Indicates another Marvel's successive trend-setter, although in 2018 Spider-Man: Into the Spider-Verse was released consisting of an actual Multiverse as its main plot to reason the cross over various kinds of Spiderman into one set of narrative, while the movie is not set in the MCU franchise it may give a positive effect on audiences to embrace the Multiverse concept as the focal of the

transmedial storytelling. The multiversal jump Spider-Man from SONY universe to MCU succeed to bring their previous Spider-Man film productions to breath once more, as quoting from the-numbers.com, the first highest grossing superhero films Sam Raimi's Spider-Man (2002) gained the 6th rank of Netflix Daily Charts on October 2, 2021, and stayed in top ten October 6, 2021. The digital footprints show an indication that audiences were trying to gain their knowledge of the previous movie in order to fully understands the plot of the upcoming film, and the Transmedial Storytelling phenomenon of "one world, many texts" may become a great hook to opiate the audience to watch every single released production even if they didn't like, say a character or an ideology inside the plot.

MCU already told complex nature of how the multiverse works in their narrative, but we are not yet to be told how exactly it was created, with just a few descriptive moments of Celestials in MCU's Eternals (2021) we may only get the information based on the the Marvel Comics itself of which very likely are the source texts for MCU's Multiverse, however, by the reasons of limited time to conduct independent research, we quote through marvel.fandom.com to gather the data of Multiverse in the Marvel Comics, of which they said: In the beginning, there was only one universe (cosmos) called the First Firmament, the First Firmament then creates two types of entities called the Celestials, and the Aspirants of which later both of them started a war that shattered the First Firmament into countless universe hence forming the Second Cosmos and First Multiverse. As these new universes coalesced, a new, collective being was formed. Each iteration of the Multiverse has gone through a different instance of renewal, which constitutes the destruction and re-creation of everything there is starting from zero, with each renewal prompting the Multiverse to evolve further. The Third Cosmos was the first Multiverse born from this cycle and set the template for it through the battle between the cosmic entities Lifebringer One and Anti-All.

At this point, the epic story of Avengers: Endgame looks like just another tiny, momentary speck within an indifferent universe. Even though after ten years of narrative constructions of The Infinity Saga (Phase One, Phase Two, Phase Three), The death of The Mad Titan in the Avengers: Endgame (2019) forged a world record hit as the highest opening-weekend gross worldwide with \$357,115,007 in the first week it was released, and with just a couple of months later to become the highest grossing movie of all time, earning a total of \$2,8 billion at the box office.

After a long expedition of fortune, Marvel has found the tools to extract their abundant gold deposits, without question, the finale of MCU's Earth Mightiest Heroes won't arrive in the near future. According to marvel.fandom.com, there are more than 70,000 characters (including all mutants and other side-characters) in the Marvel Multiverse, hypothetically the numerous number presents a huge amount of potential storylines to develop, one foreseeable obstacle is how to extract the gold as effective as possible without ruining down the mountain. In February 2018 Quartz published their analysis based on Box Office Mojo data "To get an idea for how much Marvel is poised to monopolize the movies". Quartz's data scientist used Marvel-based movies from 2000 to 2019 as analyzed data for their forecast "On current trends, there will be one Marvel movie a week in 2036" the works on realizing it perfectly are undeniably enigmatic but pretty much possible, and putting the Multiverse concept into the MCU narrative has raised the odds to maximize MCU narrative potential.

Concluding Remarks

Our paper takes up the question of how MCU film adaptations establish the idea of Multiverse. We approach the question using contemporary film adaptation framework. The framework assumes adaptation text and source text coexist, has no implied superiority to the source text, and adaptation

text is autonomous. The framework also assumes adaptation is a result of creative realization of the adaptor, and that it is likely to be oriented by the attempt of attaining profit. By applying this framework, we manage to offer an in-depth criticism that is neglected by scholars who remain in the position of applying fidelity criticism to study film adaptation. As to the answer of our question, Multiverse seems to play a fundamental role that allows Marvel Studio to expand their MCU film projects, thus enabling the studio to continue adapting comic books it produces. It also justifies narrative modifications in the adaptation as well as integrate prior versions of Marvel Comic adaptation as part of MCU diegesis. In other words, Multiverse seems to be a narrative strategy that applies transmedial storytelling and transfictionality. Importantly, MCU seems to be a part of Marvel Studio business development as the films have been regarded as highly profitable. In terms of economic motive, Multiverse strikes us an impression of a key to keep on exploring the business potential in the practice of film adaptation.

References

- Austin, S. (2016). The comic book film adaptation: Exploring modern Hollywood's leading genre
 Liamburke. Jackson: University Press of Mississippi, 2015. *The Journal of American Culture*,
 39(4), 475-476. doi:10.1111/jacc.12663
- The Cambridge Companion to Literature On Screen. (2007). doi:10.1017/ccol0521849624
- Constandinides, C. (2010). From film adaptation to post-celluloid adaptation.
 doi:10.5040/9781628927931
- Damono, S. (2018, February 08). Alih Wahana. Retrieved October 1, 2022, from
https://books.google.com/books/about/Alih_Wahana.html?id=2-VMDwAAQBAJ
- Gooniyah, A. F., Army, A. Y., & Muwaffaq, T. (2022). Enola Holmes Case: An invasive pastiche for
 embodying a Holmes sister as the feministic detective. *Prosodi*, 16(1), 28-39.
 doi:10.21107/prosodi.v16i1.13374
- Grossman, J. (2015). Literature, film, and their hideous progeny. doi:10.1057/9781137399021
- Leitch, T. (2009). Film adaptation and its discontents: From gone with the wind to the passion of the
 christ. Retrieved October 1, 2022, from <https://www.amazon.com/Film-Adaptation-Its-Discontents-Passion/dp/0801892716>
- Ryan, M. (2013). Transmedial storytelling and Transfictionality. *Poetics Today*, 34(3), 361-388.
 doi:10.1215/03335372-2325250

Bringing Heritage Back to Life: Using Folktales to Motivate Children to Learn Sentani Language

Wigati Yektiningtyas & James Modouw
Universitas Cenderawasih, Jayapura, Papua, Indonesia
wigati_y@yahoo.com

Abstract

According to the Summer Institute of Linguistics (SIL), Papua has 277 local languages. One of them is the Sentani language used by the Sentani people who live on the islands and on the shores of Lake Sentani, Jayapura Regency. According to Yektiningtyas' research (2019), Sentani children cannot speak Sentani language anymore. Few children living on islands far from the city can use it well. Preservation is needed to avoid the extinction of Sentani language as one of Papuan cultural heritages. Sentani community also has a wealth of Sentani folktales that can be collected and rewritten using the simple Sentani language and use it as a language learning material. This study aims to explore how these folktales are used to motivate Sentani children to learn their local language. Data of folktales were collected through interviews with some informants, i.e. tribal chiefs and elderly people in East and Central Sentani between June-November 2021. After the process of rewriting, translating into Sentani language and reinforced by FGDs, those folktales were used as materials to learn Sentani language for children. After three months of learning, this study concluded that (1) children like learning Sentani language using folktales, (2) children found some difficulties in learning Sentani language, i.e. pronunciation, sentence structure, and tenses but they are motivated to learn their ancestral language. It is hoped that continuous learning will make them to become active speakers and preserve Sentani people's heritages in life.

Keywords: *Sentani language, folktales, language learning*

Introduction

Papua is the only province in Indonesia that is very rich with local languages that scattered on the coast, mountains, and swamps areas with various dialects. Geographical conditions, i.e. mountains, valleys, rivers, lakes, and seas contribute to the richness of the languages in Papua. According to the latest data from the Summer Institute of Linguistics (2012) there are 277 languages in Papua. Unfortunately, this ancestral cultural heritage is getting less and less used so that these languages have been marked with labels, namely (1) active languages -- still actively used by speakers, (2) endangered -- starting to be abandoned, (3) dying -- no longer used by speakers, and (4) loss -- has been lost.

Sentani language is one example of endangered languages and needs to be preserved. Sentani people live in the town, the community interacts with many newcomers, from Biak, Sorong, Serui, Timika Wamena, as well as those from outside Papua such as Java, Toraja, Makassar, Ambon, etc. Many people also have mixed marriages. This phenomenon contributes to the decline in the use of

the Sentani language. They tend to use Indonesian or Papuan Malay as a means of daily communication. Sentani language is only used by parents in their community. According to an observation in 2021, people in their 30s who live in town speak Sentani passively, while those under 30 do not speak it anymore. In the villages and islands in Lake Sentani, most adults speak Sentani language, some teenagers still use the language actively and most of the children use it passively, even some children do not speak the language at all. Seeing the phenomena, it is necessary to make efforts to preserve the Sentani language by motivating Sentani children to learn their local language using some interesting media. This study focuses on children since they are the future generation who will continue the socio-cultural life of the Sentani people. Besides, MO (a tribal chief-2022) said that Sentani children are happy to learn new things given in interesting and challenging ways.

Sentani community is rich with folktales. According to the empirical experience in 2019, folktales are still circulated in their social life. At home, some grandmothers and parents still tell stories to educate their children. In schools (Early Childhood Education, Kinder Garten, and Primary School), some teachers also use folktales to convey some knowledge, tradition and socio-cultural values. In Sunday Schools, some teachers still use folktales to deliver moral messages. Those folktales are told in Indonesian. The teachers (RM, DK, SN and MS -- 2019) said that the students were happy to hear the tales. They even tended to tell it to their younger siblings or friends. Seeing children's interest in folktales, this study uses it as a media to teach Sentani language. The objective of this study is how to teach Sentani language to children using folktales.

Literature Review

Sentani language is used by the Sentani people who live on islands and villages on the shores of Lake Sentani, spreading from east to west. This language has three dialects, namely East Sentani dialect, Central Sentani dialect, and West Sentani dialect. The spread of the Sentani people from the east (Asei) to the central and western regions of the lake resulted in the emergence of these dialects. No information was obtained when the Sentani community began to spread. Some tribal chiefs and the elders said that tribal wars and family conflicts made them move in search of new places.

According to Silzer (1991) there were 25,000 speakers of the Sentani language. There are three linguists who have studied the Sentani language. The first is Cowan (1969) who concentrated his research on the East Sentani dialect of Sentani. The second is Dwight Hartzler (1976) and the third is Margaret Hartzler (1992) who researched the Central Sentani dialect of Sentani. Cowan (1969) classified Sentani language into a non-Austronesian language. Capell (1965) and Foley (1986) in Purba (1994) described several characteristics of non-Austronesian languages, namely: (1) not having articles, (2) numbers and cases in the form of nouns, (3) some of them have gender and noun-class systems, (4) there are singular, dual, and plural forms, (5) subject, direct object, and indirect object are often combined in the form of a verb, which often seems very complex, (6) a variable number system, often based on the numbers 2, 3, 4 or using body parts, (7) sentence structure is usually subject, object, predicate (SOP) (the subject is optional -- which means that the sentence does not always have a subject because the subject has been attached to the verb by using a subject marker, (8) using postpositions than prepositions, (9) complex verb system forms, (10) variations in sentence structure and vocabulary, (11) several languages are tonal, (12) nasalization in some languages, and (13) complex cluster form.

In addition, Sentani language has tenses. Cowan (1965) said that there are five forms of tenses, namely past tense, present tense, future tense, imperfect tense, and habituais. Hartzler (1976)

simplified it into three tenses, namely past tense, present tense, and future tense. The form of habituais can function as an aspect because it can be placed in any tense, either past tense, present tense, or future tense. The imperfect form is not very visible in the Sentani language. According to Cowan (1969), the Sentani language has seven vowels and ten consonants. Compared to Indonesian, Sentani's vowel and consonant system has many variants that sometimes sound complex.

In general, apart from the differences in the vocabulary used in East Sentani, Central Sentani, and West Sentani, there is also a vocabulary that is almost the same. The striking difference is the difference in the use of some consonants. The consonant /r/ in East Sentani becomes /t/ in Central Sentani and /d/ in West Sentani, for example, *roi* (money) in East Sentani changes to *toi* in Central Sentani and *doi* in West Sentani. The consonant /p/ in East Sentani remains /p/ in Central Sentani, and changes to /b/ in West Sentani, for example, *pelau* (betel nut) in East Sentani remains *pelau* in Central Sentani, and changes to *belau* in West Sentani. The consonant /f/ in East Sentani remains /f/ in Central Sentani, but becomes /p/ in West Sentani, for example, *afe* (betel) in East Sentani remains *afe* in Central Sentani, and changes to *ape* in West Sentani. Consonant changes is illustrated in table 1.

Table 1. Consonant Changes in Sentani Language Dialects

East Sentani	Central Sentani	West Sentani
r	t/r	d
t	r	d
f	f	p
p	p	b

For Sentani children who are already familiar with Indonesian language, the structure of the Sentani language (SOP), tenses, and pronunciation give them difficulties as well as challenges. Therefore they need to be continuously motivated so that they can learn the language of their ancestors as their identity. Based on the empirical field observations, compared to the number of speakers of the Sentani language of 25,000 people in 1991 (Silzer), the number of speakers tends to decrease in 2022. Sustainable research, teachings and socialization on learning the language are urgently needed.

Referring to the fact that Sentani children like listening to folktales, this study utilizes Sentani folktales as a media of learning. There are some studies on Sentani language for children. In "Identifying Sentani Children's Difficulties in Learning their Local Language", Yektiningtyas-Modouw (2018), found that there are several reasons why Sentani language is not used, especially by children, namely (1) parents do not use it at home, (2) difficult pronunciation, (3) S-O-P sentence structure, (4) tenses, (5) adpositions, and (6) counting system. In the same year, Yektiningtyas and Gultom also explored several reasons why folktales can be used as a media to learn Sentani language in "Exploring Sentani Folktales of Papua as Media to Teach Local Language for children". Meanwhile, this study focuses more on how to teach the Sentani language using folktales so that they are motivated to continue learning, practice, and influence their peers to do the same.

The use of folktales as language learning was once put forward by Lazar (2002) who underlined that folklore is effectively used as a language learning medium due to (1) motivating material, (2) access to cultural background, (3) encouraging language acquisition, (4) expanding students' language awareness, (5) developing students' interpretive abilities, and (6) educating the

whole person. The “emotional ties” are important in motivating children to love folktales from which they can learn about their nature, culture, and social life. These emotional ties are used as a strong basis for teaching Sentani Language to children using folktales. Meanwhile, Hastuti, Reza and Teddy (2014), Lwin (2006), and Masoni (2018) emphasized that language learning using folktales allows children to get two things at once, namely education and entertainment. Education about cultural heritage and loving identity can be obtained from reading folktales. Meanwhile, folktales provide entertainment because they are close to the children’s nature and lives. They do not feel being alliented from the reading sources (Yektiningtyas, 2018, 2019)

Seeing the relationship of children with the material they are learning, Vigotsky (in Omrod, 2003) describes that children need scaffolding that supports their needs in learning. In this case, children need a material that can motivate them to learn Sentani language without feeling burdened. Teaching children and adults is very different, for example, children are very active in class, they always ask everything that they think incorrect to their opinion. Therefore, in learning process, it needs to consider the background of the children being taught. Modouw (2021) underlines that Papuan children, including Sentani, have very good gross motor skills. Thus, when asking them to sit nicely while learning, it will not work. Therefore, learning needs to consider physical activities, such as group activities, dances, games, and singing. Yektiningtyas and BrGinting (2020) through their research found that learning carried out outside the classroom accompanied by contextual teaching learning (CTL) activities with physical activities succeeded in motivating Sentani children to learn.

Methodology

This is a qualitative research utilizing folktales collected from informants in January-May 2022. The folktales collected are as follows.

Table 2. Table of fokltales collected in East and Central Sentani

No	Areas	Titles
1	East Sentani	The Arrogant Cassowary
		The Legend of Lake Sentani
		Hembu
		The Origin of Abepura
		The Journey of Heram People From East Sepik to Asei Island
2	Central Sentani	Ayakhoi
		Haluboe
		Mefe Kabham, Hebulu Yomonggoi, and Jokhobulu
		Ebeu and Nangga

In fact there were 15 folktales obtained, but some tales related to violences were dropped.

Data of folktales were collected from informants, i.e. tribal chiefs and the elders in East Sentani and Central Sentani through close observation and interview using technique of recording. After the transcription, the tales were rewritten in simple Indonesian and translated into Sentani language.

The translation process was helped by some elders who speak Sentani language very well. To obtain representative and valid data, Focus Group Discussions (FGD) were conducted with traditional stakeholders, representatives of villages community, instructors of Rumah Baca, and Sunday School teachers. The learning process took places in Yokiwa and Asei Island (June 2022) and Hobong (July 2022). The terminology of children in this study refers to children at the age of 5-8 years old or those who are in Early Childhood Education and Elementary Schools.

Findings and Discussion

It is acknowledged that it is not easy to teach Sentani language to Sentani children because they are already familiar with Indonesian pronunciation and sentence structure. There are even some children who are already learning English at their school. Thus it needs strategies in motivating the children to learn (see Vigotsky in Omrod, 2003). In this study, there are four main folktales used, namely "The arrogant cassowary", "The origin of Abepura name", "Ebeu and Nangga" as well as "Mefe Kabham, Hebulu Yomonggoi, and Jokhobulu". Referring to the opinion of Modouw (2021) that Sentani children have good gross motor skills, learning process will involve children's physical activities. Activities will be carried out outside because Sentani children are easier to concentrate on learning when it is done in the open place (Yektiningtyas and BrGinting, 2020). Therefore, teaching-learning process will be focused on (1) tstory telling, (3) vocabulary, (4) writing simple sentences.

1. Story telling

In this activity, the term "storytelling" means telling stories to children, conveying the contents of tales and saring the moral messages that can be used as media to build children's character. In accordance with the goal of teaching Sentani language using folktales, the tales were delivered in Sentani language and translated into Indonesian. The folktales were read by two students, namely Christine Haay and Yulia Makasombo. There were two main folktales used in this activity, namely "Arrogant Cassowary" and "Ebeu and Nangga" in Yokiwa and Asei island as well as "The origin of Abepura name" and "Mefe Kabham, Hebulu Yomonggoi, and Jokhobulu" in Hobong. Those folktales were conveyed in an attractive and communicative way, accompanied by pictures for children to understand the storyline and keep concentrating on the story. In storytelling activities, storytellers interacted with the children to ceate pleasant atmosphere. The children were not shy to ask questions about the story they heard. Even some students dared to "compose a new story", outside the plot of the story. The storytellers let the chidren created their own stories based on the understanding and imagination. That was interesting to see their characters: spontaneous, brave, frank, honest, active, creative, like new things.



During the story telling



Reading books of folktales

At the time of storytelling, the children were asked to write vocabularies of the Sentani

language which would be asked when the storytelling activity was over. After the storytelling activity, we discussed the contents of the story and the Sentani words they had heard. There were some children who could mention some Sentani words and the meanings in Indonesian, for example (1) *buyakha* (lake), (2) *holo* (forest), (3) *wi* (river), (4) *kamdenkha* (crocodile), (5) *foi* (good), (6) *ikhele* (angry), (7) *helem* (many), (8) *khayi* (canoe), (9) *imae* (house), (10) *khobam* (big), (11) *khending* (small), (12) *ana* (mother), etc. In addition, after telling stories, children aged 7-8 years were asked to retell stories in Indonesian in front of their friends. As usual, there were brave children and shy children. While their friends were telling stories, the other children were asked to write some vocabulary in Indonesian and translate them into Sentani. After that, the children were given the opportunity to read the story books themselves. During this activity there was an interesting discussion among the children and asked us questions. They asked about vowels and consonants that were not found in the Indonesian language, such as *maengge* (female), *yebukhu* (nose) and some sentence structures that they thought they were reversed, such as “*reyae fi anekho*” (I – sago – ate). They also asked why there is a tense in the Sentani language -- it confused them. It took time for them to write simple phrases using the words they had. But it was interesting to see them discussed with their friends.

2. Vocabulary

After the storytelling activity, they were asked to mention the vocabulary they had written. Vocabulary was focused on the themes of (1) nature, (2) family, (2) fauna, and (3) flora. We then discussed the spelling and the meaning of each word. To check the correct spelling, children aged 7-8 years were asked to write the words in a paper or board provided. At that time the children were confused to write down words that they had never heard in Indonesian. They have difficulty in writing, pronounce and distinguishing [i] in *i* (fire) from [I] in *igwa* [*lgwa*] (name of imaginary village); *me* [mɛ] (hand) from [e] in *mei* [mɛI] (come on); [æ] in *maengge* [mænggə] (girl) from [ɛ] in *naugwe* [naugwɛ] (do not know) (Yektiningtyas and Gultom, 2018). They also had difficulty writing the word *oidzo* (chicken) since in Indonesian there is no consonant /dz/. There are only consonants /d/ and /z/. It is also hard to write and pronounce *yokhu* [yoθu] (dog), since in Indonesian, there is no /θ/ sound. There are /k/, /h/, and /kh/ instead.

Meanwhile, children aged 5-6 years were given activities to color various pictures. This recreational activity helped them to learn Sentani vocabulary through fun activities. Then, they were asked to write the name of the picture. They were also asked to make simple phrases orally using the words they had in the pictures, such as “nice house”, “big tree”, “two fish”, “little pig”, and “many dogs. This activity seemed fun for the children and they tried to show off the pictures and make as many phrases as possible. This group of children were not asked to write the phrases they created.



Busy children observing and coloring pictures

3. Simple sentences

Making simple sentences is done by children aged 7-8 years. They wrote sentences using the vocabulary they had chosen. In this study, they had difficulty because they do not have sufficient vocabularies. For example, a child intended to write a sentence using the word “*fi*” (sago): “I eat sago”. He asked the Sentani language for “I” and “eat”. After being told, he wrote a sentence using the Indonesian sentence structure: “*reyae* (I) *anekho* (eat) *fi* (sago)”. This sentence writing became a new challenge for Sentani children, because the structure of the Sentani language is SOP (subject-object-complement). Thus the sentence they wrote “*reyae* (I) *anekho* (eat) *fi* (sago)” must be corrected to “*reyae* (I) *fi* (sago) *anekho* (eat)”. Another child made a sentence using the word “*imae*”: “*eyae* (s/he) *re* (to) *imae* (house)”. As an Indonesian, we knew that he wanted to say “s/he goes home” but since Sentani language uses postposition instead of preposition, his sentence should be corrected to “*eyae* (s/he) *imae* (house) *re* (to)”. In the activity of writing sentences, there was an interesting discussion because the children realized that the Sentani language used tenses and the subject affected the verb (Harzler, 1976; Deda, 2018). “I eat sago (as habituals) different from “I ate sago yesterday”. Likewise, the word “eat” will change depending on the subject (I, s/he, you, we, they). For example I eat fish (*reyae kha anale*), s/he eats fish (*neyae kha aneyae*); you eat sago (*weyae fi anekokhae*), I ate coconut (*reyae kho anekokhae*), s/he ate rice (*neyae melasa anekokhae*), you ate banana (*weyae emfeu anekokhe*). Seeing this complexity, future studies will look for solutions to find strategies to teach how to teach making sentences in the Sentani language

The use of folktales as scaffolding (Omrod, 2003) to motivate Sentani children in Yokiwa Village, Asei Island and Hobong Village in learning Sentani language seemed to make them happy to learn. This can be seen from the beginning of the activity of listening to folktales read in two languages: Sentani and Indonesian. They seemed relaxed and interested in hearing the names of places, names of people, names of animals, names of plants, mountains, rivers, and forests that they had seen and inhabited. This is also emphasized by Lazar (2002); Hastuti, Reza and Teddy (2014); Masoni (2018); and Yektiningtyas (2019) that the use of folktales (literature) in language learning does not only provide children with knowledge, social moral education but also a sense of comfort, emotional connection, and entertainment. Thus, the purpose of language learning can be carried out without burdening the children. This comfort was seen when they interrupted the story telling with statements and questions. They also confidently predicted the end of the story and sometimes they did not like certain characters. For example, they did not like characters of arrogant cassowary, lying *ebeu* (turtle). In the same line, they liked the three disabled characters in “Mefe Kabham, Hebulu

Yomonggoi, and Jokhobulu" who were bullied by the people but they were the ones who saved people from disasters. This is as emphasized by Lwin (2006) that folktales can be used as a medium for developing children's character.

The activities of writing vocabulary while listening to stories and rewriting the vocabulary on the board became interesting discussion among children and instructors. This is because Sentani children did not know Sentani language has seven vowels and ten consonants (Cowan (1969), while Indonesian has 7 vowels and consonants. They had difficulties in writing and pronouncing some vowels like /ae/ as in "maengge" (woman) and "afaeu" (language). They also had difficulties in writing and pronouncing some consonants such as /p/ with its variants [ph] and [b] [β] in [pheiko] (rotten), [phe] (two), [a ʒoβsae] (friend), consonant /k/ with the variants [kh], [ʒ], [g], and [ʔ] (glotal) in [khayī] (canoe), *kha* (fish), [yo.ʒu] (dog) and [a ʒa] (brother). Meanwhile, for children aged 5-6 years, the activity of coloring pictures and mentioning the names of objects in the pictures was a fun activity. Beyond those difficulties in writing and pronouncing certain words, children gained knowledge, awareness, and challenges to learn language of their ancestors. They realized that language is one of their identities.

Of all the activities carried out, this study found that writing simple sentences was a very complicated activity. This is because the sentence structure of Sentani (Subject-Object-Predicate) is different from Indonesian (Subject-Predicate-Object). Children who are already familiar with Indonesian used the technique of translating in writing sentences in Sentani language. This of course did not work. At that time the children realized that the Sentani language has a different structure. Furthermore, Sentani language with tenses and the use of postpositions instead of prepositions created an interesting discussion. At that time the expressions of the children varied. Some felt happy and proud to find that their language is more complicated than Indonesian. However, there are also children who are frustrated with this writing activity.

Concluding Remarks

The current study explored folktales as media to motivate Sentani children to learn Sentani language which is no longer used by most of the children in the Sentani area. It is feared that this language will become extinct like other local languages in Papua. Therefore, it is necessary to introduce and teach Sentani language to children. This study found several things as follows. Folktales have the potentials to be used to learn Sentani language because children can learn through friendly media: the natural and socio-cultural environment that is close to them. Through several learning activities, it was found some difficulties faced by children in learning Sentani language, namely pronunciation, sentence structure, and tenses. Interestingly, beyond the difficulties, children are motivated to learn the language more. This study recommends that parents and community who still speak Sentani language can act as role models by getting used to using the language both at home and in the community. Thus the children are accustomed to listening to the pronunciation and are motivated to try speaking Sentani language. It is hoped that they can also teach the Sentani language so that this language remains alive and is used as the life style by the children as the successor generation of the Sentani people as a part of their identity.

Acknowledgement

We would like to express our gratitude to the tribal chiefs in Eastern and Central Sentani as well as informants, i.e. Mr. Ire Pepuho, Mr. Corry Ohee, Mr. Yusuf Ohee, Mr. Ari Awoitauw, Mrs. Sandra

Monim, Mr. (late) Andreas Deda, and Mr. Origenes Monim. Without them the research cannot be completed. Their support and energy motivate us to go beyond our capability.

References

- Deda, A. (2018). *Kamus Trilingual: Sentani - Indonesia - English*. Yogyakarta: Penerbit Kepel.
- Hartzler, D. (1976). "A Study of Sentani Verb Structure", *Buletin Irian*, Vol. 5. Jayapura: Uncen-SIL.
- Hartzler, M. (1983). "Aspects, Mode, and Foregrounding in Sentani", *Buletin Irian*. Vol.13. Jayapura: Uncen-SIL.
- (1992). "A Brief Phonology of the Sentani", *Afeu* year III no. 4. Jayapura: Percetakan Universitas Cenderawasih.
- Lazar, G. (2002). *Literature and Language Teaching: A Guide for Teachers and Trainers*. Cambridge: Cambridge University Press.
- Lwin, S.M. (2016). Using Folktales for Language Teaching. *The English Teacher*. 44(2), 74-83.
- Masoni, L. (2018). Folk Narrative and EFL: A Narrative Approach to Language Learning. *Journal of Literature and Art Studies*. 8 (4) 111-117.
- Modouw, J. (2021). *Pendidikan Kontekstual Papua: Untuk Daerah Terpencil, Pengasuhan Anak, Kurikulum Operasional, Proses Belajar dan Penilaian*. [Contextual Education of Papua: for Remote Areas, Parenting, Operational Curriculum, Learning Process and Evaluation]. Yogyakarta: UNY Press.
- Ormrod, J. (2003). *Educational Psychology: Developing Learners*.
- Purba, Th.T. (1994). "A Brief Description of Irian Jaya Languages" in *Afeu*, Bulletin of Language. Year V No. 6. Jayapura: Cenderawasih University.
- Silzer, P.J., Clouse, D. and Heikkinen, H. (1991). *Index of Irian Jaya Language*. Jayapura: Uncen-SIL.
- Yektiningtyas, W. (2018). "Identifying Sentani Children's Difficulties in Learning their Local Language." Proceeding of International Seminar on Local Language (ICLL)
- Yektiningtyas, W. & Gultom, M. (2018). "Exploring Sentani Folktales as Media of Teaching Local Language for Children". *Sino-US English Teaching*, Vol. 15 (5), pp. 223-235. DOI 10.17265/1539-8080
- Yektiningtyas, W. (2019). "Igniting Folktales as Children's Learning Sources in Sentani, Jayapura, Papua". *Litera*, Vol. 18, No. 1, (DOI 10.21831/ltr.v18i1.18841)
- Yektiningtyas, W. & BrGinting, J. (2020) "Utilizing Sentani Folktales to Teach Speaking for Children of Communal Agents in Jayapura, Papua", *Journal of Applied Linguistics and Literature*, pp. 255- 270. <http://dx.doi.org/10.33369/joall.v5i2.11554>

Woman Struggle on "How I Learn to Drive" by Paula Vogel

Theophila Krisna Modesty & Marcela Winda Widyanata
Sanata Dharma University, Yogyakarta, Indonesia
theophillamodes014@gmail.com

Abstract

Oppression against women has some influence, particularly on their mental health or we can say their psychological condition. Mental health or Psychological condition not only speaks of the poor condition of a person, but it can also talk about how the actions, thoughts, and ideas of a person can influence their life in fighting for their rights in the fight. The drama written by Paula Vogel, 'how I have learned to drive,' shows this. The methodology used in this study is a qualitative method by the Narrative model by focusing on the feminist approach parts to take a look at how women's oppression affect women's psychology and how this condition make an impact on their thought or their beliefs about women's rights. From this, we can oppression against women has a relationship with their psychological condition and this condition can influence and believe in their thoughts. How the impact of oppression itself makes women thirsty to accept their situation and believe what is actually wrong to be right according to them. In this case, it is seen how women are not respected by the vulgarity of the people around them describing them in sexual activities. Hopefully, this research can help us to better understand and appreciate the degree of women and in the future, there will be further research on this topic.

Keywords: *psychology, woman, oppression, thought*

Introduction

Oppressions toward women give some impact, especially on their psychological condition, or we can say their mental health. Mental health does not only talk about a person's poor condition but can also talk about how this can affect a person's actions, thoughts, and ideas in their lives in fighting for their rights in their struggle condition. This can be seen in the drama written by Paula Vogel entitled 'How I learned to drive. Her drama tells the story of Li'l Bit, now a 30-year-old woman who has abusive, emotionally complex connections with her uncle Peck. In this drama, we can see that there is an emphasis on mental conditions, especially with her trauma, in their struggle condition which is used either as the background for the atmosphere of the story or the conditions of the characters. This condition is what brings the main character Li'l Bit, to carry out her story in the drama. To see how is her struggle as a woman who wants to fight for her dignity from her complex environment in treating women. This study wants to see how there is a relationship between a person's health condition, especially in a woman, from the point of how women struggle to voice themselves. Seeing how to struggle situations can affect a person, especially the main character, can fight for their rights in terms of feminism and see how these conditions also affect one's mindset and perspective in treating women's rights.

"Mental or psychological health is "as the presence of effective adaptations" or the absence of psychopathology," says Geoff Rolls (2012). This understanding is dichotomous, that people are in a state of illness or mental health. Healthy if there is not the slightest psychological disorder, and if there is a psychological disorder then it is classified as a sick person. What happens to Li'l Bit in her drama, her act, and her decision show us that she has a psychological disorder that comes from her trauma in her environment and how people treat her causes bad habits in her. This is why Bethesda, National Institute of Mental Health said that mental health is really important to care about and how it can change the term of someone or their form of thinking by their action (Bethesda, 2021). Like in this drama, how the character Li'l Bit is formed by her past and what her environment 'thinking' in her life, slowly understanding how wrong the condition is. The mental condition of the environment makes how helpless society treats women and forms the wrong mindset. According to Geoff Rolls' book, from a psychological point of view, women tend to have emotional complexity in themselves and a high sense of sensitivity to things. Thus, it can be said that women have the ability to process their thoughts and form an idea based on the results of their condition. From this, we can see that there is a connection between the emergence of a movement to defend women's rights from the conditions felt by women themselves, especially when viewed from the trauma condition produced by the main character in this drama, namely Li'l Bit.

Dorothy E. Smith for her standpoint theory, also mention that there is domination for who the one society looks at, in this case, she talks about how society looks at male domination (Smith 1987). The same thing that can be found in this drama is how women still believe in this concept despite their poor condition. The social environment forces them to believe in that concept. Also in Collins's perspective on this concept, she insists on the power of self-definition (Collins 2004:306) and mentioned how experience, values, motivations, and emotion can develop a self-definition to make a move for one's idea. Because of this, we can say that woman's psychological conditions that come from the environment or society's beliefs might have a role to develop an idea or belief and for this research, we can take a look at how women's oppression affects women's psychology and how this condition takes an impact on their thought or their beliefs for women's rights.

Literature Review

Li'l Bit, a character in the book *How I Learned to Drive*, is a lady in her mid-thirties who is dealing with the difficult and violent relationship she had with her uncle Peck. The play uses flashbacks, monologues, and an intensified feeling of the bizarre to demonstrate how Li'l Bit interacts with her memories and trauma in a non-linear manner. In addition to the two characters already mentioned, the play uses three "Greek choruses"—teenage, female, and male—to switch between the many personalities who appear in Li'l Bit's memories. The segments are separated by a voice with a formal demeanor that uses headers similar to those in driving instructions.

From the story of the character Li'l Bit, we want to reveal how the inequality experienced by women in his era greatly influenced their mindset at that time. Seen from the perspective of those who take for granted what they receive from the gap. Conversations that are vulgar and very explicit are the characteristics of this drama, where conversations are often encountered by male characters. For example, the male chorus portraying her grandfather made crude remarks about how big her breasts are. Not only that, Li'l Bit's grandfather explicitly stated that women do not need to get a proper education. This can be seen from the scene of the grandfather who claims that Li'l Bit won't need a decent education, but he's eager to get one. Peck rushes outside to console Li'l Bit as she bolts outside. Then L'il Bit of today says that she failed school due to excessive drinking and spent the

remainder of that time driving through the night.

This story also has the meaning of how the complex memory of her relationship with Uncle Peck goes along with the passage of a car—starting from learning to drive a car together until the relationship is getting more complex and the end of the ending is not so apparent for both of them. Li'l Bit is stuck in her understanding of the relationship she considers 'love' and 'reciprocity' and Uncle Peck finds it difficult to distinguish his obsession with his nephew and seems to force it on Li'l Bit. Apart from that, it's also interesting the audio announcement appears repeatedly, indicating changes in Li'l Bit's memories by employing words and expressions typically used while giving driving instructions. The way the story is structured emphasizes how closely Li'l Bit's pain and memories are tied to her experience learning to drive with her Uncle Peck.

This complexity makes us want to examine how the impact of this can affect Li'l Bits' psychological condition, where he is actually a woman here. To observe how she is battling for her dignity in the face of a society that treats women inequitably. This study seeks to determine whether there is a connection between a person's health, particularly that of a woman, and her inability to speak up for herself. A person's ability to fight for their rights in terms of feminism may be shown to be affected by difficult situations, especially for the main character. One can also see how one's thinking and viewpoint on women's rights are affected by these circumstances.

Methodology

According to Geoff Roll (2012), from a psychological point of view, women tend to have emotional complexity themselves and a high sense of sensitivity to things. Thus, it can be said that women can process their thoughts and form an idea based on the results of their condition. On the other hand, states that are stressful and unsupportive for women can trigger a woman's own sensitivity. In other words, the oppression experienced by women has an impact on the pressure itself so as to form a high sense of sensitivity or form a new pattern in the woman's psyche. Geoff also emphasized that psychological pressure on women also trains sharpness in women's sensitivity and is supported by women's mindsets that tend to think far ahead, complex, and logical.

The methodology used in this study is a qualitative method by the Narrative model. The qualitative research method requires the collection and analysis of non-counting data to understand concepts, views, or experiences (e.g. text, video, or audio). Qualitative research, which involves the collection and analysis of numerical information for statistical analysis, is the opposite of quantitative research. The qualitative method by using the narrative model will help in collecting and analyzing the drama script 'How I Learned to Drive. According to Sumadi (2004), the narrative method help researchers examine how stories are told to understand the perception and meaning of participants' experiences. These planned methods will be identified based on a comprehensive review of current study and academy practices on literature works but we will be focusing on the feminism approach parts with some references books that will help this research to have a deeper explanation of how women's oppression affects women psychology and how this condition make an impact on their thought or their believes for women rights.

Findings and Discussion

The story in this drama opens with a narration from Lil's Bit about her past. Where she tells

about how she is treated as a woman in her family. Starting from her wanting to learn to drive a car to the polemics she got at the age she was growing up. Also can be founded that drama is dominated by how the dominance of sex acts committed against women and their views on sex itself, which can be said is natural for them. But unfortunately, that was what Lil's Bit, the main character in this drama realized, was not a natural thing, especially as a woman, she felt sad about how this actually happened in her own family and in her young age.

To see how women's oppression related to their psychology, we need to categorize their problems and see the consequences of these problems. After that, we can see the impact of these situations on their thoughts on women's rights.

1. Women Characters Psychological Condition

"Mental or psychological health is "as the presence of effective adaptations" or the absence of psychopathology," says Geoff Rolls (2012). This understanding is dichotomous, that people are in a state of illness or mental health. Healthy if there is not the slightest psychological disorder, and if there is a psychological disorder then it is classified as a sick person. One of the main causes of psychological problems is the pressure and poor condition of someone who experiences it. In this case, a woman's struggle give a big impact on a woman's mental or psychological condition. To see how this condition develops their 'thinking' or their ideas towards themselves we need to look at their condition and what things cause their condition. The characters that will be taken in this drama are, Li'l Bit as the main character, her grandmother, her mother, and Aunt Mary.

In the main character Li'l Bit, the problem she gets is based on the first scene on page 14, she gets sexual harassment from her uncle, Peck. Under the guise of a reward for Li'l Bit's success in driving a car in her first practice. This then continued when Li'l Bit had dinner with her family and she even got indecent treatment for her body shape, especially her bra size which then doubled as a conversation about vulgar sex. Of course, this is a trauma for Li'l Bit because all this happened to her when she was a teenager. The trauma she felt took the form of her fear and anxiety, which made her feel uncomfortable about her own family, even though in the scene Driving in First Gear page 14, uncle Peck tried to calm her down but Li'l Bit knew how her uncle tries to calm her looked so wrong in her eyes, but she could not do much or refuse because she does not want to disappoint her uncle who is her own family and the thoughts of her mother and grandmother.

"Mother, it happens to women all the time" (Vogel, 1998, p. 26)

"Don't be scared. It won't hurt you.." (Vogel, 1998, p. 30)

This dialogue from her tells Li'l Bit about how this (sex) is natural for women and should be followed because they have no room to fight. She even still feels her trauma now but she also feels guilty because she did the same thing as Peck's uncle where she also has sexual interests in people who are much younger than her, and in this context, she is talking about her students (Vogel, 1998, her narrator P. 38).

Next up, on the character of Li'l Bit's Mother. From her mother's confession on page 30 scene Idling in the Neutral Gear scene, her mother had a past that made her have to accept the situation where she had to be able to satisfy her husband in terms of sex itself. She became used to it but behind it all she was helpless. Still, in the same scene, The mother character also admits that she did not teach her about this ironic reality, in this context she blames Li'l Bit's grandmother. This got worse when

she found her husband being abusive and treating her so coldly. This can be seen in the dialogue,

"...Just because you've gone through a bad time with my father, you think every man is evil!"
 (Vogel, 1998, p. 56 in Li'l Bit dialogue).

"Mother! If you and Daddy had helped me I wouldn't have to marry that no-good-son-of-.." (Vogel, 1998, p.31)

Looking at the past of this character and seeing the way she had a dialogue on page 56 where she said

"...I'm not letting you go with your uncle...."
 (Vogel, 1998, p.56)

This shows that Li'l Bit's mother is full of anxiety and doubts her own child, that her mother's character, seen in scene You and the Reverse Gear page 55 shows a tendency to have fairly high anxiety.

The same thing happened to Li'l Bit's grandmother who was also the mother of Li'l Bit's mother. However, what can distinguish them is the treatment of their husbands which leads to sexual harassment. This can be seen in the Idling of the Neutral Gear scene, page 26 where her grandmother admits that until then her husband still has an interest in excessive sex. This can be seen in there at Female Greek Chorus as Grandmother dialogue,

"... Your grandfather is just a big bull. Every morning. Every day"
"Your grandfather just care about two things: have a table set and the bed turned down" (Vogel, 1998, p.26)

Unlike the characters above, Aunt Mary's character has different causes for her psychological condition. She has a trust issue because of what her husband did to her. Her husband had a sex interest disorder that makes him often doubtful. But because he knew that basically in that era, it was proper for women to respect their husbands, and Aunt Mary could be said to have no strength to resist. This can be found in the scene Idling of the Neutral Gear scene page 44 where Aunt Mary blames Li'l Bit herself for all this and still believes that her husband is a good man.

2. The Impact of Women's Psychological Condition on Women's Believe

After seeing how oppression perpetrated against women, including acts of harassment and injustice that occurs to women, has an impact on their psychology, causing excessive trauma and fear to women without them realizing it. Like in Collins' perspective for standpoint concept, she insists on the power of the self-definition and mentioned how experience, values, motivations, and emotion can develop a self-definition to make moves for one's idea (Collins 2004:306). From a psychological point of view, women tend to have emotional complexity themselves and a high sense of sensitivity to things (Geoff, 2012 p.78). Thus, it can be said that women can access their thoughts and form an idea based on the results of their condition. Because of this, we can say that psychological conditions might have a role to develop an idea.

They get used to it and don't really think about the impact because it happens so often to them, that they forget their own psychic condition. *"A person's mindset can be formed from the habits he gets from the surrounding environment"* (Irianto and Luhulima, 2004, Chapter III p.105), and from this, we

can say that the habit of accepting this situation gradually forms a new mindset in them. It can be seen from how they act, think, and respond to what is around them.

In the main character, Li'l Bit, in the first scene, Li'l Bit herself still knows what is right and wrong to do, and she also feels that what Uncle Peck did to her is not the right thing to do. She even felt uncomfortable and tried to stop Uncle Peck in a subtle way but, because of the pinch and Li'l Bit had high trust in him, Li'l Bit gave up and took it for granted (Page 10, Scene 'You and Driver Education'). This still continues even at the opportunity to calm Li'l Bit. He still treats Li'l Bit as his sex object under the guise of calming Li'l Bit (Page 15, scene 'Driving in First Gear'). Not only the treatment received by Li'l Bit but also verbally or with words. In the Driving in First Gear page 14 scene, where she gets vulgarly mocked about her breast size in front of her own family. This can be seen in the dialogue,

MALE GREEK CHORUS (as Grandfather). *"Yup. If Li'l Bit gets any bigger, we're gonna have to buy her a wheelbarrow to carry in front of her."* and the second one she gets from the same person,
 MALE GREEK CHORUS (as Grandfather). *"Well, she'd better stop being so sensitive. 'Cause five minutes before Li'l Bit turns the corner, her tits turn first."*

This vulgar treatment made Li'l Bit feels uncomfortable with her existence as a woman but she couldn't do anything because no one was able to help her in this matter. As in the same scene on page 14, Li'l Bit tries to openly mock her grandfather but instead, she gets disapproval from her entire family and is considered too sensitive. The result of this treatment made her consider all vulgar activities about sex and disrespect for a woman because they can be discussed vulgarly in front of the public, which is normal and there is nothing wrong with it. She became a woman who instead enjoyed her relationship with her own uncle in her confession to Uncle Peck. (Seen at the scene 'You and Reverse' Gear, p. 43)

In the 'You and Reverse Gear' scene, page 43, it is shown that Li'l Bit feels sorry for such thoughts and immediately finds out about his uncle's guise and realizes that all this time he has only been used as a sex object and this also applies to other women. This can be seen in Uncle Peck's confession in the dialogue,

"... there's nothing wrong in what we're doing. I'm very proud of you. I think you have a wonderful body and an even more wonderful mind. And of I want other people to appreciate it. It's not anything shameful" (Vogel, 1998, p.43)

After that incident, Li'l Bit began to keep her distance and slowly retreated away from her uncle. She couldn't help but be furious because she knew how many uncles Peck had helped her. This drama also starts with Li'l Bit's words stating that regret will come in the end, she is really sorry for everything that happened and hopes this can be a lesson for other women.

In addition to the main character, other female characters such as Mother, Grandmother, and Aunt Mary, where they are also getting used to how the environment, especially men treat them like women. As in the mother's dialogue,

"Mother, it happens to women all the time" (Vogel, 1998, p. 26)
"Don't be scared. It won't hurt you.."(Vogel, 1998, p. 30)

which shows that she accepts the idea that women are only assets to satisfy men's desires for their sexual needs. This is also the case with grandmother, except that she rejects the image, which is seen in the dialogue,

"Don't tell her that! She's too young to be thinking those things!" and she said another one "Tell her it hurts! It's agony!.." (Vogel, 1998, p. 30)

but she is also used to vulgar acts that show parts of a woman's body in front of her own family without any privacy among women (at the scene 'Driving in First Gear' in her act explanation as grandmother starts to open her blouse). It can be said that she is used to when women's privacy does not need to be strictly guarded and that is normal for the environment around her. In contrast, Aunt Mary considers women as those who must respect and serve their husbands very well. This can be seen in the dialogue,

"My husband was such a good man...I'm a very patient woman, but I'd like my husband back" (Vogel, 1998, p. 44)

which is where she upholds her husband who even though her own husband does not take care of his wife's feelings and does not respect his wife by claiming sexual pleasures with other women who are even much younger than him. It can also be said, with what her husband hurt behind her back, she became someone who has a high trust issue. And because her thoughts made her blame the woman who played with her husband (in this context Li'l Bit) and still thinks her husband is a good and virtuous person. She still believes that man's domination is the thing to remember. Like Dorothy E. Smith for her standpoint theory, she also mentions that there is domination for who the one society looks at. In this case, she talks about how society looks at male domination (Smith 1987). The same thing can be found in Aunt Mary's act which, shows women with their poor conditions, still believe in this concept. The social environment forces them to believe in that concept.

Concluding Remarks

From the results of this study, it can be concluded that oppression toward women has a relation to their psychological condition and this condition can take an action to their thoughts and beliefs for themselves. Something that is actually wrong, but because they are used to it and their psychological condition, which has just given up on the situation, makes it all true for them. It doesn't matter that they are the aggrieved parties but they feel that in order to survive in such conditions they have to accept it. However, in the end, the regret came to like what Li'l Bit said before starting her story, about how she regretted her actions and reminded her audience not to do the same as herself, such as reminding them about 'thinks before you act'. Always remember what you do and what you get, that is what you will believe. (Vogel, 1998, p.9) The writer also suggests future researchers develop this article to become more valid and deeper for more specific results about how the oppression of a woman both in the form of action and in the form of verbal can result in wrong thinking in recognizing the rights of women themselves.

Acknowledgments

First and foremost, we want to praise and thank our almighty God, for his blessings and gratitude as we can carry this research to the completed success. We also want to thank Sanata Dharma University for allowing us to participate in the Literary Study Conference. Last but not least,

we would love to express our special thanks of gratitude to our family and friends who have supported us during the journey of making this research, always sending the best prayer so we could finalize this research within the limited time frame.

References

- Vogel, Paula. (1997). *How I learn to drive*. New York: Dramatists Play Service
- Suryabrata, S. (2004). *Metodelogi Penelitian*. Jakarta: PT RajaGrafindo Persada
- Rolls, G. (2012). *Studi Kasus Klasik dalam Psikologi (2nd ed.)*. Yogyakarta: Pustaka Pelajar
- Irianto, S., & Luhulima, A S. (2004). *Konvensi Wanita di Indonesia*. Jakarta: Yayasan Obor Indonesia
- Bethesda (2021). *Chronic Illness and Mental Health: Recognizing and Treating Depression*. Retrieved May 29, 2021, from the National Institute of Mental Health (NIMH) website: <https://www.nimh.nih.gov/health/publications/chronic-illness-mental-health/>
- MedlinePlus (January 26, 2018). *Learn About Mental Health*. Retrieved May 31, 2021, from CDC website: <https://www.cdc.gov/mentalhealth/learn/index.htm#:~:text=Mental%20health%20includes%20our%20emotional,others%2C%20and%20make%20healthy%20choices.&text=Mental%20health%20is%20important%20at,childhood%20and%20adolescence%20through%20adulthood>
- Smith, D E. (1989). *The Everyday World as Problematic*. Northeastern University Press. Standpoint theory. Retrieved from https://www.sagepub.com/sites/default/files/upm-binaries/38628_7.pdf
- Hill Collins, P. (2004). *Black Sexual Politics: African Americans, Gender, and the New Racism (1st ed.)*. Routledge. <https://doi.org/10.4324/9780203309506>

The Language of Catastrophe in Erik Gamalinda's Novel "The Empire of Memory"

Felicidad P. Galang-Perena

University of Santo Tomas, Manila, Philippines

nenetgp@gmail.com

Abstract

Martial Law (21 September 1972 - 17 January 1981) was a traumatic episode in Philippine history, not only to those who were severely affected by it, but also to those who were witnesses to the atrocities. This pushed Filipino writers to write outstanding stories that depict the dark era, among these, "The Empire of Memory" by Filipino writer Mario Eric Gamalinda (published in 1992 and was later revised in 2000), recipient of numerous recognitions such as the Manila Critics Circle, Palanca Awards and the Republic Heritage Award. This study aims to analyze the language of catastrophe in the novel depicting the journey of a man named Al Diaz during the dangerous days of dictatorial rule. With the ongoing peculiar revival and perverse nostalgia for authoritarian rule around the world, historical distortionism and denialism imperils truth and freedom. With the ubiquity of social media platforms, the Philippines is mired in misinformation, its past in the throes of obliteration and its democracy in perdition. Fortuitously, the tragic turn in the country's history is made indelible by writings such as Gamalinda's novel, which must be appreciated in the context of the critical tradition of Filipino patriots like Jose Rizal and nationalists like Bienvenido Lumbera. The cancer of systemic corruption and human rights violations eating away at society embodied in the narrative, are seared by the burning language of Gamalinda's novel in the collective memory. Through the study of Gamalinda's novel, the catastrophe (from a Greek word meaning "overturn") that was Martial Law will be seen in a new light: instead of the disastrous tragic gloaming of the oppressed Filipino's struggle for freedom, the redemptive dawning of a new era in the bloodless revolution of People Power that emancipated democracy in 22 February 1986.

Key Words: Philippines, martial law, catastrophe, dictatorship, People Power

Introduction

With the ongoing peculiar revival and perverse nostalgia for authoritarian rule around the world, historical distortionism and denialism imperils truth and freedom. This directs the attention to the social base of the new authoritarian regimes in general. In Europe and the USA, a lively and controversial debate has evolved concerning the rise of Donald Trump or the electoral successes of right-wing authoritarian populist parties in France, Germany, and other countries (Hochschild, 2016).

Thus, the global moral appeal of human rights and democratic governance appears to be in severe crisis. In both the Global North and the South, many countries have witnessed the rise of racist, sexist, and illiberal politicians into the highest positions in the government. These politicians and

their allies continue to challenge constitutionally guaranteed norms of democratic governance, peaceful political dissent, and human rights protection including marginalized minority groups (Regilme, 2021).

Closer to this researcher's home, the Philippines, consider this scenario:

By mid 2018, the authoritarian regimes in Thailand and in the Philippines appear fully consolidated. In Thailand, General Prayuth Chan-o-cha took over power in a coup d'état in May 2014. In the Philippines, Rodrigo Duterte was elected president in June 2016. Both countries are important examples for the rise new authoritarianism in Southeast Asia because they put a spotlight on the social basis of new authoritarianism. What is remarkable in both cases is the role of the middle-classes in the process of toppling the democratic systems and consolidating the new authoritarian regimes (Schaffar, 2018).

Martial Law (21 September 1972 - 17 January 1981) was a traumatic episode in Philippine history, not only to those who were severely affected by it, but also to those who were witnesses to the atrocities. This pushed Filipino writers to write outstanding stories that depict the dark era, among these, "The Empire of Memory" by Filipino writer Mario Eric Gamalinda (published in 1992 and was later revised in 2000), recipient of numerous recognitions such as the Manila Critics Circle, Palanca Awards and the Republic Heritage Award. This study aims to analyze the fictional retelling of this epoch in the history of the Philippines, depicting the journey of a man named Al Diaz during the dangerous days of dictatorial rule. The cancer of systemic corruption and human rights violations eating away at society, seared in the collective memory, would be redeemed in the bloodless revolution of People Power that emancipated democracy in 25 February 1986.

This invective against the return of strongman rule in the Philippines is very grim:

When [Martial Law](#) was declared in 1972, then-Philippine dictator Ferdinand Marcos raised the communist scare. Duterte raised it once more by claiming that [terrorism](#) is the top threat to the Philippines despite the ongoing pandemic. In the past, [Marcos](#) stressed the need for discipline and obedience to the law. Duterte echoed him and even blamed, through his spokesperson, '[undisciplined Filipinos](#)' for the continued spread of the virus — even though the Philippines languished under the [longest lockdown](#) in the world. As the government opted for a military solution to the health crisis, it used the lockdown to legalise authoritarian rule and suppress basic rights. There is no need to formally declare Martial Law — it is defacto. A tyrant occupied the highest office of the land and his signature [fist bump](#) is actually an iron fist. Welcome to the new normal (Arao, 2020).

And much darker is the rhetoric that dominated social media in the Philippines with the impending return to power of the Marcoses as the dictator's son advanced for the presidency in May 2022: "There was also corruption after the 1986 EDSA Revolution; There was no real change after Marcos was ousted – corruption and poverty today is just as bad; It was better during the Marcos years, even if corruption was prevalent, at least we had a lot of infrastructure projects. It was the golden age!"

These quotes were among the common refrains filling social media as Filipinos tried to grapple with the depth of corruption during the Marcos regime and the persistence of corruption even under the post-EDSA reform era.

Political scholars and media analysts posited this warning about the Filipinos' misbegotten nostalgia for authoritarian rule:

Suffice to say that the May 2022 elections is a crossroads for the Philippines. The next leadership should not be allowed to come into power solely because of false nostalgia over the Marcos era of martial law. No Philippine leader should have the opportunity to bring back the same systematic centralization of power. Neither should these next leaders persist on the present path of imbalanced growth and the failure to correct growing political malfunctions (Ronald Mendoza, 2022).

But alas, the dictator's son won and the country that has endured almost three decades of authoritarian rule is back in limbo.

This paper aims to review the burden of history through a delineation of the language of catastrophe used by awarded Filipino writer and literary scholar, Eric Gamalinda, in the novel "The Empire of Memory."

Methodology

Eric Gamalinda's "The Empire of Memory" is considered one of the few literary pieces that seeks to fathom and empathize with the suffering of the Filipinos during one of the darkest eras of Philippine history—the Martial [Law](#) era. As the title explicitly shows, the novel is centered on the theme of memory—its corruption (Lim, 2019).

For this study, the systematic disinformation foisted by the dictatorship will be underscored through a close reading of the text and analysis of its ramifications. The three main divisions of the book: July 1966: Sod Manila!; The Empire of Memory; and July 1999: Promised Land will be delineated focusing on the language of catastrophe embedded in the rhetoric of historical distortionism.

Fortuitous perhaps that this researcher personally knows Gamalinda as he was two years her senior in the Faculty of Arts and Letters of the oldest Catholic university in Asia, the University of Santo Tomas. He also majored in Journalism and was Literary Section Editor of the school newspaper, The Varsitarian. This researcher knew him briefly during their shared years in the campus publication. Thus, the researcher knows very well the events fictionalized in the novel, as they were chronicled in the so-called "mosquito press"—the handful of publications that dared to hold the line of freedom of expression during the dark years of suppression.

Results and Discussion

The Writer

Eric Trinidad Gamalinda is a poet, a fictionist and an essayist. He took undergraduate courses at the University of Santo Tomas for three years and the UP for a semester. He was a local fellow for poetry of the UP ICW in 1983. In 1990, he went to Great Britain to represent the Philippines in the Cambridge International Writers' Conference and to attend the Hawthornden International Writers' Retreat in Scotland, 1991. he got a Rockefeller Foundation residency in Bellagio, Italy. He participated in the Japan International Cooperation Agency's Programme for the 21st century. He currently works with Columbia University's Center for Investigative Journalism. Gamalinda's poems are collected in Fire Poem/Rain Poem (1976) and Lyrics From a Dead Language (1991). His stories have been

gathered in *Peripheral Vision* (1992). His first novel, *Planet Waves* (1989), was set during the turbulent Martial Law era. A second novel, *Confessions of a Volcano* (1990), was written after a visit to Japan, and explores the differences between Filipino and Japanese consciousness. A third novel, *The Empire of Memory* (1992), is set against the momentous events before, during, and after the EDSA revolt. Two of Gamalinda's poetry collections won prizes in the Palanca. *Ara Vos Prec* won in 1985, while *Patria y Muerte* won in 1988. He also won Palanca awards for: *Anatomy of a Passionate Derangement*, a one-act play in 1980, "Mourning and Weeping in this Valley of Tears," a short story in 1988, and "The Unbearable Lightness of EDSA," an essay in 1990. His novel, *Planet Waves* received the National Book Award for fiction from the Manila Critics Circle in 1989.

The Novel "The Empire of Memory"

Two young gifted writers are hired by Dictator Marcos to rewrite Philippine history: the older, man jaded Jun Hidalgo, who becomes tutor to the seven years younger, adventurous tyro, Alfonso Diaz, who narrates the story. Their less than noble mission: to make it appear that Marcos was destined to rule the country in perpetuity. Working from an office called Agency for the Scientific Investigation of the Absurd (ASIA), they set out on a quest that will take them across a surreal panorama of Philippine politics and history, and in the process expose to vulnerability their ethical principles and beliefs. This fictional landscape includes mythological sultans, mercenaries, the Beatles, messianic Amerasian rock stars, faith healers, spies, torturers, sycophants, social climbers, sugar barons, millenarian vigilantes, generals and communists—a fantastic array of characters, who are culled from real events nevertheless. Like the allegorical journey of Dante the pilgrim in the *Divina Comedia*, the saints and sinners populating Gamalinda's *Empire of Memory* have much to go through in their rendezvous with history.

Analysis

The recurring motif of disinformation advances the narrative of *The Empire of Memory*. The novelist Gamalinda used actual events in the Philippines to weave his fanatastic tale that meanders from Metro Manila to the Batanes Island chain, to an undesignated Isneg Reservation, to Isla de San Miguel (somewhere between Cebu and Samar) in the course of Martial Law as the dictator builds up of his iron clad empire through the so-called New Society. The veteran media magician Jun sacrifices truth for expediency, and Al, his shadow, is caught up in the fabrications. Jun is cynical about his role as propagandist yet he has no qualms in all his pursuits of deception. The "I" narrator, Al expends all his genius to dispatch the schemes and projects of his mentor—making up stories to distort the truth.

The novel opens with the coming of the Beatles to Manila, for which First Lady Imelda harnessed all her power for an exclusive lunch with the quartet, but her schemes ended in a fiasco. But it was not only her machinations that went awry, also the plot of upstarts officials in the military to ingratiate themselves to the conjugal dictatorship. Recounted Jun: "Marcos is going to bypass everybody and build up an army of his own. All these new guys will be licking his boots, there's nothing the generals can do about it" (p. 21). Martial Law held fast its vise-grip on the country so long as Marcos held the military in the palm of his hands through bribery. In this prologue chapter, Gamalinda underscores the systemic deception that the dictator maneuvered to keep his power.

In the Chapter "A Lost Tribe", Gamalinda points to "a land both fact and fiction, where generations leave no trace of themselves and everything is constantly wiped out, punctually, by clockwork destruction: typhoon, tsunami, earthquake, drought. Because of this we have no memory

of ourselves: we remember only the last deluge, the last seismic upheaval” (pp. 19-20). In this chapter is recounted the hoax of the prehistoric tribe claimed to be discovered by a crony of the dictator, which was actually a ruse to cover up a huge mining operation. Mythmaking was complete with the coverage of National Geographic, but the prevarication was later uncovered when two people were killed in the mountain habitat of the so-called stone age tribe. One of the tools of deception of Martial Law is to concoct stories like this, to occupy the minds of the simple folks while the rape of the environment goes unabated and the cronies enrich themselves.

In tracing the genealogy of the First Lady, Gamalinda takes the reader to the Visayas, scrutinizing Villa del Fuego’s history, where the roots of Imelda Marcos’ mania for ostentations and malversations are rooted. In the chapter “Blood and Glory” is recounted the collapse of the Manila Film Palace, where workers were buried alive in fresh cement as the contractors were ordered to finish the building in record haste for the First Manila International Film Festival project of the first daughter, Imee. To appease the spirits which haunted the film palace after this tragedy, Imelda ordered a canao or tribal exorcism. While animal sacrifice was going on, something eerie transpired: “The lights began to flicker more strongly. A wind blew in and threw open one of the entrance doors. The chandeliers swayed, sending long shadows all over the hall. The observers inched closer to one another in fear. There was a sob somewhere. And then, when everything subsided, all the lights went on” (p.160). Here, unequivocally, Gamalinda is positing that the Marcoses controlled even the recesses of hades. This was too powerful even for the educated to contend with, as Filipinos are wont to be superstitious.

In the chapter “A Wedding” is recounted the sickeningly opulent wedding of the conjugal dictatorship’s youngest daughter Irene to the scion of an old rich family, Gregg Araneta, packaged like a royal wedding, complete with a horse-drawn carriage imported from Austria. But the bacchanalia was cursed by a strong earthquake that devastated six towns in Ilocos, Marcos bailiwick. Gamalinda’s narrative was dramatic: “The church of Saint Monica was ripped apart, its tower chopped off clearly and the rubble gathered to a dusty mound below. Inside, the church beams crashed into the altar and the pews, lopping off the heads of saints and the wings of seraphim... When the rescue teams brought out food from the Red Cross and the nunneries in Manila, nobody inside the church moved. Nobody made a sound” (p.200). Here, the Marcoses have reached a point of no return as even the heavens are wailing from their wantonness.

Their days of infamy will end very soon after the earthquake, with the assassination of Senator Benigno Aquino, Marcos’ nemesis. “Two days later, the senator, dressed in a white suit, arrived on a plane from Hong Kong and was shot pointblank from the back of the tarmac. She (Imelda) wept bitterly for the fate of the country, and then she walked slowly into the presidential bedroom, towards the president’s sickbed to tell him of the sad event” (p, 204). Of course, Imelda was shedding tears not for the country they had plundered, but for her own impending fall from grace, as she was now the power behind the throne abdicated by her husband who was sick with lupus. The bloodless revolution dubbed People Power freed the country from the dictatorship on 22 February 1986.

Conclusion

Dictatorship, Deception, Dementia and Decay are the four horsemen in the Martial Law apocalypse. The pestilence that was Martial law was rendered dramatic by Gamalinda, with his powerful words and images taken from real events, borne by archived data. His goal is to immortalize historical fact by fictionalizing it in the novel “The Empire of Memory.”

The rapacity of Ferdinand and Imelda are borne by court records both local and international. The political and economic infrastructure of plunder supporting the Marcos dictatorship are irrefutably exposed in the book “Some are Smarter than Others (Manapat, 2020). All that Gamalinda needed to do was to weave the tales of greed into a saga that is disturbing to make it timeless.

Gamalinda’s subversive defiance is hardly surprising since he writes against the backdrop of radical tradition common in Philippine Literature: turn of the century Propaganda Movement waged by Jose Rizal and his compatriots, the 1940 proletarianization of literature spearheaded by Salvador P. Lopez and the appearance of emergent literature during and after Martial Law (Sonza, 1997).

Sadly in the May 2022 elections, it is said that about 31 million Filipinos voted for the dictator’s son, Ferdinand “Bongbong” Marcos, Jr., catapulting him into office as the first majority president in the post-1987 Philippines. It was called a cautionary tale as many international observers wonder how Filipinos elected Marcos Jr. to the highest office in the land after driving the family out of the country just 36 years ago. On their decades-long road to Malacañang, the Marcoses [worked](#) tirelessly to rehabilitate their image. Most recently, social media [emerged](#) as a critical platform for fostering nostalgia for the martial law period, glamourizing the Marcos family, and whitewashing the history of the Marcos regime (Quitzon, 2022).

In this post-truth age, when many Filipinos are lured by you tube and tiktok propaganda, literature written by those with a keen sense of history must be brought to light. “The Empire of Memory” by Gamalinda is one inscrutable work of fiction that must be read by the new generation to whom much is owed by those who lived through the time of unspeakable horrors and who understand the language of catastrophe too well.

References

- Arao, D. (2020). Media Repression and Authoritarianisms: A New Normal in the Philippines. *East Asia Forum Quarterly*.
- Hochschild, A. (2016). *Strangers in their Own Land: Anger and Mourning on the American Right*. New York: New Press.
- Lim, K. (2019). Malevolent Deeds as Captured in Erik Gamalinda's "The Emorie of Memory". *Ascendans Asia Journal of Multidisciplinary Research*, 1-18.
- Manapat, R. (2020). *Some are Smarter than Others*. Quezon City: Ateneo de Manila.
- Quitzon, J. (2022, June 7). Rebirth of the New Society: A Cautionary Tale 36 years in the Making. *Center for Strategic and International Studies*.
- Regilme, S. S. (2021). Contested Spaces of Illiberal and Authoritarian Politics: Human Rights and Democracy in Crisis. *Political Geography Journal*, 1-11.
- Ronald Mendoza, O. B. (2022, March 16). The Philippines' False Nostalgia for Authoritarian Rule. *The Diplomat*.
- Schaffar, W. (2018). The Social Base of New Authoritarianisms in SEA: Class Struggle and the Imperial Mode of Living. *Austrian Journal of SEA Studies*, 144-148.
- Sonza, J. (1997). Is there a Contrary in the Empire of Memory? Erik Gamalinda's Transgression of the Narrative Act. *Sage Journals*.

A Sight of Black Death Plague for The Influence of English Language and Literature

Isnadiyah Youwanda Wardani, Muhammad Syahrian Pradita, Yuyun Kusdianto

Universitas Sebelas Maret, Surakarta, Indonesia

muhsyahrianpradita24@student.uns.ac.id

Abstract

What we faced when we were having Covid Pandemic is really not so different after all from the Black Death Plague. When we faced a new normal as the strength of our society, it was not the case inside the Black Death. English language and literature that was still not noticeable somehow became a big part of society. Despite the small amount of literary works, English and the development became stronger and stronger. Somehow, it created a missing link between how and why the development happened. There must be something bigger compared to what we see in history books. It's like an iceberg on the Atlantic Ocean. That's why we as the researcher planned to out-streak and analyze what was happening. With the qualitative method and the combination of socio-history approach, it is revealed that Black death didn't only affect how society relied their shoulders on faith and belief. It is also proved that religion can be the spark of literature as a revoke and the reason why some of the literary work impacted the development of English language and its literary works. Not only it affected the literary work, but the effects from the plague also created another sight of faith and belief from the contrary to popular belief.

Keywords: *literature, medieval, plague*

Introduction

What we had faced when we got struck down by the Covid pandemic is a mirror of socialization and its movement for humans when plague freshly hit. Like a big reset button for humanity, plague has become part of human life and its journey. From the beginning of its existence, plague shapes the black and white of human's society. Pandemic, as the established product of plague, has been steering the way for humans to connect, realize, and rebuild their collapsed life. They become more intrigued with what sparks their mind and what turns their dime. Surprisingly, not only it moves what is happening, but it also conjugates to what lies beneath their consciousness. As a form of despair, faith is rising as glory as how people see dimes and gold. Religion as a faith becomes a hit for how it establishes how they talk and what's on their mind.

Stating the condition from how people start to take a serious deliberation of religion, English language becomes a part of everyday life. Not only it occupies and interchanges the Latin and France as a lingua franca, it roots to the embodiment of human's culture. What we can read and see in a piece of literature is a present from people in the olden days. How English and its literary works became a part of a big civilization throughout several generations is truly amazing work. English is still considered a small and merrily a new language. Yet, somehow it becomes stronger and stronger as the pandemic of plague rises. People began to take further notice of the usage of the English language. Wide selections of literary works are proving how grand and massive it is through plague.

William Langland with his *Piers Plowman*, alongside Geoffrey Chaucer with his *Canterbury Tales*, are the pure representation of how literature begins to rise. Chaucer comes as a refreshment to the mind of those who wander upon the new sight of church. Pilgrims and alliterative were, perhaps, the only recovered and existing literary work beneath the Black Death era. Langland, as it so-called the partner of it is a contrast to the fact of how the English language was a dominant language for every stratum in society. Driven from the fact of the massive translation product between the rises of John Wycliffe, it somehow created a big question mark upon our knowledge. Not only being represented through a texted media, apparently, some of the embodiment of the oral piece has been successfully restored over the past few decades.

The great despair and prominent scene from an oral history of Ring Around the Rosie, become a silent pair of eyes. A simple and yet notable tune to represent how the agony of black death had successfully eaten the un-sin life. It chanted merily as children gathered around in a small circle, chanting and acting the perfect scene of how the process of creepy treatment from the church and government. This is another proof of how massive the strengthening of English language development during those black and gray worlds. How come the practice of this oral history never been published by the authority as a part of documentation's track? Is it simply because we were illiterate entities in the olden days?

Apart from that, how English literature and empowerment lose its deep connection with the plague create a big missing link to the history of English and its literature. It is, indeed, quite ironic for such a big language like English. With how massive it starts from just a matter of religion, to the missing link of the embodiment of literature, Black Death is surely a gold masterpiece of language. There's surely something that lies beneath the uncompleted bridge of English literary development, especially during Black Death. Therefore, with this paper, we would like to analyze what actually happened. Especially, the intention of the paper is to reveal what could happen for the missing of the literature.

Literature Review

Like proofing history, there are some of the resources to guide us compiling all the missing pieces. When we talk about literature, the first thing which inevitably pops out in our head is written literature. One of the literatures we considered taking is "PRIEST PLOWMAN WITH SIR GAWAIN AND THE GREEN KNIGHT, PEARL, SIR OFEO (ANON.)." by William Langland back in 1300. The biggest consideration is that to track back what was happening purely from the plague we need to take deeper research from the actual depiction of the unfortunate event. By looking at what was being written by William Langland, we can uncover the missing link of what happened when plague struck society.

In addition, we try to dig more information about what was happening before and during the plague. With the help of an article titled "Black Death" from the History.com as well as an article by Sha Ha titled "Plague and Literature in Western Europe, from Giovanni Boccaccio to Albert Camus.", we can hopefully crack open the plague from how it could happen and what was the outcome from the emergence.

Of course, we need to understand what was happening from a different perspective and not only from the general insight. Since plague and literature movement can't be separated with religious movement, we decided to take further information from "CANTERBURY TALES", composed by

Geoffrey Chaucer, released back in 1908. With the help of Geoffrey Chaucer literary work, many representations of what happened during the supposed evangelical movement in literary development can be uncovered. As for the further implication and application of the literary work in further research, we also consider citing some latest article journals.

Lollardy as the impact for the language and literature can't be neglected from here. That is why we consider citing a journal article titled "Wyclif and Lollardy" by Stephen Lahey in 2001. We also decided to create an approach for fulfilling our strategy of using socio-history aspects as the foundation to recover the movement of English language and its relation to the society. Therefore, to strengthen the understanding of the English language in its movement for becoming lingua franca, we considered to take deeper recognition to the book titled "Concise Oxford Companion to The English Language" by Tom McArthur.

Furthermore, with the help of an article journal titled "Literature and Society: How Literature Reflects Society." created by S. Keerthika back in 2018, we can unfold and tie the red thread to uncover what had been missed from the previous researchers. This fundamental and strong based information will boost and maximize our movement in order to recover and re-emerge what has been buried from our sight.

Methodology

As a form of social reality, which covers and reveals the depiction of society, literature and its product classified as a pure form of idea. Literature never reveals itself without the emergence of disturbance in society. Without a fuse from the surrounding of the writer, there will be no chance for literature to survive and even exist beyond their mind. Any discipline might emerge from nothing to a thing, but it is almost too insane if we push that logic to literature and its development. Literature is a giant web, linked together to all the historical and sociological events during its strengthening and developing phase.

Judging from that understanding, as a human and researchers, we planned and out-staked any missing piece about plague with the recorded history, as well as socio-history aspects with socio-history approach. Qualitative method in order to explain the web of historical events related to the recorded literary works. Both of these methods are perfect to explain further about how the event can evoke the further work of literature. Moreover, it is a perfect approach to the catastrophic event, which is the plague itself. With the use of both of that method, hopefully it can be the best approach to reveal any missing link and further analysis, regarding plague and its literary works.

Findings and Discussion

1. The 'Peaceful' World and The Visitation of The Black Death

As what the tide can tell us about the sea, the world needs a wallop to make it livelier than a mere place where things live. Long ago before this paper was written—about 8 centuries back from today—Britain had a visitation of a plague called The Black Death. It was a deadly bubonic plague in which those who were infected had no vision of their life for the upcoming five days and further—the life that was theirs in the first place was taken abruptly as the infection incubated in a particular victim's body (Editor History.com 2021).

The presence of the plague had made the world moved (Ha 2021). Humans needed to pursue

their continuity of life while they witnessed the small chance of surviving in the bubonic pestilence. Before they could blink their eyes, many sectors had been redeemed because of plague. From nothing to something, plague appeared and became something that was worse than what humans had experienced before.

No more utopian fantasy for society. No more happily ever after for each noon when the sun greets goodbye. Only two phases they need to face now, to live or die. No one knows when it will end or when it will strike them next. It was just a matter of luck and time.

2. People and Noose of Hope

It was just like when Pandora opened her gift from God. Like a stack of dominoes, which was irreversible, plague became the only fear and despair to society. It invaded human's life not only by becoming a menace of their health-soundness, but also growing scourge towards those who should continue living their life in calamity. Nobody knew when this catastrophe would end. Nobody knew what would happen next. All they had in mind was this is me and what can I do. It's about the choice between hell and hell; people were not given any chance to choose how they should survive in such a situation.

There was no time left for palpitating. Every hour was important, and crucial. Yet, they still haven't figured out what they should rely on. Thus, they should immediately find hope to at least, live their life of tomorrow. That is what we call the early sparks of religion. It was a great desperation for any of them who still want to live and be whatever they want to be. What drove people insane is a gold to the others. The Church, the 'official' agency of human relation to God, might have seen this opportunity to embark its domination towards people. Of course, an enormous and powerful entity will surely Humanity be like a designated robot, designed to work and walk from the mind of the priest.

With such a great power, it always follows with great responsibility. That's what it was supposed to be. It was not the case for the priest and the church. Cited from the article journal, in title Wycliff and Lollardy by Stephen Lahey (2001) Priestly authority may be necessary for guidance, but when priests assume that the office allows its holders secular power, they confuse two kinds of law. The Church is defined by Christ's law, which is exemplified by Christ's life and illustrated by the purity of the early Church (Lahey and Lahey 2001).

What was normally white became not so pure. What was black somehow turned into white little by little. Massive opportunity was well executed by the false hands. Nevertheless, they didn't have a choice but to be in line with what the authorities told them.

3. Priest and Prejudice

Human's heart is the most sensitive and vulnerable yet mighty possession humans have. Despair, on the other hand, pushed all hopes and dreams, crushed it into tiny specks of dust floating in the air. Humans have no desire for what will happen and what comes next. A search for a light in a desert of unwatered civilization had come to its end. A relic of light, created from The Almighty of God later became the possession of everyone's mind. It taught them how to talk, how to shape their mind, and even taught them how to write. Such an ironic phase for an entity who could produce more than just what they will eat and do for the next morning. Religion took its turn as a comfort zone and

a corner of the constitution.

With will or no will, willy nilly they had to agree with what was being told inside the bible. Sacrecy of ideas became strictly focused on the bible and its revolution among society. Hard to digest but a must to invest. It was how it felt back in the olden days. Only the high classed one could digest it. When people felt unfamiliar and unsure, priests with their prejudice took almost anything. Everything is by design of the priest and its clergy. Never to be seen by society, the ideal practice of puresoul is hidden from every pair of eyes.

Someone had enough of this malpractice. As a revocation to the miserable condition, John Wycliff recited what he stated as an urgency to the redemption of sin practice. Wycliff began to question the belongings for the priest's action for the indulging of sin redemption. And so, the journey of the legend, John Wycliff was started to sharpen back everyone's mine. The practice of his bible translation became the birth of mind awakening. Wycliff cracked open the history of scriptural Christianity in its theology. His work, which closely re-embarked with the evangelical church. He decided to put the practical use of the bible practice over the theological understanding from what it was driven from the source.

Cited from the article journal, in title Wycliff and Lollardy by Stephen Lahey (2001) it stated that Wyclif frequently refers to material possessions as the vilest elements in the church, "the dung of the mystical body of Christ," contending that nullification of the Donation and the divestment of ecclesiastical office of all material authority are the only means by which evangelical lords will be cleansed of this filth. If the well-being of the Church requires using material things, he suggests, then let it be sustained by alms provided by the grace-favored civil lords (Lahey and Lahey 2001). And so, from that moment Wycliff devoted himself to purely representing his heart to translate the bible.

Evangelical theology from what the church is supposed to be is his biggest motivation. His work sparked the curiosity of citizens. Cited from the book in title Concise Oxford Companion to The English Language by Tom McArthur (2005) The translation into the 14c dialect of the East Midlands and London by John Wycliffe and such helpers as Nicholas Hereford and John Purvey was the first attempt to produce the complete Bible in English. It was hugely popular and widely circulated by itinerant bible-men, with manuscript copies of the NT selling for six months' wages; one copy of a few chapters sold for a load of hay (McArthur T 2005). His work then also contributed to the development and strengthening of the English language.

Not only it became a freshness to anyone's mind to seek for guidance, it also revoked the spirit of vulnerable truth. Truth that became the pivot in a model of literary work. From the basic understanding of what is a word and what is a phrase, many intellectuals decided to express what they want to cite. It awoke the spirit of inquisitive mind. Later on, society was brave enough to write what they feel and what they think.

4. William Langland and Piers Plowman

Piers Plowman, once had no name of its writer. As what can be found in *Piers Plowman's* Introduction, in one of 250 volumes in Everyman's Library, Langland's life is hardly to be traced—thus, little is known about him. He also didn't come from such a strong family background. Langland was an agricultural worker, meaning that he was not from such a wealthy family nor noble lineage.

In some ways, it could be a blessing in disguise. The year 1330 was the probable birth of William Langland, son of a gentleman from Oxfordshire. Presumably 58 years later, in 1388, Langland was dead. The topic of Langland's life told in chronology might not make a very long story, thus, by this sentence, *Piers Plowman* will be the main topic of this section.

Piers Plowman, to be precise the A Text, was first written in the 1360s. Question may arise on what 'A text' is; *Piers Plowman* was distinguished into three manuscripts by the great Victorian editor, William Walter Skeat—the three distinct versions are still known as A, B, and C Text. The B Text was written in the 1370s while The C Text was in the 1380s. It was deeply regretted that none of the versions is final; at least, *Piers* still survives and becomes the only poem of Langland which has done it; it equals his devotion of so many years of work to its composition and revision. Written as the plague burst into society, *Piers* depicted the moment well by Long Will's dreams. The contents of *Piers Plowman* are not far from what happened at the time it was made—the word 'plague' itself was mentioned frequently.

Considering the fact that Langland was not a nobleman nor scholar whom person was close enough to academical enhancement, he was quite sensitive and had the urge to pile the occurrences happening in that time, including the great plague, The Balck Death. If then it is compared to those who both were considerate as a 'royal' and did write something as the plague was happening at the moment, Langland did have a step further and it shows us that great literature doesn't always come from high class stratification. Even also, *Piers Plowman* had made a spark towards mass movement against the dominating power. The Peasant Revolt, was a great achievement of this very monumental work of William Langland.

5. Geoffrey Chaucer and Canterbury Tales

Canterbury Tales is one of those monumental literature products of English annals. The writer of this work was then a son, probably the only son of a wine merchant, John Chaucer and his wife Agnes: Geoffrey Chaucer. He was born in the early 1340s in London and died on 25 October 1400. Thus, Geoffrey Chaucer was still so young when The Black Death reached England.

Unlike Langland who created literary work based on what actually happened when the plague did pervade, Chaucer depicted how society drove people uneasy. Pilgrims, as the present from Chaucer's mind to society, could mesmerize whoever possessed a novelty of humor, in a perfect sarcasm bowtie. Whenever people opened and read Chaucers', they could really point out their finger and relate to what he wrote. Sure, it was hard to digest, but the impact was powerful.

Chaucer came as the first stepping stone to which it established the greatest writer, William Shakespeare. Without the work from his mind and heart, there is no strengthening and developing movement of English literature. His works reemerge the indulgence of a further literary work and its movement, to which it has accustomed nowadays. Chaucer was meritorious for the further revitalization of English literature.

Concluding Remarks

The moment humans undergo; the era where people live, can sometimes be depicted in the form of human's creation. Thus, literature often becomes a reliable source of annals. Literature, in some ways, is more than mere imagination of each writer. The literature realm lives and makes its excessive existence—even beyond this mortal world. As what's been told and said and mentioned in so many previous studies, literature is close to society (S. Keerthika 2018). We can see the encoded

information of a certain situation by literature evoked in that particular era.

The Medieval era was then experiencing a devastating plague called the Black Death. It killed most of the population living in England by the 1350s. Those who were unable to survive would last their lives less than a week; the remaining people alive were even no better. Basically, humans living in and going through the pestilence both mentally and mortally perished.

William Langland and Geoffrey Chaucer came as the hero for both archaic English and for the literature realm in general. Their piece of art, *Piers Plowman* and *Canterbury Tales* had made an enormous impact on our generation in seeing what happened in medieval era, precisely The Black Plague event.

Black Plague was one of those substantial occurrences ever recorded in history. If we then associate this reality, there should be a massive amount of literature produced in that epoch, but, the reality says conversely. As the appearing literature products were not found in such a large number, it violates the idea in which literature is close to human's life. We as the researcher had expected various works of literature in medieval—to be precise at the range of 13th and 14th century. However, the reliable sources of literature which mentioned the plague inside were, once again, very rare to be found. Questions may emerge in this situation on what truly made literary works so scarce from that era.

At the end of the day, it was not because they, as a human, in their culture and society were illiterate. It was also because of the redemption of ideas and secularization of faith and belief. Once there was an actual person who braved enough and emerged with their idea, people took it as a chance. However, we can't also see the revocation of faith secularization as a bad thing. Without its presence as a whip to everyone's idealization, literature would have never met with curious and intellectual beings. Gold heroes, who were brave and hard enough will, to push what's white and what's black.

Acknowledgements

We would like to deliver our deepest gratitude towards every party who has helped and supported us in completing this paper. We thank UNS for providing us with a proper substantial supply of various physical literary works so that we could observe *Piers Plowman* and *Canterbury Tales* easily. Thanks to all the lecturers of English Literature Department of UNS for their assistance towards our understanding of issues related to the observation. Lastly, we would like to thank all peers who have tolerantly and positively supported us in various ways that are impossibly mentioned each here.

References

- Chaucer, Geoffrey. 1908. "CANTERBURY TALES." EVERYMAN'S LIBRARY. ISBN 1-85715-074-0
- Editor History.com. 2021. "Black Death." *A&E Television Network*. Retrieved October 1, 2022 (<https://www.history.com/topics/middle-ages/black-death#:~:text=The Black Death was a,the Sicilian port of Messina.>).
- Ha, Sha. 2021. "Plague and Literature in Western Europe, from Giovanni Boccaccio to Albert Camus." *International Journal of Comparative Literature and Translation Studies* 9(3):1. doi:

10.7575/aiac.ijclts.v.9n.3p.1.

Lahey, Stephen E., and Stephen Lahey. 2001. "Wyclif and Lollardy."

Langland, William. 1930. "PRIEST PLOWMAN WITH SIR GAWAIN AND THE GREEN KNIGHT, PEARL, SIR OFEO (ANON.)." EVERYMAN'S LIBRARY. ISBN 1-85715-224-7

McArthur, Tom. 2005. "Concise Oxford Companion to The English Language" Oxford University Press. ISBN 0-19-280637-8 978-0-19-280637-6

S. Keerthika. 2018. "Literature and Society: How Literature Reflects Society." *International Journal of Science, Engineering and Management (IJSEM)* 3(4):471–72.

Chinese Ethnic in the Author's View of Javanese Short Stories

Kustri Sumiyardana & Yohanes Adhi Satiyoko
BRIN (The National Research and Innovation Agency)
sumiyardana@gmail.com; dhimassetiyoko@gmail.com

Abstract

The Javanese have been in touch with the Chinese for a long time. Since the time of Majapahit, Mataram, Surakarta-Yogyakarta, until now the Chinese have been involved in the arena of Javanese society. In Javanese society, the Chinese have their own stereotypes. For example, ethnic Chinese are known to be exclusive, stingy, and cunning. The situation of Chinese ethnicity assimilated in Javanese society is also recorded in the literary world. This can be seen in several short stories, among others. This study uses the theory of sociology of literature. In this theory, literature is seen as a reflection of society. The method used is the library method. Short stories that contain ethnic Chinese as characters are examined and analyzed. Based on the analysis, it can be seen that there are several writers who present the characters as ethnic Chinese. The short stories, "Liong" by Iman Budhi Santosa, "Cik Hwa" by Gunawan Budi Susanto, "Golek Gagakan" by Impian Nopitasari, and "Karo Nona Laily Nonton Wayang Thithi" by Sunarko Budiman. In these stories, it turns out that the image of Chinese ethnicity is not as bad as the stereotypes in society. Precisely ethnic Chinese have several advantages. Ethnic Chinese are described as generous people, able to blend in with society, and even fall in love with Javanese people. Several short stories also depict ethnic Chinese as victims. With these short stories, it can be seen how the inner depiction of the Javanese people actually towards ethnic Chinese. The Chinese are considered united in the midst of Javanese society.

Keywords: *Javanese literature, short stories, Chinese ethnicity, sociology of literature, Java soul*

Introduction

The Javanese have been in touch with the Chinese for a long time. Since the days of Majapahit, Mataram, Surakarta-Yogyakarta, until now the Chinese have been involved in the Javanese society. However, for the Javanese people, the Chinese have their own stereotypes. For example, the Chinese ethnicity is known to be exclusive, stingy, and cunning.

The situation of Chinese ethnicity in Javanese society is also recorded in the literary world. The presence of ethnic Chinese figures already exists in works published before Indonesian independence. One example is Mrs. Hien in the novel *Ngulandara* (Quinn, 1992:63; Widati et al., 2001: 117).

The presence of ethnic Chinese figures is also seen in several short stories. Therefore, this study focused on the presence of Chinese ethnicity in Javanese short stories. How are the characters in the story? It will also show the author's view of ethnic Chinese.

This study uses the theory of sociology of literature. Sociology is the objective and scientific study of humans in society and the study of social institutions and processes. Sociology studies social institutions and all matters of the economy, religion, politics, etc., all of which are social structures. Thus, an overview will be obtained of the ways in which humans adapt to their environment, the mechanisms of socialization, and the civilizing process that places community members in their respective places (Damono, 2010: 9). In this study, it will be discussed the relationship between Javanese people and Chinese ethnicity which is described in Javanese short stories. How the Javanese society in the short story, and whether the depiction is in accordance with the behavior adopted by the Javanese community is.

When discussing the relationship between literature and society, there are two aspects that need to be considered. First, literature is often placed as a social portrait. It reveals the condition of society at a certain time. He is also seen as exuding the nature of his era. From there, literature provides a unique understanding of social situations, beliefs, ideologies, and individual expectations that actually represent the culture of their nation. In that context, studying the literary works of a nation is essentially no different from trying to understand the culture of the nation concerned. It not only represents the social conditions that occurred at a certain time, but also resembles a reflection of the development of thought and culture of the people (Mahayana, 2007: 22-23). In other words, something expressed by the author is influenced by the culture behind it. Second, the author perceives the culture around him. In this case the author can criticize or support the culture behind it.

This research was conducted using the library method. Therefore, the first step was to collect Javanese short stories featuring characters from Chinese ethnicity. The criteria included in this study are Javanese short stories that tell the Chinese ethnic living in Javanese society. Finally, four Javanese short stories (*Crita Cekak/cerkak*) were selected that met these criteria, namely "Liong" by Iman Budhi Santosa, "Golek Gagakan" by Impian Nopitasari, "Karo Nona Laily Nonton Wayang Thithi" by Sunarko Budiman, and "Cik Hwa" by Gunawan Budi Susanto. *Cerkak* "Liong" was published in the anthology *Kalang Kinantang*. "Golek Gagakan" was published in the 16th edition of the Javanese Magazine *Swaratama* published by the Balai Bahasa of Central Java Province. "Karo Nona Laily Nonton Wayang Thithi" is included in the short story anthology of *Wah Jan Sodrun* and "Cik Hwa" is included in the short story anthology of *Wah Jan Sodrun*. Actually, there are also Javanese short stories that tell about ethnic Chinese but the setting is in China. Thus the short story is not included in the criteria so it is not studied.

Results and Discussion

It has been stated that there are four short stories that depict Chinese ethnic figures. First, the short story "Liong". The short story tells of an ethnic Chinese called Liong. Liong is a man who owns an electronics shop in Solo. He has a wife named Sri. The setting of the short story is the beginning of the reformation period in 1998. At that time there were many demonstrations in Indonesian cities. Economic conditions that are increasingly difficult to make people volatile. One of the cities that was turbulent because of the demonstrations was Solo. At that time even the demonstrators burned shops in the city. Liong became one of the victims of the incident. The shop was burnt down. In the condition of losing all his possessions, Liong went with Sri back to his village to start a new life.

In the short story, it can be seen that there is a mix of ethnic Chinese and Javanese. An obvious example is inter-ethnic marriage. Sri, who was a pure Javanese, became his wife. In fact, Liong feels more Javanese than Chinese. This can be seen explicitly in the following quote.

Mula wiwit cilik sejatine Liong wis rumangsa dudu Cina, nanging Jawa. Bareng diwasa, golek bojo ya kudune wong Jawa. Babar pisan ora duwe grenjet karo prawan Cina. Umur selawe mlebu Islam lan nglakoni sunat. Mbaka sethithik tradhisine Cina disuda. Ganti ngrasuk adat tata cara kejawen nganti seprene. Nanging, mbokmenawa wis rejekine. Bisa ketemu jodho bareng ngunduri tuwa. Ndilalah lagi manten anyar, tokone kena aradan jaman edan. Bubar dadakan! (Santosa, 2021: 47)

At first, Liong has been felt that he is not Chinese. After he is mature he look for wife, she must be Javanese. He feels nothing to Chinese girl. At twenty five, he converted to Moslem and practicing circumcision. Slow but sure, his Chinese tradition is vanished. Replaced by traditional kejawen custom until now. However, it is fortune. He can meet mate in his elder age. In the time of nis newly marriage, His shop has been hit by chaos times. Disband suddenly! (Santosa, 2021: 47)

Since childhood, Liong used to play with Javanese children. Thus, he does not live exclusively, but wants to mingle with people of Javanese ethnicity. Lions are described as feeling that they live on an equal footing with other Javanese. He lives in harmony with his friends. This is in accordance with the ethics that apply in Java. In Javanese society there are two basic rules, namely the principle of harmony and the principle of respect. The principle of harmony aims to maintain society in a harmonious state (Suseno, 2003: 39). This principle prioritizes singleness in the sense of unity, meaning good order, smooth relationships, and the absence of disturbances (Mulder, 2007: 251).

In addition to showing assimilation, the story "Liong" also depicts ethnic Chinese as victims of injustice. Lion has been doing good all this time. However, his shop was burned just because he was of Chinese descent. In other words, society is described only looking at a person's physical form. Lions are still seen as Chinese even though their souls and hearts have become Javanese.

Liong is described as having a Javanese soul. In him is embedded the principle of harmony. This principle is to eliminate, or at least reduce the existing conflicts. The way to reduce the conflict is to put it second, even if it is necessary to give up personal interests for the sake of mutual agreement. This is done because a conflict usually breaks out when conflicting interests collide (Suseno, 2003: 40). In the short story, Liong does not want conflict by retaliating for the actions of those who harm him. However, he prefers to retreat away and live in a new place. Thus, he has eliminated conflict in accordance with the Javanese way of life.

The depiction of the Lion who has a Javanese soul is not only in sight and language. This is also reflected in the rituals he performs. When he loses his possessions, he goes into his former shop. Liong covered his body with soot from his burning shop. Next, on the way to the village, he threw himself and bathed in the clear river. The soot that covered him was swept away by the water. He became clean again. Lion's action is similar to the tradition of ruwatan, which is to cleanse the soul from the impurities of the world. Liong hopes that his life in a new place will completely wash away his painful past.

In addition, the Lion is also described as a person who does not only aim at material things. This is in contrast to the ethnic Chinese stereotype that places great importance on wealth and is oriented towards money and profit. Lion willingly accepted the fact that his wealth had been lost. The loss is considered a disaster that must be endured. This mindset is very similar to the Javanese concept, namely *narima ing pandum*. This shows that Liong adheres to the Javanese spiritual concept.

The short story “Liong” thus does not only tell the mingling between Java and China. Moreover, ethnic Chinese can also adhere to the Javanese mindset and philosophy. In the short story *Liong* is even described as more “Javanese” than most Javanese people in terms of sincerity or acceptance of destiny.

The short story “*Golek Gagakan*” depicts the theme of assimilation between ethnic Chinese and Javanese. The short story also describes flashbacks of the burning of shops belonging to ethnic Chinese during the 1998 riots. “*Golek Gagakan*” describes Bagus character who has children attending kindergarten. One day while picking up his son, Bagus met Babah Ong, an ethnic Chinese he used to know very well but had not seen for a long time. They reminisce about Bagus's childhood and Babah Ong's kindness and generosity. During the meeting it was also revealed that Babah Ong disappeared because he fled abroad after his shop was set on fire during a demonstration.

The theme of assimilation can be found in the story that Babah Ong is friends with Haji Umar, an ethnic Javanese. Babah Ong also got along well with other Javanese people. The short story “*Golek Gagakan*” reflects the harmonious inter-ethnic and inter-religious relationship. Assimilation is not only done by Babah Ong. His family did the same. Meimei, her son, loves to play in the fields with Bagus and his friends. Despite being rich, Meimei still plays with the poor Bagus. Likewise with Babah Ong who did not question the poverty of the Bagus family.

The stingy ethnic Chinese stereotype is refuted by the presence of Babah Ong's character in the story. This can be seen from the following quote.

Babah Ong iki loma banget, ora kaya sing dituduhake wong-wong yen wong peranakan iku pelit (Nopitasari, 2020:12).

Babah Ong is very generous, not like that is accused of people that, the offspring are stingy (Nopitasari, 2020:12).

In this quote, apart from mentioning the views of the Javanese towards Chinese ethnicity, it also clearly describes the nature of Babah Ong. The Chinese were very generous. This is shown by often giving fruit, as well as food to Bagus.

However, Babah Ong's kindness is not always well received by the community. Babah Ong was one of the victims of the 1998 riots. His shop was burned down by demonstrators just because he was of Chinese. Thus, in the short story Babah Ong is also placed as a victim. Only, Babah Ong and his family can escape abroad so that he and his family are safe.

The story of the assimilation of the Javanese with the Chinese is also found in “*Karo Nona Laily Nonton Wayang Thithi*”. The short story tells of a Javanese named Narko who likes to watch *wayang* from China. While watching that, he met Laily, the son of a baker. The storyline does not show sharp conflict, but the romantic spice makes the storyline dynamic. Narko is described as already familiar with the Chinese culture in his city. Narko often went to the temple to watch *wayang* with people from China.

The setting of the place and time when Narko and Laily together watch the *Thithi Puppet* shows Narko's mood that likes Laily. Likewise, Laily is also described as happy and comfortable enjoying being together with Narko. Their togetherness shows that love does not look at ethnic differences.

The intermingling side in “*Karo Nona Laily Nonton Wayang Thithi*” can be seen from Laily's friendly and not arrogant nature in the following quote.

Nona Laily sing kulite kuning resik, semu soklat katon kaya wong Jawa ndeles. Genah kleru banget yen nganti ana wong ngarani yen Nona Laily iku sombong utawa kurang menarik! Kleru! Sing genah Nona Laily iku manis, sanajan mripate rada sayu. Umure mung kacek telung taun luwih tuwa aku. Saiki dheweke isih kelas loro SMA Katholik St Aquino, lan duwe toko roti. Guedhe! Aku salah sijine pelanggan. Uga salah sijine kang kedanan nona Laily sing pancen grapyak karo aku kuwi (Budiman, 2021: 36).

Miss Laily who is in a rehearsal yellow skin, and looks like an real old Javanese. It's so clumsy when you think, Miss Laily is so arrogant or less attractive! Cleric! It is Miss Laily is sweet, although her eyes are a little pale. My age is just different three years as I am older. Now she still in second class at St Aquino Catholic High School, and owns the bakery. big! I'm one of the costumers.also one of her admirers to Miss Laily who is kind to me (Budiman, 2021: 36).

In the quote it is explicitly stated that Laily is not an arrogant person. The Chinese girl is very friendly. He also did not discriminate between Chinese and Javanese.

The short story “Cik Hwa”, written in the Blora dialect, tells the story of an ethnic Chinese woman named Hwa who has a love affair with Gun, a Javanese man. The story begins when Hwa's mother dies due to memory problems. While throwing Hwa's mother's ashes into the Rembang sea, she was escorted by Gun, the son of the mother of the house owner where Hwa lived. The love story dominates the storyline. Gun's love for Hwa grows because of their habit of meeting. Gun often accompanies and helps Hwa at Hwa's house, because their house is only separated by a wall.

Their habits make them fall in love with each other. In fact, they had had a husband and wife relationship to show the magnitude of their love. Gun and Hwa's love was initially opposed by Gun's mother because they were of different ethnicities, especially since Hwa is five years older than Gun. However, Gun was able to reassure his parents that their marriage would be fine. Gun and Hwa finally get married and live happily with their children.

The story of Gun's love and togetherness with Hwa is an interethnic mingling. This assimilation penetrates ethnic, even religious boundaries, as confirmed in the following conversation between Gun and Hwa.

“Nanging aku Cina Gun. Aku Kristen. Mangka kowe Islam, kowe Jawa. apa gak dadi rasanan wong-wong?”

“Halah! Cina, Jawa, Islam, Kristen mono lak padha ae ning ngarepe Gusti Allah eh, Cik. Sing penting awake dhewe gak ngrugekna wong liya, gak musohi wong liya, lak wis. Sing baku, awake dhewe, Cik. Precayaa karo aku, Cik,” tembungku karo ngekep awake Cik Hwa. (Susanto, 2021: 82—83).

“But I'm China Gun. I'm Christian. That you are Islam, you are Java. won't people feel it?”

“No no! China, Java, Islam, Christianity are the same in front of God. The important thing is that we don't hurt others, not making opposition, that's all. Tme most important are us, Cik,” I mumbled while I hig Cik Hwa body. (Susanto, 2021: 82-83).

Based on these quotes, it can be seen that in society there is actually a contradiction between the Javanese and the Chinese, the dichotomy of Christianity and Islam. It is implied that there is still an assumption that marriage must be of one ethnicity and same religion. However, the contradiction and dichotomy were broken by the agreement of Hwa and Gun which eventually merged these differences into husband and wife. In addition to marriage, inter-ethnic assimilation is also shown by Gun's mother accepting Hwa as her own family since she was a child and Gun has not been born yet. Hwa is also a gentle, diligent, and kind girl.

In the four stories, it turns out that the Chinese ethnic picture is not as bad as the stereotypes in society. Precisely ethnic Chinese have several advantages. Ethnic Chinese are described as generous people. This is clearly seen in Babah Ong's character in "Golek Gagakan". He happily gave food and fruit to Bagus. All the short stories tell that ethnic Chinese can blend in with society. They do not feel as Chinese, but feel more Javanese. In fact, there are also those who say that the Chinese have more Javanese views than the Javanese.

In the three short stories, it is told that ethnic Chinese fell in love with Javanese people. In fact, some continue in marriage. In "Karo Nona Laily Nonton Wayang Thithi" the character Narko loves a Chinese girl named Laily. Meanwhile, in the other two short stories, inter-ethnic marriages are narrated. In "Liong" a Chinese man marries a Javanese woman and in "Cik Hwa" it is a Chinese girl who marries a Javanese youth. Several short stories also depict ethnic Chinese as victims. Clearly, "Liong" and "Golek Gagakan" describe Chinese people who were victims of demonstrations in year 1998. The shop where their business was located was burned down. In fact, the Chinese who were the victims were generous, kind, and willing to mingle with Javanese society.

Conclusion

Cerkak "Liong", "Golek Gagakan", "Karo Nona Laily Nonton WayangThithi", and "Cik Hwa" functionally present a description of kinship and interethnic Chinese-Javanese assimilation through neighborly kinship, marriage, and love. In addition, it presents a depiction of generosity and sincerity in facing disasters due to the injustices received by ethnic Chinese. The attitude of mingling even to the point of *manjing ajur ajer* (union with the situation) and sincerity (*nrima ing pandum*) carried out by ethnic Chinese characters in the story shows an ideology of equality. The ideology of equality in question is the emergence of a sense of the same between the Javanese and Chinese at a certain point of taste. Humans are only distinguished by race, skin color, culture, and social status. While human sense or reason is universal. Thus, it can be concluded that through the short stories "Liong", "Golek Gagakan", "Karo Nona Laily Nonton Wayang Thithi", and "Cik Hwa" illustrate that the stereotypes of Chinese people who are built in society are broken, because of their generous nature, not arrogant, willing to mingle, and sincerely accept injustice. These qualities are also similar to the inner attitude of the Javanese.

References

Budiman, Narko "Sodrun". 2021. "Karo Nona Laily Nonton Wayang Thithi" dalam *Wah, Jan Sodrun Antologi Crita Cekak*. Yogyakarta: Buana Grafika.

- Damono, Sapardi Djoko. 2010. *Sosiologi Sastra: Pengantar Ringkas*. Jakarta: Editum.
- Mahayana, Maman S. 2007. *Ekstrinsikalitas Sastra Indonesia*. Jakarta: Rajagrafindo Persada.
- Mulder, Niels. 2007. *Mistisisme Jawa: Ideologi di Indonesia*. Yogyakarta: LkiS.
- Nopitasari, Impian. 2020. "Golek Gagakan" dalam *Swaratama edisi 16*. Semarang: Balai Bahasa Provinsi Jawa Tengah.
- Quinn, George. 1992. *The Novel In Javanese: Aspects of Its Social and Literary Character*. Leiden: KITLV Press.
- Santosa, Iman Budhi. 2021. "Liong" dalam *Antologi Cerkak Kalang Kinantang*. Yogyakarta: Interlude.
- Susanto, Iman Budi. 2021. "Cik Hwa" dalam *Cik Hwa Kumpulan Cita Cerkak*. Semarang: OPSJ dan Cipta Prima Nusantara.
- Suseno, Franz Magnis. 2003. *Etika Jawa: Sebuah Analisa Falsafi tentang Kebijakanaksanaan Hidup Jawa*. Jakarta: Gramedia.
- Widati, Sri dkk. 2001. *Ikhtisar Perkembangan Sastra Jawa Modern Periode Prakemerdekaan*. Yogyakarta: Gadjah Mada University Press.

Puruyanan: The Waray Concept of Home in Selected Poems of Victor N. Sugbo

Lakan Uhay Dorado Alegre

University of the Philippines - Diliman, Quezon City, Philippines

ldalegre@up.edu.ph, lakanalegre@gmail.com

Abstract

To examine how puruyanan, the Waray concept of home, is integral to the overall poetics of Victor N. Sugbo, this study appropriates Prospero R. Covar's concept of kapaligiran which is composed of three realms—namely kalikasan or the natural realm, the cultural realm, and the supernatural realm—as constituent parts of puruyanan. The Waray and English self-translations of the poems are read side by side and treated as liminal reflections that create a translucent layer of poetics. This layer together with the analysis of the works that are solely written in English as an innate bilingual text, enriches knowledge that emerges from the in-between space of Waray and English. What manifests in the examination, through situating the poems in a specific realm, are the many distinct articulations of the Waray for home. Kalikasan is often a space for solace. The cultural realm highlights the importance of relationships and interrelationships. And the supernatural realm is a sacred realm.

Keywords: *bilingual, home, kapaligiran, puruyanan, space*

Introduction

Waray literature, according to literary critic Ma. Luz C. Vilches (1982), is primarily poetry. Although there have been attempts at fiction writing in Waray, they remain underdeveloped (Alunan, 2015). Due to the lack of publications interested in other forms of writing in Leyte and Samar, Waray literature has been predominantly poetry. Early recordings of Waray poetry—those produced before and during the Spanish period until the mid-twentieth century—are characterized by its lyricism, adaptability to music, and performativity. Early forms of Waray poetry like the *ambahan*, *bical*, *sidai*, *parahan*, and *awit* were all performed for specific occasions (Vilches, 1982). These early form of Waray poetry was specifically “addressed to ears rather than to the eyes” (Luangco, 1982), having been performed in special occasions.

Waray poetry also exhibits a fine sensibility and keen sensitivity to the natural environment. Portrayals of colors, sound, and characteristics of birds are evident in many Waray poems (Luangcom 1982). There are several Waray poems that portray a deep love for home vividly drawing images that particularly refer to places and sensorial experiences in Leyte and Samar. Take the folk song “Isla han Samar” for example (“Lyrics of Isla han Samar [A Waray Song], *nd.*). The song enumerates cities, provinces, and towns in Samar and ends with a verse that asserts the persona’s love of the place, saying that it is his land of birth and becoming. There is also the song “An Iroy nga Tuna” by Illuminado Lucente (1982) which depicts the motherland as a place so comforting and joyous but pitiful because it became slave to colonizers. The song ends with a verse affirming the importance of

unity so that people may never be enslaved again. In both Waray songs, the line “*tuna nga matam-is pagpuyan*” (land so sweet to call home) is found. The unaffixed word of “*pagpuyan*” is “*puruyanan*”, the root word being *puyo* or stay. The Waray refer to home as *puruyanan*, implying permanence in the living and dwelling space.

This study is primarily interested in examining Waray poems through the lens of *puruyanan* rendered through *kapaligiran*, employing it as an integral concept in reading Waray literature. Of the many Waray poems, works from *Inintokan* (2004), *Taburos han Dagat* (2014), and *Poems from Ground Z* (2021) by Victor N. Sugbo were selected for this study. This decision is driven by the researcher’s felt need to provide translations of the poems written in Waray and what better translations to use than the self-translations by the author himself.

Literature Review

Since this study is concerned with reading Waray poetry through the concept of *puruyanan*, this literature review foregrounds previous studies on space in relation to home and previous studies on Waray literature. This literature review is divided into three parts. The first is Problematising “scape”. This part discusses studies that examine why *kapaligiran* is the appropriate framework to be used in studying spaces. It explores how it positions the discourse of literary analysis from an insider’s perspective as opposed to Western frameworks such as landscape and islandscape which examine the study only in an ocular and distant perspective. The second part is titled Locating the Waray concept of Home. The essays in this part present facts about Waray food, drinking, and economic conditions which elucidate how there has not been a massive migration of the Waray outside of Eastern Visayas. The third section presents studies that discuss Waray poetics and situates Sugbo’s poems in the Waray literary landscape as well as the Philippine literary landscape.

Problematising “scape”

In “Landscape: Between Place and Space”, Eric Hirsch and Michael O’Hanlon (1995) asserts that the notion of “landscape” serves as a standard framing device for analysis in considering a people’s worldview, a sort of pictographic methodology of representing or symbolizing the surroundings of a community. The essay explains how a landscape can be used as a framing convention which informs the way the anthropologist brings his or her study into ‘view’ of particular people living in a specific place. Hirsch and O’Hanlon draw two aspects of landscape based on its conventional description in painting—the foreground and the background. The former presents the social life of a culture while the latter shows an ideal imagined existence, vaguely connected to, but still separate from everyday life.

Deeming the notion of landscape as an inappropriate framework in studying cultures residing, Ioannis N. Vogiatzakis, Maria Zomeni, and A.M. Mannion (2017) in their essay “Characterizing Islands: Conceptual and Methodological Challenges Exemplified in the Mediterranean”, assert that the only term which encompasses all constituent components of an island in a holistic manner, inclusive of seascapes and cultural impacts, is islandscape. In the essay, Vogiatzakis et al. (2017) categorize an island as a space that reflects a degree of isolation from the mainland. The sea becomes an explicit component in landscape characterization of any islands because it is both a barrier separating the island from the mainland and a conduit, becoming a catalyst of trade, and cultural exchange. “However, more often than not, this is neglected, and a piece of land on an island is characterized in the same manner as if it belonged to a mainland” (Vogiatzakis et al., 2017).

Using isandscape as a framework to examine the cultural impacts of super typhoon Yolanda in Eastern Visayas is Joycie Y. Dorado Alegre (2017) in her essay “Ethnopoetics of Resilience: Haiyan/Yolanda Ground Zero Philippines”. Dorado Alegre’s perspective oscillates between that of the onlooker and looked on—the perspective of a researcher and the perspective of people affected by the typhoon—through the concept of isandscape. Implied in her discussion is the absence of an English word that can fully capture an insider’s point of view while remaining objective:

For the purpose of this study viewing Haiyan ground zero, I would consider the concept of ‘isandscape’ as an appropriate lens of perception – as a countercontext to the vagaries of political dynamics in discourse in life. But the isandscape ceases to be a “scape” when we shift position in the conduct of discourse, when the viewer is no longer a viewer but an actor/actress/ or agent in that world of ground zero. When the lens is minimized if not removed because one is of and in that world and not just being immersed in it (Dorado-Alegre, 2017).

In his essay titled “Words that Speak Worlds”, Edilberto N. Alegre (1993) notes that English is a language of responsibilities and Filipino is a language of relationships. There is no existing word in English that can capture the standpoint when the study is positioned from the inside of a culture. Perhaps this absence has limited the Western framework to still use “scape” in examining spaces.

Dorado-Alegre (2017) elaborates on how spirituality and matters of the sacred are important to the people who reside in the space devastated by the typhoon. This part of her essay echoes two important points from Vogiatzakis et al. (2017)—isandscape reflecting people-environment interdependence as well as isandscape combining the physical environment and the human imprint. Using isandscape as an appropriate framework assumes the existence of the physical space and the cultural space, both interacting elements that fashion a clear picture of the isandscape.

Anthropologists, Prospero R. Covar (1998) in his essay “Laro at Kultura” presents the Filipino sense of space which does not just constitute the physical space and cultural space. Concomitantly, Covar’s postulation of the Filipino sense of space addresses the limitation of isandscape in capturing the study positioned from the inside of a culture. According to Covar, there are three parts of *kapaligiran*. The first is the physical realm or the *kalikasan* which consists of three elements, namely animals, plants, and scapes. The second is the cultural realm where beliefs, faiths, and man-made things and objects reside. And the third is the supernatural realm where spirits are located.

Unlike landscape and isandscape, *kapaligiran* allows a cultural purview of an insider, so he no longer needs to oscillate between the point of view of the onlooker and looked-upon as Dorado-Alegre (2017) deems appropriate. *Kapaligiran* warrants the acknowledgement of beings in the supernatural realm, which are mentioned in the poems analyzed in this study.

Locating the Waray Concept of Home

To better understand the Waray concept of Home, a survey of cultural essays about the Waray is used in this section. Edilberto N. Alegre (2020) close reads the Waray folk song “Daw Nasusunog” in his essay titled “Getting to Know A Culture”. Alegre’s analysis enumerates a pattern of images that describe *kalikasan*. He argues that each image alludes to the behavior of the natural environment in everyday life. Alegre declares that the images are all directed towards the notion of going home.

Alegre (2020) also discusses in the essay how there is no massive migration of the Waray to anywhere unlike the Ilonggo, Ilokano, Cebuano, and other Visayan neighbors. Using food and drinking as cultural domain in exploring this fact, Alegre elaborates on the Waray value of mildness and balance in the essay. He first deconstructs the Waray dish *lawot-lawot*, pointing out how the dish uses only one herb—sweet basil or *sangig* in Waray, exhibiting the satisfaction of using limited ingredients. The taste of *lawot-lawot* gravitates towards the bland unlike the strong and densely concentrated flavors of the Ilocano *pait* (bitterness), the Bicol *anghang* (spicy), and the Tagalog *asim* (sour) (Alegre, 2020).

Alegre (2020) cross checks this tentative theory, the elaboration of mildness with the Waray vocabulary for drunkenness. There are a variety of words in Waray for the drinker's physical state: *patal* or *raol* means tired of so much drinking; *nalanglang* means "near one's limit"; *rigrig* means that the drinker moves and walks in zigzags; *nadaros* means the drinker is at a stage of trouble making; and *hubog* means that the drink has gone to the drinkers head, unable to comprehend anything or make sense of anything that is happening (Alegre, 2020).

Both the aesthetics of the Waray cuisine and the various terms for a drinker's physical state are highly elaborate. Both cultural domains in the Waray context manifest importance of quality and not amount, putting importance on the degree. The Waray value balance; *sakto la* they would express. No push for more or excess because that is imbalance.

In another essay titled "Tracking the Cebuano Trail", Alegre (2020) cites how the Osmeña Colony Act of 1912 seduced Visayans to migrated to Mindanao. Because the Americans could not pacify Mindanao, Alegre (2020) argues, they conceived of sponsoring a massive immigration of Visayans to Mindanao. Visayan families who opted to migrate were assured of a house, a carabao, a plow, food until the first harvest, seedlings, free schooling for the children, free medical care, and sixteen hectares of land (Alegre, 2020). In "Getting to Know A Culture", Alegre (2020) notes that the Waray did not migrate to Mindanao when the Osmeña Colony Act of 1912 was enacted. "By the time these migrations were taking place, which was from 1912 onward, Samar and Leyte already had a highly elaborated culture that did not emphasize nor depend upon material wealth. Neither did it push people to acquire more of what they already had" (Alegre, 2020).

There has been no massive migration of the Waray to anywhere outside of Eastern Visayas. Even with the seduction of the Osmeña Colony Act to migrate, promising better economic stature, the Waray did not do so. Perhaps because the Waray value balance—*sakto la*—they were not enticed by what the Osmeña Colony Act promised. Perhaps they were satisfied of what the flora and fauna of Leyte and Samar provided for them and perhaps because they simply did not want to leave their homes.

Waray Poetics

In her essay titled "A Preliminary Survey of Waray Writing", Vilches (1982) argues that Waray literature is primarily poetry. She notes several local periodicals like *Eco de Samar y Leyte*, *An Lantawan*, and *Leyte Shimibun* existent in the early twentieth century that were mainly interested in Waray poetry. Majority of the poems produced in these periodicals dealt with an existential persona, loneliness, love, and solidarity. Few poems from the 1900s to the 1950's was published and only few innovations in poetry were made. Although the publications allowed Waray poetry to finally see print after years of oral practice, the development of the artform "has been like slow-flowing current" from

1900 to the 1950's (Vilches, 1982).

Vilches (1982) points out that the lack of sustainable publications that were interested in Waray poetry prompted a lot of poets and Waray writers to publish their own books (Vilches, 1982). This argument of Vilches is seconded by Merlie M. Alunan in her Foreword to *Sa Atong Dila: Introduction to Visayan Literature* (2015) where she suspects that fiction writing remains underdeveloped probably because of the lack of publication platforms. Agreeing with Alunan is Michael Carlo Villas (2017) in his essay "The Language Issue in the Evolution of the Siday" (2017) where he notes that fiction writing in Waray only became predominant in the latter twentieth century, citing that local papers and other periodicals were becoming more and more interested in prose forms written in languages from the regions.

Vilches (1982) cites Francisco Ignacio Alzina in her essay, enumerating six Waray poetic forms that Alzina recorded in the 17th century. There was the *ambahan*, a two blank verse in heptasyllabic meter sung during fiestas; the *bical*, same structural pattern like the *ambahan* but differed in intent, usually sang by a duo who performed in a satiric fashion with a strict musical time for one or two hours; the *sidai*, now known as the *siday*, was the most difficult of compositions, sung with an irregular meter often repeating long phrases; the *parahan*, a poetic form performed to mourn the dead; and the *awit*, composed of two verses without rhyme in a couplet and sung by fisherfolk to the rhythm of the oars (Vilches, 1982). Of the six poetic forms, Vilches (1982) notes that only the *siday* evolved from the oral form to the written form. Villas (2017) explains that the freedom from a strict meter and the catering to various themes allowed the transformation of the *siday* on the page. "With the coming of the Spanish colonizers, the Roman alphabet may have enabled the transformation of the *siday* into written form," (Villas, 2017). Today, as Villas (2017) claims, the *siday* is the generic terms term for Waray poetry.

Vilches (1982) notes that early Waray poetry was characterized by its adaptability to music. Agreeing with Vilches (1982) is Gregorio C. Luangco (1982) in his Introduction to Part Three of *Waray Literature: An Anthology of Leyte-Samar Writings* where asserts that Waray poetry has been written with musical scores. Luangco (1982) also notes that the kind of music rendered is happy and optimistic since "the Waray live in a world with little want" (Luangco, 1982). Luangco (1982) includes folk songs and songs composed by Waray writers like Illuminado Lucente and Norberto Romualdez, Sr. in the anthology. In the Introduction to Part One of the same book, Luangco (1982) notes that the Waray in the 18th until the 20th century, like other Filipinos, were not much concerned with preserving their writings because these were "addressed specifically to the ears rather than to the eyes".

The inclusion of these works show how Waray poetry is musical, performative, and occasional. The six Waray poetic forms Vilches (1982) mentions of Alzina's recording have structural patterns meant to be rendered for a specific occasion with a given theme: the *ambahan* during fiesta, the *bical* for romantic exchanges, the *parahan* for mourning. Because the poems were performed during specific occasions, they needed to be lyrical to capture and retain the attention of the audience.

In his essay "To the Very End of Our Islands", Edilberto N. Alegre (2020) claims that based on his many years of research, dance, music, literature, and theater are one comprehensive art form in the field, unlike the Western concept of art which studies these disciplines independently from each other. Luangco's curation of *Waray Literature: An Anthology of Leyte-Samar Writings* (1982) is a testament to Alegre's proposition. The inclusion of folk songs and compositions of Illuminado

Lucente and Norberto Romualdez, Sr. in a literary anthology show how literature is closely related to its music in Waray culture.

Luangco's edited collection is the only book that presents a comprehensive periodization of Waray literature. The book is divided into three parts. Part One, Folk and Pre-Colonial Period includes the literature before the Spaniards came to the Philippines. Several songs included in this part "show the Waray's interest in the different aspects of their natural environment such as the colors, songs, and characteristics of bird" (Luangco, 1982). Part Two, Spanish-American Period includes the literary works written from the Spanish era (from 1521 to 1900) to the American era (from 1900 to 1946). The range of topics in this part covered topics like Philippine tradition, history, religion, philosophy, literature, art, government, and politics (Luangco, 1982). Part Three, Modern Period includes the post-war literary works up to the 1980s. Works included in this part are characterized by the writer's innermost feeling and emotions as well as strong personal belief about life, love, death, and faith.

Although there are other anthologies on Waray literature, none have attempted to periodize or establish distinct common characteristics of Waray poetry like *Waray Literature: An Anthology of Leyte-Samar Writings* (1982) does. For instance, *Tinipigan: An Anthology of Waray Literature* (1995) edited by Victor N. Sugbo only arranges the works according to year of publication; if they were unpublished, according to the year they were written. And if they were orally performed, according to the year they were recorded. No establishment of common characteristics are made by the editor. Other anthologies on Waray literature published after 1995— *Lunop: Haiyan Voices and Images* (2015) edited by Joycie Y. Dorado Alegre, Daryll Delgado, and Phil Harold L. Mercurio; *Sa Atong Dila: Introduction to Visayan Literature* (2015) by Merlie M. Alunan; *Susumaton: Oral Narratives of Leyte* (2016) edited by Merlie M. Alunan; *Our Memory of Water: Words After Haiyan* (2016) edited by Merlie M. Alunan; *Tinalunay: Hinugpong nga panurat nga Winaray* (2017) edited by Merlie M. Alunan; and *Pinili: 15 Years of Lamiraw* (2019) edited by Merlie M. Alunan, Aivee C. Badulid, and Phil Harold L. Mercurio—also appeared to only collect works written in Waray. Some of these anthologies had common themes to thread the works included in their respective books but no comparative literary analysis was made. Merlie M. Alunan, editor of several Waray anthologies in the twenty-first century, in her essay "Latitudes of Intimacy: Waray Writing and National Writing" (2016), comments on the subject matter. According to Alunan (2016), the primary concern of many writers and scholars from the regions is to make their presence felt in the Philippine literary landscape, rather than establish an evolution and transformation of the literature from the respective regions. The lack of publications that caters to Waray writing today hinders the updating of Luangco's periodization.

While Waray poetry lacks an updated periodization, it is important to reiterate that Luangco (1982) characterized indigenous Waray literature to show different aspects of the Waray's natural environment, having keen observations of colors, songs, and characteristics of birds. Edilberto N. Alegre (2008) in "Subterfuge of Simplicity" his critical review of Victor N. Sugbo's *Inintokan* (2008), substantiates Luangco's claim. In the review, Alegre (2008) points out that Sugbo discusses "the ordinary, the everyday, the quotidian" with a kind of subterfuge. Alegre (2008) notes that a lot of the poems have a keen observation to detail, such as the formation of cloud when the persona looks at Amandewing Mountain Range, the blue waters of Cancabato Bay, and taste and smell of *paksiw* at the dining table. These observations are not fantastic nor 'otherly'; what makes them great is their subtle turn at the end, where the emotions of the persona are fleshed out, may it be sexual undertones, longing for home, or a comic anecdote. "It is the angle of seeing as simply fugacious with grace – and worthy of our remembering: the everyday becomes, is more than just the quotidian" (Alegre, 2008).

While Waray poetry lacks an updated periodization, there are two postulates about it asserted in Luangco's anthology: it is lyrical and can easily be adaptable to music. Equally notable is Vilches (1982) mention of the *siday* being orally performed during special occasions. Sugbo's poems follow this poetic tradition. His poems, as analyzed by Alegre (2008), discuss the ordinary with a subterfuge propelled by the enclosure of a different perspective of the everyday.

Methodology

In the early 1900s when the Philippines was a colony of the United States, Cebu and neighboring Visayan islands were burgeoning populations. The American government could not subjugate Mindanao because of its fierce indigenous warriors. To conquer Mindanao's fertile and mineral rich lands, they decided to take advantage of the overpopulation of people in Visayas as an opportunity to enter Mindanao. An act was passed in 1912 that sponsored massive immigration of Visayans to Mindanao known as the Osmeña Colony Act of 1912. The act provided Visayan immigrants free passage to Mindanao, a house, sixteen hectares of land, a carabao, a plow, seedlings, school for the children, free medical care, and food until the first harvest came in. The first "colonists" were tailors, carpenters, masons, fishermen—low middle-class, if not impoverished Cebuano who dreamt of owning land and having better opportunities. The children of these immigrants became professionals in Mindanao. Some third-generation Visayan immigrant even became politicians (Alegre, 2020).

In the book *Biyaheng Pinoy – A Mindanao Travelogue*, author Edilberto N. Alegre (2020) takes account of how the Maguindanao speak Ilocano in Kabacan, North Cotabato. It is considered the unofficial lingua franca there. Similarly, the second language and unofficial lingua franca of South Cotabato is Ilonggo. Binisaya is spoken in all public places and gatherings in Mindanao. There are also Boholano communities in Surigao del Norte and Valencia, Bukidnon. But nowhere in Mindanao is there a 100 percent Waray-speaking sitio or barangay; neither is there a Waray-only community in Luzon (Alegre, 2020). While neighboring Visayan communities migrated to Mindanao, the Waray remained in their homeland, Leyte and Samar. In Alegre's words, "To date, there has never been a massive migration of Waray to anywhere" (Alegre, 2020). By the time that the migrations prompted by the Osmeña Act were happening, The Waray already had "a highly elaborate culture that did not emphasize nor depend upon material wealth" (Alegre, 2020).

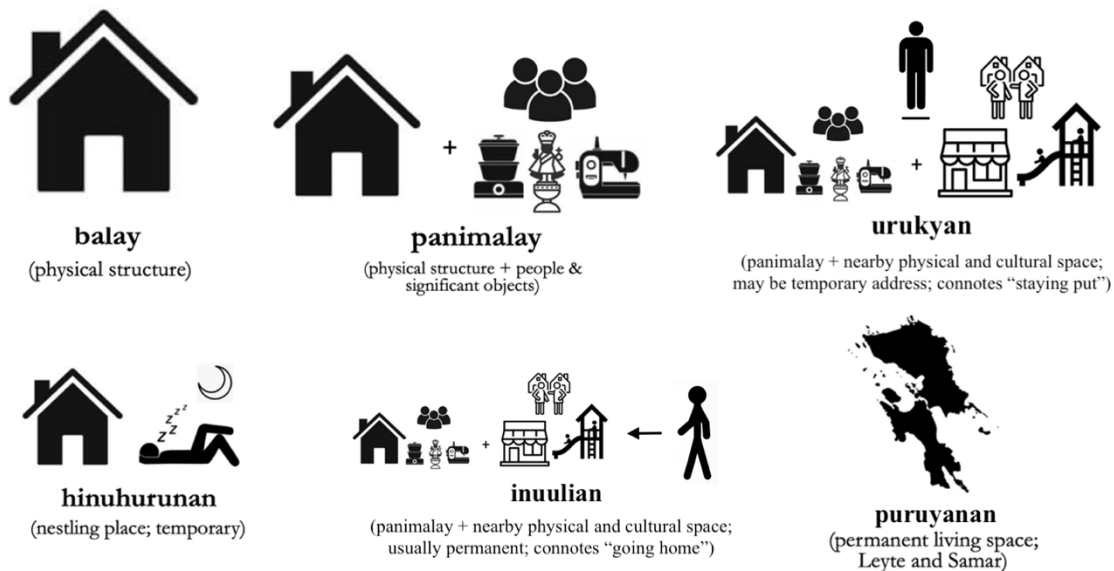
To explain the kind he describes, Alegre (2020) uses two cultural domains—food and drinking. The highly elaborate culture that did not depend on material wealth is embodied in the Waray dish *lawot-lawot* and the Waray vocabulary for drunkenness. Both cultural domains exhibit relishing of mildness and moderateness, an integral concept in explaining the Waray concept of home and understanding why there is no massive migration of the Waray to anywhere.

Lawot-lawot is a purely vegetable dish that uses only one herb—sweet basil or sangig. The taste of *lawot-lawot* is bland, mild, in fact. The Waray dislike strong and densely concentrated flavors like the *pait* of the Ilocano, the *anghang* of the Bicolano, and the *asim* of the Tagalog *sinigang* as Alegre (2020) noted. Alegre (2020) compared this mildness with the Waray vocabulary for drunkenness: *patal* or *raol* ("tired of so much drinking"); *nalanglang* ("near one's limit"); *rigrig* ("zigzagging because of drunkenness"); *hubog* ("the drink has gone to the drinker's head"); and *nadaros* ("the drinker is at a stage of making trouble"). Like the taste of *lawot-lawot*, drinking should be mild. It has to be *sakto la*, just right, moderate.

“Indeed, Samar and Leyte do not produce surpluses—no surplus products, no surplus money. They [the Waray] do not generate cash, in fact. So, they are poor. Yet people have stayed put” (Alegre, 2020). The Osmeña Act did not push the people of Eastern Visayas to acquire more of what they already had even if the opportunity to migrate in Mindanao meant a better economic stature for them. As embodied by the *lawot-lawot* and the various words for drinking, the Waray value moderateness. The Waray are satisfied with what the flora and fauna of Leyte and Samar provide for them. “What they had was enough for them. Excess was terrible no-no. A sin” (Alegre, 2020).

There is a slew of Waray words pertaining to living and dwelling place, each nuanced in either scope, time, movement, temporariness, or permanence. This Waray vocabulary for living and dwelling place expounds why the Waray did not have a massive migration to date. The concepts embedded in each word for living and dwelling place describes the Waray concept of home and shows why Eastern Visayas is the only place the Waray consider home.

Figure 1. Waray concept of home (scope, time, movement, temporariness, permanence)



The Waray word for house is *balay*. It implies a detachment of the speaker from the space and pertains only to the physical structure. *Panimalay* includes the people that live in the house and significant objects inside the physical structure such as the altar and kitchen ware (house + people and significant objects). *Urukyan* and *inuulian* extend the livable space outside of the house and includes nearby physical and cultural spaces. *Urukyan* and *inuulian* generally pertain to the same spatial construct in terms of scope. Although both terms are used loosely, they differ in terms of movement, temporariness, and permanence. The root word of *urukyan* is *ukoy* meaning “stay put”. The root word of *inuulian* is *uli* meaning “go home”. A student from Hernani who lives temporarily in an apartment in Tacloban to study can say “*Naukoy ak ha Naga-naga*” I live in Naga-naga, and “*Nauli ak ha Naga-naga*” I go home to Naga-naga. The latter does not necessarily mean Naga-naga is his home. It simply implies he has felt “at home” in Naga-naga and that is where he stays in Tacloban. In Hernani, he does not say “*Mauli na ak ha Tacloban*” I will go home to Tacloban. It simply feels wrong because Hernani is his hometown. Instead, he says, “*Makadto na ak ha Tacloban*”, I’ll go to Tacloban now. Depending on which place someone considers his hometown and the circumstances when he is

asked, one distinguishes where he goes home, *uli*. *Huron* is a verb that means to spend the night over. *Hinuhurunan*, a noun formed through the affixation of *huron*, “is a nestling place, or what the Badjao call ‘mooring place’ where one goes to sleep or spend the night over” (Alegre, 2020). One may spend the night over at a friend or relative’s house. *Didi la ak anay kanda Maring mahuron*. I’ll just spend the night over here at Maring’s house. Thus, *huron* may not necessarily be where one lives, unlike *ukoy* or *uli*. *Huron* is a temporary space where one spends the night over and rests. Lastly, there is *puruyanan*. The last lines of the folksong “*Isla han Samar*” say *isla han Samar nga akon natawhan / tuna nga matamis pagpuy-an*—island of Samar, the place of my becoming / land so sweet to call home. *Puruyanan* is where one’s *balay* and *panimalay* are. It is where one lives, *ukoy*, where one sleeps, *huron*, and where one goes home, *uli*. It is not a temporary dwelling place nor is it confined only to the physical structure. *Puruyanan* implies a sense of permanence in space that one calls home. Only Leyte and Samar are considered as the *puruyanan* of the Waray.

Puruyanan is the Waray concept of home integral to the reading of the poems examined in this study. In the Author’s Notes to *Inintokan* (2008), the writer said he wrote the poems in Ormoc, inspired by his frequent bus trips to the city. The writer notes: the poems in this collection were “things that whirred in [my] mind as trees and houses quietly faded away from my bus window” (Sugbo, 2008). Although written in Ormoc, they either mention or talk about a different place in Leyte and Samar. In the Preface to *Taburos han Dagat* (2014), Sugbo (2014) notes that the poems were all about his home, his country, and places of memory. Because all poems in the collection were written in Egypt, a sense of distance from the homeland is felt in the texts. In *Poems from Ground Z* (2021), Sugbo (2021) recounts how he salvaged some of his manuscripts in the aftermath of super typhoon Yolanda in 2014. Sugbo (2021) notes, “It took me some more months before I could finally write my poems about Haiyan. I could not write them any earlier because my memories of the typhoon were quite raw, like wounds that still needed time to heal. My earlier attempts were futile. I had to wait for that moment when I could look at the events that happened with a calm mind and a certain degree of detachment.” Home as recollection is the pervading sentiment in both collections.

Mary Douglas (1991) argues that home is a kind of space that has a regular appearance and reappearance of furnishing. There is a difference between a house and a home, where the former pertains only to nothing more than the physical structure and the latter is an intangible-localizable idea (Douglas, 1991). A person can picture out what a house, barangay, sitio, or city looks like even when he is not placed in its actual location in present time. The process of writing the poems selected in this study, as described by the writer in his author’s note and preface, exhibit the recollection of the appearance of specific places in the *puruyanan*. The process of remembering what home looks like is an organization of space over time (Douglas, 1991).

Puruyanan assumes a kind of space. Just like any space, *puruyanan* is occupied by tangible and intangible objects. The Waray, like all Filipinos, have a distinct sense of space. Understanding the nuances of the Filipino’s sense of space allows a reader to locate tangible and intangible objects mentioned and discussed in the poems studied.

Prospero R. Covar (1998) identified three realms that constitute the Filipino sense of space, the *kapaligiran*. The first is the physical realm called *kalikasan* or the natural environment which consists of three elements namely plants, animals, landscapes, and seascapes. The second realm is the cultural realm where man-made things, objects, faith, and beliefs reside. The third, unique to the Filipino, is the *lihim na kapaligiran* (secret *kapaligiran*) or the supernatural realm where a link to spirits, non-human, and non-animal beings is made.

It is interesting to note that to foreign scholars the supernatural realm is generally accepted as just another part of the cultural realm. Eric Hirsch and Michael O'Hanlon (1995) consider only two parts in studying space as an anthropological purview: the physical space and the cultural space. For the Filipino however, there is a distinction between a mere belief and the supernatural space. Physical objects and spaces like rivers, rocks, and forests are said to be dwelt in and safeguarded by a *diwata* (nature spirit). Spirits of ancestors (*ninuno* in Filipino, *kaapuyan* in Waray) are said to be just a dream or thought away (Dorado-Alegre, 2017). The generic term in Waray for both the *diwata* and the *kaapuyan* is *mga diri sugad ha aton*, literally “not like us.”

The three realms of the *kapaligiran* assume the constituent parts of the *puruyanan* since *puruyanan* is a kind of space conceived by the Waray. The three realms allow a critic to establish how tangible and intangible objects, located in various realms, are interconnected in the *puruyanan*. Take *apoy*, the unaffixed Waray word for ancestors, for instance. The writer mentions it in a couple of poems studied, assuming the existence of the supernatural realm and establishing a connection of the persona with his ancestor. The three realms of *kapaligiran* warrant a better understanding of the attachment of the persona in the poems with his *puruyanan*. The prefix “ka-” denotes oneness or a relationship with the *paligid* or the surroundings (Abueg & Catacataca, 2011).

The appropriation of the three realms as constituent parts of the *puruyanan* defines a Filipino perspective in studying his own culture. In her analysis of actors of agency in a local community setting. Waray culture and performance studies specialist Joycie Y. Dorado-Alegre (2017) notes that when a shift of position in the conduct of discourse occurs—when the perceiver is no longer a perceiver but a constituent of the world being studied—the insider’s perspective blooms into being. While foreign scholars only consider two parts— the physical space and the cultural space— in the discourse of space as an anthropological purview, this study asserts the significance of the supernatural realm and argues that its existence is integral in analyzing the poems being studied. For the Filipino, more so for the Waray, the “*mga diri sugad ha aton*” are real. The Waray do not just conceive the existence of the “*mga diri sugad ha aton*” as a belief, but rather a part of their reality.

The concept of *puruyanan* within the context of *kapaligiran* in this study will be used to read the poems in Waray and their self-translated versions as well as those written in English. According to writer and translation studies scholar Thomas David Chaves (2016), self-translation “provides a voice to the other, less dominant language” and that the writer, usually bilingual, takes it upon himself to weigh the issues between two cultural systems by bringing them together in the self-translated text. Although there may be lost and found nuances in the self-translation due to the specific and different cultural valences of the two languages, there are greater chances that the sensibility of the poem is retained because the writer is also the translator. Also, self-translation challenges the concept of “original” because the text written in Waray, and the self-translated text may be considered both original since they are penned by the same poet.

Chaves (2016) also explains that works with self-translations usually target a bilingual audience proficient in the two languages used by the writer. This study situates the text written in Waray and the self-translated text in the bilingual space or what Chaves calls the “in-between,” where the bilingual writer “gives voice to identities that span more than one place, space, culture, and context” (Chaves, 2016). The bilingual space or the in-between space allows the concept of *puruyanan* and *kapaligiran* to cross over cultures.

Treating the poems as bilingual in nature and situating them in the in-between space will require a side by side reading of the text in Waray and the self-translated text. This means that the works which have Waray and self-translated English versions will be read together as liminal reflection, mirroring not optically correct reflection of the other's image, but a funhouse mirror of each other where neither work is categorically the original (Chaves, 2016). The poems which have Waray and English self-translations are also compared with the poems written solely in English. Even when the writer is writing solely in translation—in English—his consciousness is actively shaped by the Waray and English in-between space. His consciousness is intrinsically bilingual. His work written solely in translation is not treated as a categorical English poem rather a bilingual poem. This method of comparison examines the interface where Waray and English co-exist as translucent layers originating from the same mind, the same writer.

Instead of reading the text written in Waray and its self-translation as linguistic equivalents—that they correspond accordingly to structure, semantics, and syntax—they are read side by side to compliment how *puruyan* in the context of *kapaligiran* is integral to the overall poetics of the author. This methodology will allow *puruyan* in the context of *kapaligiran* to be cross read in the poems written in Waray and their self-translated versions, enriching knowledge wrought out from the in-between space of Waray and English.

Findings and Discussion

The findings and discussion of this study is organized into three parts. The first is “*Kalikasan: Natural Qualities of Puruyan*” which presents a survey of qualities found in the natural space of the *puruyan*. It will give a close reading of selected poems aimed at describing what the *puruyan* appears and feels like. It will focus on qualities of sight, touch, hearing, smell, and taste found in the natural realm of the *puruyan*. The second part is titled “The Cultural Realm: Forging Relationships with *Apoy, Ipkasi/Kapwa*, and *Kalikasan*” which establishes the kind of relationships made with fellowmen within the peripheries of the *puruyan* as well as the interrelationship between the persona and the natural realm. Lastly, the third part is “The Supernatural Realm: The Sacredness of the *Diri Mga Sugad ha Aton*” which **Aton** looks into the sanctity of the dwellers of objects in the natural realm as well as the ancestors that reside in the supernatural realm.

Kalikasan: Natural Qualities of Puruyan

Covar (1998) describes *kalikasan* as the natural environment which consists of the flora and fauna as well as other *likas* or natural elements found in the physical realm such as land, water, and air. Contrary to the concept of “scape” which underscores mainly a visualization of the natural environment, *kalikasan* presents a holistic sensorial re-imagination of the realm. To re-imagine *kalikasan*, the perceiver must not just see the physical realm, he must feel, hear, smell, and in certain instance, taste it. In the “Author’s Notes” to *Inintokan*, Sugbo (2008) expressed his struggle writing his poems in Waray. Because of his university education, English became a way of writing and viewing the world. Waray dictionaries have not been much of help when wanting to write in the local language because the collection of terms have never been adequate; neither fully appropriate nor precise in expressing what the Waray writer wishes to express on paper. To capture the Waray sensibility and infuse it to his writing, Sugbo took several bus trips to Ormoc, attentively listening to and keenly observing the environment around him. While in the bus, Sugbo (2008) took note of the strange and somewhat familiar words the ordinary folks uttered. He also noticed the natural environment along the way to Ormoc; he mentions the following in the “Author’s Notes” of *Inintokan*

(2008):

The landscape along the way to Ormoc has always been beautiful to me—the vast green fields in Alangalang, the quiet town of Jaro, the fire trees of Tunga, the *tabo* in Carigara, the rain trees in Capoocan, the cogon’s white plumes on Amandewing’s back in October, the hoses by the winding mountain road from Lemon to Kananga, and the sugarcane fields in Ormoc.

Notice how Sugbo paints a picture of *kalikasan* along the way to Ormoc; not only does he mention visual scenery, but also things which can be attributed to the sound and feel of the place. Take the description of Jaro, Tunga, Capoocan, and Mt. Amandewing for instance. Jaro is described as a “quiet town”. Tunga has fire trees. Capoocan has rain trees. Mt. Amandewing has white cogon plumes. Jaro’s quietness describes the sound of the place. The mention of specific plants render the ambience of the place. Even in the “Author’s Notes” of his first book, Sugbo already shows a highly developed sense for natural stimuli. He is sensitive to his *kalikasan*.

Peter Gow (1995) asserts that the local environment is a lived experience known through movement within the space, seeing the traces of other people’s movements, and through oral narratives. Sugbo and the locals he encountered in his frequent bus rides share the same space and are located in the same natural environment. To fully capture the Waray sensibility and overcome his English-influenced worldview, Sugbo exposes himself to the *likas*, his immediate natural environment, making his senses attune to *kalikasan*. With this exercise, Sugbo surfaces his local consciousness, that of the Waray, than the foreign view or his Western-influenced view of reality. Hence, the appropriation of words he heard from locals and the attention not only to scenery but also to sound, scent, texture, and touch. The imagination and recreation of the Waray writer’s experience through poetry is no longer just a visualization of the landscape but rather a full-bodied sensorial communion with his *kalikasan*.

Interesting in the writer’s travels is the movement from urban areas such as Tacloban and Ormoc to rural areas like Alangalang, Jaro, and Carigara. Tacloban and Ormoc house more coffee shops, restaurants, offices, hotels, factories, and bodegas compared to Alangalang, Jaro, and Carigara. Compared to Tacloban and Ormoc, Alangalang, Jaro, and Carigara have less buildings and pollution. Tacloban and Ormoc have malls like Robinsons, Gaisano, and SM. Alangalang only has J&F Department Store. Jaro and Carigara have neither.

Urban areas erect numerous man-made structures and edifices constructed for work, leisure, and entertainment. This results in the deterioration of the *likas* in cities and although there are some places where the *likas* can be seen in cities, they are often neglected. The ambience in urban areas, characterized by concrete and cement, coincide with the lifestyle it ushers—fast-paced, individualistic, and impersonal to the natural environment. Take the traffic problem for instance. Commuters and drivers are irritated with the congestion in the streets because it takes a longer time to get to their destination. They cannot work immediately. They are irritated because the atmosphere during traffic is polluted, congested, and altogether unnatural. Compared to rural areas where there is no traffic and congestion, the ambience is calmer, relaxing, and akin to *likas*.

Just like the many Waray from rural areas, Sugbo migrated to urban Tacloban for better opportunities. He is naturally sensitive to *kalikasan* because he grew up and lived in Hindang. Apart from his frequent bus rides to Ormoc, he has also stayed in his hometown from time to time. These practices allow him to commune with *kalikasan* even when he is in an urban area. Moreover, the

oscillation from urban to rural in the same island allows the writer to embody a holistic perspective of Waray life.

Unlike other poems about the city, where the portrayal is often focused on manmade structures like commercial buildings, houses, and streets, Sugbo writes of the urban with a keen observation of *kalikasan* in “Tacloban” (2021). Sugbo exhibits his sensitivity to *likas* elements despite being located in an urban setting. The poem opens with locating Tacloban with respect to the quality of the sea that surrounds it:

*Tacloban is the city I live in.
 On a clear day, the sea around it forms
 rings of white waves dashing upon its shores.
 The old wharf was my first acquaintance
 of it. Father used to bring me there
 by bicycle early in the morning. By the time,
 we arrived, old men already sat on the stone’s ledge
 holding on to their fishing lines,
 waiting for the tug at their hooks.*

Tacloban is located at the northeast part of Leyte. The bodies of water that touch its shores are only San Juanico Strait, San Pedro, and Cancabato, all located at the eastern side of the city. Except for Mangonbangan River, which stretches from Anibong to Utap, there are no other bodies of water in the eastern part of Tacloban. Only in the eastern part can “rings of white waves” form. Although the bodies of water that “surround” Tacloban are only in the eastern part of the city, a circular form is imagined in lines 2 and 3 to describe the city’s geography, “the sea around it forms / rings of white waves dashing upon its shores”. The line “the sea around it forms” may not depict an accurate mapping of Tacloban’s geography, but the shape used to describe its location reveals how the Waray conceive their world—*kalibutan*. The root word of the Waray word for world is *libot*, meaning surround. Implicit is a circular or spherical shape. The sea and the bodies of water, as depicted in the poem is imagined to surround the city, suggesting that the bodies of water are integral to the *kalibutan* of the Waray. “The island world consists of land and water where water contains the landmass and the winds are named depending on their directional source,” (Dorado-Alegre, 2017). In the proceeding lines, Sugbo mentions that he used to bike along the old wharf with his father early in the morning when the fishermen sat on the stone’s ledge, waiting for a catch. It was, as he puts it, his “first acquaintance” of the sea. Sugbo ascribes a childhood memory with the sea thereby constructing his *kalibutan* with its influence. No longer is the sea a mere natural object of observation, rather a “subjective sensorial dimension with direct personal affect and effect” (Dorado-Alegre, 2017). The childhood full-bodied sensorial experience brought in by narrative recall reveals the intimacy between the Waray and his *kalikasan*. Even when he is situated in an urban area, Sugbo is sensitive towards shape and movement - “rings of white waves” and “dashing upon its shores”, towards texture - “the stone’s ledge”, towards mundane gestures - “holding on to their fishing lines” and “the tug at their hooks”.

The minutiae of details towards every natural stimuli continues in the succeeding lines. However, the focus of observation transfers from the natural to the artificial.

*The sun on Cancabato would rise from the trees,
 and swifts would slide the cold air cheeping.
 The casas are still standing, old*

*and dilapidated on Trece Martines.
 The flophouses downtown are gone.
 So are the Macau cooks; their restaurants
 used to feed the city with oodles
 of salty noodles on Salazar and Zamora.*

Sensitivity towards temperature is apparent with the sun's rise and the cold air. There is also the sound and movement of birds rendered through the cheeping of swifts as they slide with the air. Then, slowly, and gracefully, the stimuli become man-made, become artificial. First, there is the mention of casas that remain erect, "The casas are still standing, old". This line marks the start of the volta, the rhetorical turning point in the poem. The perception of Tacloban starts to shift from the natural elements, which are rendered as source of positive disposition, to artificial objects such as old and dilapidated houses. The sensitivity to the immediate environment is retained but it transfers to elements that are made of cement, concrete, and wood. From a melancholic and positive outlook articulated by "a clear day," "rings of white waves," and "swifts sliding in cold air," the city is characterized by decay and negation.

The disappearance of the flophouses in downtown provides an ironic undertone. It suggests that urbanization, which supposedly raises the standard of living, marginalizes those who could only afford as much. Flophouses use cheap material, are make-shift, and shabby. Their disappearance in downtown—the center of commercial activity—reveals the disregard of the city administration for small-time businesses. Then, there is the mention of cheap Chinese food which used to feed residents of Tacloban: "used to feed the city with oodles / of salty noodles on Salazar and Zamora". Notice that "the city" is a metonymy for the residents of Tacloban and that the noodles are mapped in specific streets in the city, Salazar and Zamora. These poetic techniques not only strengthen the rhetorical shift, but also indicate how popular and iconic the food was in Tacloban. Their disappearance exhibit the dramatic change of the poem. Their disappearance point out the sad reality of progress; that distinct characteristics of a city, the small town charm of Tacloban, disintegrate because the space left for the small and familiar become narrower and narrower when the city transitions to become highly urbanized.

On December 18, 2008, Tacloban City was officially reclassified as a Highly Urbanized City or HUC (Gabieta, 2008). This meant that residents would not vote for Governor and Vice-Governor nor would the city be under administrative control of the Province of Leyte. The pro-HUC campaign back then argued that the economy of the city would boom and that commercial buildings would stand tall. Opposing the plebiscite were councilor Wilson Uy and Vice Gov. Mimiette Bagulaya. Both, during a public forum mentioned the urban planning of Tacloban needed thorough consultation with experts; that opening the city to big real estate franchise businesses could congest the urban setup, amplify the mobility and transport issue, as well as disenfranchise small businesses.

Like the iconic Chinese restaurants and flophouses in downtown, the only cinema in the city, Cosmos, closed down. There was also the iconic Malaking Tiyan, Mernan's, Mandaue Fastfood, Video City, tailor shops along Gomez St. and small boutiques along Salazar St. that eventually ceased to exist. All these started when big malls like Gaisano Central, Robinsons Place Tacloban, and Savemore opened. People became more attracted to the infrastructures which landmarked the commercialization of Tacloban. People started to spend more time in airconditioned malls than in the small-local stores. Eventually, the popularity of the iconic shops decreased, forcing them to stop operations.

Apart from the closing down of iconic local stores and restaurants, congestion and mobility became a bigger issue. The next lines of the poem unveil the dangers of living in Tacloban. Continuous here is the full-bodied sensorial rendering:

*Stranger, my city may be odd.
 The buzz of trikes fill your ears,
 The sidewalks are so narrow
 that you court danger everyday,
 the sideswipe by car. Living in the city is pleasant;
 one November day, the greatest cyclone will come
 with the sea drowning the city, 20,000 of us;
 black iron sheets will fly like death birds;
 Sagkahan Road will be strewn with dead bodies;
 and the sea will leave our streets and walkways
 smelling of mud, dead fish, shell and kelp.
 I will still live in Tacloban*

Sugbo imitates the anxiety one feels when simply walking in Tacloban. He appeals to the sound, the buzz of tricycles, a popular mode of commute within downtown. Then he renders visually the dimensions of the plain where one is walking, “the sidewalks are so narrow / that you court danger everyday,/the sideswipe by car.” Irony again is used to prepare the reader for the geographical danger of Tacloban’s location. The last lines pertain to super typhoon Yolanda which made landfall on November 8, 2013. Reports show how the water reached beyond six feet in coastal areas and the extreme high wind speed was almost at 300 km/h (World Vision, 2017). Sugbo likens the flying black iron sheets with death birds. Here, the writer’s sensitivity to nature becomes apparent with the artificiality of the urban setting. Thus, accentuating the destruction. Flying black iron sheets compared to death birds is as powerful of an image as the wrath of super typhoon Yolanda.

There is a continuous depreciation of how Tacloban is perceived in the poem in terms of the full-bodied sensorial experience. Images rendered through various senses start with a positive portrayal of the sea. When artificial objects appear, the mood of the poem subtly declines. First is the disappearance of dilapidated houses, flophouses, and Chinese restaurants. Then, the emergence of urban problems such as noise in the streets, narrow sidewalks, and the susceptibility to typhoons. And finally, the natural is related to destruction and desolation. The “realness” of the lived experience situates the writer within the world depicted. “One is in that world, in that sphere, in the actuality of his or her own lived experience” (Dorado-Alegre, 2017). Sugbo becomes not just a viewer, but a participant of his *kalibutan*.

The qualities of living in an urban area are rendered through a holistic overview of the senses, not just the visual. Although there are places where one can find solace by being more attuned to nature in the city, they are hidden away in memory. Remember that the positive portrayal of nature early in the “Tacloban” (2021) is nostalgic. It is a childhood memory. The memory does not exist in the present like the Chinese restaurants and other iconic and charming places of Tacloban. Today, years after super typhoon Yolanda, the city is faced with traffic and congestion caused by lack of sensitivity to the natural. There may be public spaces in urban areas of Eastern Visayas where one can still commune with the *likas* but apparently, they are not integrated to the development design of the community.

Compared to the urban area, the rural area appears to be a more calming, less stressful, and peaceful place. The poem “Tirimad-on” or “The Sign” (2008) is set in Sta. Rita, Samar, the first town one reaches after crossing the San Juanico Bridge from the northern coast of Tacloban. The poem opens with a comparison of the *nagrarangrang* or loose flowering of the malimbin tree and the *kaguol* or tiredness of the week’s end.

*Kun ano man an nagpaparangrang
 hinin pamukad
 han malimbin ha may kusina
 sugad man an pagguprang kagab-i han aton
 nanonobol nga kaguol
 kun Biyernes.*

*What coaxes the grandiose
 malimbin tree
 to bloom lushly by the kitchen
 also uncoiled
 the Friday heaviness
 last night.*

The temporal and spatial elements in the poem indicate the need to travel to a more placid environment. The “nononobol nga kaguol / kun Biyernes” implies that it is already weekend, “the Friday heaviness / last night”. Weekdays are conventionally the time when people work. During weekends, they are expected to unwind and take time off the business of work-life. Sugbo’s house is located in the heart of Tacloban, at corner Gomez St. and Sto Niño St. so it is important to note that he has a malimbin tree in his residence and surrounds himself with greenery because the area where he lives is always filled with pedestrians, tricycles, and all sorts of vehicles. Despite the business of the area, Sugbo has grown a tree, something *likas*, in his residence. This allows him to keep his relationship with the *kalikasan* intact even when he is in the heart of an urban area surrounded mainly by concrete and cement. But even with the greenery, the overall atmosphere of the area remains busy. Thus, the decision to travel to a mountain café in Sta. Rita.

*Asya nga gindara mo kami ngadto
 han kapehan ha bukid han Sta. Rita
 ngan didto han beranda iginbutalag
 an aton mga bughat:
 an suol ha dughan
 an pamaol han kalawasan
 an kawaray himbangaagan
 an kangutngut han sinalikway.
 Ngan aton ini ginhurip
 ha uruestorya hin pananom
 han pandakaki, sagingsaging, anis,
 labi na an panaon.*

*The reason why you drove us to
 the mountain café at Sta. Rita
 and at the veranda, between sips of coffee,
 we unbundled our unease:
 the pain at the chest
 the sluggish body
 the feeling of emptiness
 the feeling of being bereft.
 And these we thatched with our
 talk about growing
 the pandakaki, the sagingsaging, anis,
 and the panaon.*

There are various researches that prove how brain activity drastically intensifies in urban areas that have less green space, often resulting in states of anxiousness and stress (Thompson et al., 2016). Brain activity in rural areas which have vast well-taken cared of greenery tend to reach the theta and alpha states, the conditions of the brain associated to relaxation, suggesting a state of calm and ease (Yang et al., 2011). In Eastern mystical traditions, the natural environment is a great site for recalibration of the mind by centering and quietening it through meditation (Capra, 1991). The Waray have a word for a meditative activity which aims to center and quiet the mind, *pamahongpahong*. Sugbo and Iday Jitka—the person whom the poem is dedicated to—are doing exactly that, *nanmamahongpahong*. Sugbo mentions several aches they have felt due to the business in the past working day, “an suol ha dughan /an pamaol han kalawasan /an kawaray himbangaagan /an kangutngut han sinalikway”; “the pain in the chest / the sluggish body / the feeling of emptiness / the feeling of being bereft”. They travel to the mountain side where the sea is also felt in the hopes

of unburdening all these from their restless and tired bodies. Sugbo and Iday Jitka relieve themselves with numerous aches—*suol* (chest pain), *pamaol* (sluggishness), *kawaray himbangaagan* (empty feeling), and *kangutngut* (piercing pains felt in the body) by unwinding at the veranda of the mountain café in Sta. Rita.

There are two methods in which the success of rendering the *pamahongpahong* is achieved in the poem. First is the actual exposure of the writer and his companion to the natural environment. Regardless of which mountain café this is in Sta. Rita, a Waray reader would know that the ambience is peaceful. Several species of birds can pass by the mountains at Sta. Rita where different kinds of chirps are heard. Any mountainous area in Sta. Rita would overlook Tacloban in the west and the greenery of Samar from the east. Compared to the area where Sugbo lives, the topography of the mountain café in Sta. Rita is less intense, as depicted in “Tacloban” (2021). The artificial in Sta. Rita like the mountain café and the veranda appear to be more harmonious with the natural compared to the topography of the city, where all the burdens and aches originate.

Second is meditation through conversation. Apart from being exposed to the natural elements in Sta. Rita, Sugbo and Iday Jitka also find repose in talking about tending plants, “Ngan aton inin ginhurip / ha uruestorya hin pananom / han pandakaki, sagingsaging, anis / labi na an panaon”; “And these we thatched with our /talk about growing / the pandakaki, the sagingsaging, anis / and the panaon”. Evident in their conversation mentioning several species of plants which they wish to take care of is the desire to be more akin to *likas*. Being exposed to the *likas* sets the mood for the mind to be at ease. The habitual thought of also thinking and conversing about the *likas* while being exposed to it, enriches the relationship of Sugbo and Iday Jitka with the *kalikasan*. Their oneness with nature deepens because they continuously participate in the “growth” of the flora, constantly implanting in their consciousness how to take care of them. They become active participants in the quotidian life of the *likas*, thereby healing the aches they feel through *pamahongpahong*. The process of *pamahongpahong* is not necessarily the withdrawal from the world’s everyday affairs. It is rather the meditation aimed at relaxing the mind to become harmonious with *kalikasan* (Capra, 1991).

In the last stanza, Sugbo notes that it took them long before realizing it was already night time.

*Nagmaiha an aton paghinanggabon
han hangin ha bukid
ug didto nakit-an naton
an nagbaras nga kabiton-an
an aton nanhihilawig nga mga suol
duyog hinin bulan nga baga
an sakayan
hin layag nakuhaan.*

*We took us quite a while
inhaling the cold mountain air
when we saw
the stars spread like sand
our fears unfurling
under this moon shaped like
a boat
without sail.*

The line/s “paghinggabon/han hangin ha bukid”, “inhaling the cold mountain air” highlights the breathing in of a natural element into one’s own body. This shows another significant process of *pamahongpahong*. The repeated *paghinggabon* or breathing in of the cold mountain air connotes the taking in of *likas* sustenance for the healing of the body and mind. Sugbo and Iday Jitka soon realize that it is already night time, the stars have already spread like sand. They need to go back to the city and leave their “*nanhihilawig nga mga suol*”, “fears unfurling” in the rural area where the moon looks like a boat without sail.

The perception of how the moon looks is significant in understanding what has happened to

the aches Sugbo and Iday Jitka. The moon looks like a boat without sail. A vessel at sea without a sail usually drifts away with the movement of the waves. Metaphorically speaking, Sugbo and Iday Jitka cast away their aches in the rural area through *pamahongpahong*. They had already meditated, recentered themselves, and realigned with *kalikasan*. The stars and the moon shaped like a boat with a sail was the “tirimad-on” or “the sign” for them to return back to the city. They were then calmed—in a peaceful and restful state, ready to head on the coming weekdays.

In contrast with “Tacloban” (2021), the mood set in “Tirimad-on” or “The Sign” (2008) is therapeutic and meditative. The thematic trajectory in “Tacloban” (2021) is at a constant depreciation whereas in “Tirimad-on” or “The Sign” (2008) the thematic trajectory is at a constant alleviation. “Tirimad-on” or “The Sign” (2008) starts with a juxtaposition of the blossoming of a malimbun tree and the feeling of *kaguol* or tiredness from the previous week. It proceeds with elucidating how one can be unburdened of aches in a rural area and ends with an implied return to the city with a renewed sense of well-being. *Kalikasan* in the “Tirimad-on” or “The Sign” (2008) functions as a space where one finds solace *with* and *in* nature.

While Sugbo’s perception of the *likas* and its function are apparent in “Tirimad-on” or “The Sign” (2008), its qualities surface more in “Uran” or “Rain” (2008), where a particular natural phenomenon is put in the spotlight—rain.

*Hinin halawig nga huraw
Tigda an langit nanmarisbis.
Ugtas nga mga kakognan nanngarasikas
Ha bungkog han Amandewing.
Bisan usa la kadali pag-aruman
Gudti nga mga tinudkan,
Kababanhawan hin pula busag asul
Inin dako nga kama-an
Ngan magrarampag adton
Hapit na hinbayaan.*

*In this long drought
The sky suddenly drizzles.
The dry cogon rustles
On the back of Amandewing.
Even with this brief rain
The little kernels will sprout back
Resurrect orange, white, and blue
In the cracked clearing
And once more will flourish all
The almost forsaken.*

In this poem, Sugbo starts with an auditory exposition. He utilizes various sounds made by the rain to set the mood of the poem. “Hinin halawig nga huraw / Tigda an langit nanmarisbis / Ugtas nga mga kakognan nangarasikas”; In this long drought / The sky suddenly drizzles / The dry cogon rustles”. The Waray vocabulary in describing a state of being and the quality of an object is highly elaborate (Alegre, 2020). The first three lines of the Waray version “Uran” (2008) end with words that stress a specific state and quality. *Huraw* means no rain (Dorado-Alegre, 1996). *Nanmamarisbis* imitates the sound of a drizzle and *nangangarasikas* imitates the sound of raindrops against the cogon.

The Waray have a variety of terms for the state and quality of the weather with respect to rain. There are two synonymous umbrella terms: *mauran*, the adjective, and *uranos*, the noun. Other adjectives include *madalumdom* (presence of rainclouds; about to rain); *maugdas* (prolonged heavy downpour without strong winds); *masulog* (heavy downpour with strong winds). Nouns include *nanunuro-turo* (fall of raindrops prior to a tarahiti/tarithi or uranos); *tarahiti/tarithi* (drizzle); *madlos* (quick passing of rain from the sea inland); *taburos* (the splash of rain felt against a surface); *bunok* (heavy downpour without strong winds); and *huraw* (absence of rain).

Huraw must be read in the spectrum of Waray terms that describe the state and quality of the

weather with respect to rain. There is no popularly known Waray word for “drought”. *Huraw* is typically used to pertain to the departure of rain. *Sano daw la mahuraw?* When will the rain stop? In the case of “Uran” or “Rain” (2008), *huraw* must not be divorced with *halawig* or long. *Huraw* may not necessarily pertain to drought which is associated with the shortage or scarcity of water, but its attachment to *halawig* captures the quality of the atmosphere as depicted in the poem. “*Halawig nga huraw*” implies the extended period of dryness of the land, the lack or absence of water, and the experience of heat for a long time. Line 2 of the poem subtly expresses the relief felt from the rain’s arrival. “*Tigda an langit nanmarisbis*”, “The sky suddenly drizzles”. For the Waray, “the ultimate is balance, and excess, of course, is imbalance. No push for more,” (Alegre, 2020). The Waray do not relish long periods of *uran* (rain) or *sirak* (sunlight). There must always be a balance of the binary tropic weather categories. When there is a “*halawig nga huraw*”, the Waray longs for the rain, so is it vice-versa.

Noticeable as well is the use of *nanmarisbis* in lieu of *nanunuro-turo*, *tarahiti*, and *uran*. The use of *nanmarisbis* emphasizes the sound produced by raindrops. It must be noted that instead of a noun, an adjective is used. It is the sky that does the *marisbis*, like the continuous sprinkling of water out of a watering-can. Stressed as well is the sound of raindrops against the cogon grass in line 3, *nanngangarasikas*.

The musicality sustained in the first three lines of the Waray version progresses from the alliteration of “h” in the first line “*Hinin halawig nga huraw*” to the alliteration of the “s” in the second and third line, *nanmarisbis*, *nanngangarasikas*. In the English version, musicality is sustained from the alliteration of the “o” in the first line “*In this long drought*”; to the alliteration of “s” in the second line “*The sky suddenly*”; to the syntactic and semantic structure of the lines 2 and 3 “*The sky suddenly drizzles/The dry cogon rustles*”; to the assonance and end rhymes of “*drizzles*” and “*rustles*”. Although musicality is retained in the English version, the overall imagery is rendered through visualization. Whereas in the Waray version the lines are not just musical but also onomatopoeic.

Early Waray poetry is characterized by its “address to the ears rather than through the eyes” (Luango, 1982). Sugbo may be a contemporary writer, but his aesthetics remain traditionally Waray. The overall high elaboration of the Waray and English version succeed through the concreteness of images regardless of address to the ears or eyes. The two versions read together unfold a clearer depiction of the Waray sensibilities. In “Uran” or “Rain” (2008), the importance of the balance between the season of *uran* and the season of *sirak* is portrayed. Sugbo finds relief in the brief rain because it will allow the little kernels to sprout and resurrect the colors *pula* (orange), *busag* (white), *asul* (blue), colors of the flora. Just before they wither, the rain arrives, and blesses them with water.

Like the value for the balance of the seasons surfaced in “Uran” or “Rain” (2008), the Waray value for *pamahongpahong* is evident in “*Tirimad-on*” or “*The Sign*” (2008). Like the former, the latter’s Waray version is also addressed through the ears. Waray words found in the latter such as *nagpaparangrang*, *nanonobol*, *iginbutalag*, and *naghurip* echo the sounds produced by the respective objects they are ascribed to. Whereas in their respective English counterpart, words like “*coaxes*”, “*uncoiled*”, “*between sips of coffee*”, and “*thatched*” paint pictures in the reader’s head.

Reading the Waray version and the English version together generate an aural-visual experience where both complement each other’s sensorial threshold, elucidating a clearer “virtual reality” portrayed on the page, where the reader assumes the role of receptor of the written world of *likas*. A “written virtual reality” embedded with the highly elaborated qualities of *kalikasan* unpacks

the primordial value of the Waray towards balance—balance of the natural and unnatural in terms of topography, balance of business and relaxation in terms of well-being, balance of the *uran* and *sirak* seasons in terms of weather. “The ultimate is balance, and excess, of course, is imbalance,” (Alegre, 2020).

It is also important to understand that the natural elements may not always be beneficial to the Waray. At times *kalikasan* may even be a source of displeasure. Take the poem “Bugkot” or “Lost in the Mist” (2008) for example. Imploring the same framework applied in the previous poems—examining what the poem conveys through focusing on the qualities of *kalikasan* and its implications—one can see how the natural can also be unfavorable for the Waray.

“Bugkot” or “Lost in the Mist” (2008) starts with a depiction of the atmosphere’s condition and the topography of Kambonggan then proceeds to identify the time of day through the activity of residents. It is early morning because the women who sell *puto* and *budbod*, local snacks, are still curled up in their beds.

*Linulukot hinin burong
 Inin mga bukid-bukid tikadto ha Kambonggan*

*The mist swaddles
 the hills going to Kambonggan.*

*Nabayaw an kakawayanan
 Inin mga dapdap
 Pati an kabablayan.
 An kababayin-an nga nanduduhol
 hin puto ngan budbod hinin sagka ha Mahaplag
 nangingirogtol pa ha hagkot*

*Everything is still:
 the bamboo, the dapdap tree,
 and the houses on the slopes
 The women selling rice cakes and budbod
 at the road bend in Mahaplag
 stay curled in their beds.*

Recognizable immediately is the onomatopoeic words in the Waray version like *linulukot* and *nangingirogtol* as well as the visualization in the English version found in lines like “The mist swaddles” and “stay curled in their beds”. Reading the two versions side by side helps imagine the written virtual reality. The proceeding stanzas reveal the overall situation and emotion conveyed in the poem.

*Bisan gitgit waray gud
 mahalisa*

*No gitgit bird has lost
 its way here.*

*Kami la, hi ako, hi Inton ngan hi Islao
 An nagyayatawataw hinin mabatsi nga dalan
 sakay hanin awto
 Nga gin-iinubo.*

*Only Inton, Islao and I stay along
 this potholed mountain road
 riding a jeep that is constantly
 coughing.*

*Kahirayo man la kanda Tata
 duha pa ka bungto
 ngan inin mga burong
 nga ha amon nag-iinuroalirong.*

*So far to Tata’s house—
 two more towns
 and this thick mist
 girdling our way home.*

“Bisan gitgit waray gud mahalisa”, “No gitgit bird has lost/its way here.” signals the entrance of the poem’s volta. In this stanza, the idea of *bugot*, also the title of the Waray version, is subtly introduced. *Bugkot* is an irritating feeling the Waray perceive as unacceptable. It is often affixed as a curse word, *burugkuton!*, to express dissatisfaction and irritation. Gitgit birds are endemic in Kambonggan, a barangay in Baybay, Leyte. The gitgit cannot be lost because they know the area. Only Sugbo and his

companions, Inton and Islao are the ones lost. Sugbo becomes more irritated because the road is *mabatsi*, rough or potholed, and the jeep they are riding can barely make it up the hill. The jeep is “*gin-iinubo*” (coughing). Sugbo has to endure the mist and the unfortunate conditions as much as there are two more towns, before they reach their destination, Tata’s house.

In the Waray version, the feeling of *bugkot* is the highlight while in the English version, it is the *cause* of the unpleasant feeling. Consequently, the titling of “Bugkot” and “Lost in the Mist” (2008) of the respective versions. Treating both versions as liminal reflections present a poetic convergence of Waray and English where cultural nuances from both languages co-exist. The same can be said of the previously examined poems with self-translations.

As for the poem in this chapter which has no Waray counterpart, “Tacloban” (2021), it is read under the inference that the aesthetics of the poem are innately Waray since the poem originates from a bilingual consciousness exposed mainly to the *kalikasan* of the Waray speaker. “Tacloban” (2021) and the previously examined poems with Waray and English versions share a thematic tool. The act of remembering appears to be an integral element in creating a written virtual reality. In “Tacloban” (2021), the Waray writer recalls a childhood memory; in “Tirimad-on” or “The Sign” (2008), a memory with Iday Jitka; in “Uran” or “Rain” (2008), a time of long drought; in “Bugkot” or “Lost in the Mist” (2008), a commute with Inton and Islao. When Sugbo writes of the state of *kalikasan* in Eastern Visayas, there is always an ascription to a particular memory.

With the ongoing real estate development all over Easter Visayas, the *likas* becomes endangered. More and more areas, especially rural areas near a city, accommodate structures and infrastructures that are discordant to *kalikasan*. In the poem “Ha Akon Paglinakaton” or “In My Travels” (2014), Sugbo expresses his sadness of the poor urban development. The poem is a lamentation of “old Tacloban”.

*Ha akon paglinakaton
Damo nga mga bungto in akon nakit-an:
Zamboanga, Iloilo, Cagayan de Oro,
Iligan, Carcar, Bacolod, Calbayog,
General Santos, Laoag.*

*Since I travel much
I have been to many cities:
Zamboanga, Iloilo, Cagayan de Oro,
Iligan, Carcar, Bacolod, Calbayog,
General Santos, Laoag.*

*Han pagsinubay ko han ira mga dalan
Say ko natad-an mga dalan han hadto nga Tacloban,
Daan nga balay, mga bintana nga capis,
Higluag nga banwaon nga mga laguerta,
Mabukad nga mga beranda.*

*Ambling around their streets,
I would find the paseos of old Tacloban,
Ancient houses, capiz windows,
Wide grassy orchards,
Flowering verandas.*

*Dagos ko nabug-on an akon dughan
Kay didto ha amon di na kilala
An bungto ko nga nahiaran.
Ginhahandom ko na la
An ginmat-an ko nga Tacloban.*

*Quickly my chest would tighten
For at home I no longer see
The town I used to live.
Now all I can keep is
The old Tacloban.*

The description of the “old Tacloban” which Sugbo finds, *natad-an*, in the cities he visited underline a balance of the natural and artificial. There are “*mga bintana nga capis, / Higluag nga banwaon nga mga laguerta, / Mabukad nga mga beranda.*”; “*capiz windows / Wide grassy orchards / Flowering verandas.*” and even “*paseos of old Tacloban*”. All these objects characterize a harmonious integration of *likas* elements with architecture. There are even paseos, walkways where people could have a nice

stroll. All these are gone in Tacloban. Today, there are no walkways where one can safely walk. As written in “Tacloban” (2021), “the sidewalks are so narrow/that you court danger everyday”. Even in Magsaysay Boulevard where the road is relatively wide, one can be sideswiped. The narrow sidewalks are poorly constructed that they are often flooded and muddied. The lots where “Daan nga balay” or “Ancient houses”, spacious and nature-harmonizing, are now either erected by commercial building or simply abandoned.

In his Introduction to *Poems from Ground Z, Sugbo* (2021) writes, “The old Tacloban is gone. I will always miss its quaint charm and the friends I lost.” Sugbo can spot the characteristics of the old Tacloban in other cities like “Zamboanga, Iloilo, Cagayan de Oro, / Iligan, Carcar, Bacolod, Calbayog, / General Santos, Laoag.” but never can he go home to the old Tacloban due the drastic changes brought by commercialization. As Sugbo enjoys the features of old Tacloban in a different city, he feels a heaviness in his chest. For all he can do is remember. All he can do is *paghamdom*, vividly remember, not just the appearance but also the smell, feel, and sound of old Tacloban. “Ginhahandom ko na la / An ginmat-an ko nga Tacloban.”; “Now all I can keep is / The old Tacloban”. Interesting in this line is the word “ginhahandom”, root word being *handom* or remembrance. For the Waray, remembering a significant memory through objects means not only to re-recognize its appearance but also the smell, sound, and most important, the feel of the memory, more so the place where it occurred.

By examining the qualities of *kalikasan* and identifying the nuances of numerous states and conditions of things and phenomena, the urgency to embody the intrinsic ability to be sensitive towards *kalikasan* becomes highly elaborate and clear. The poems in this chapter do not just showcase the Waray writer’s sensitivity towards *kalikasan* but also reveal the reality the Waray needs to confront; that the disregard of natural spaces result in the preponderance of disturbing artificial stimuli like the overpowering buzz of tricycles and the potholed mountain road, as well as the disappearance of quaint and charming structures. The overall topography of Eastern Visayas, whether urban or rural, needs to improve for the natural and the artificial to harmonize. Otherwise, the Waray will just be remembering, *manhahandom*, their old hometowns, eventually reaching a time when all old has been characteristics of their hometowns are forgotten and lost.

Reading the Waray and English versions of the poems together, and treating the work solely written in English as an innate bilingual text, that its creation originates from a Waray-English consciousness, unravel the qualities of *kalikasan* as space for meditation (*pamahongpahong*), source of peacefulness, in some unfortunate occasions, a stimulus for distress (*bugkot*), and often, a reference for significant memories (*handom*). In examining the Waray and English versions of the poems as well as the poems solely written in English is a highly elaborate written virtual reality of the Waray, where the conventional imagery of the poems is no longer visual, rather a multi-dimensional sensorial experience.

The Cultural Realm: Forging Relationships with *Apoy, Igkasi/Kapwa*, and *Kalikasan*

Covar (1998) defines culture as everything and anything that is created by human beings. Culture may either be tangible objects like toys, furniture, and houses, or abstract concepts and ideas like faith, values, and belief systems. Compared to *kalikasan* or the physical realm which constitutes of natural elements, the cultural realm is everything that human beings *likha* or create. Language is perhaps the most elaborate *kalikhaan* or creation of a culture. It mirrors a culture’s world view, thus, embodying its sensibilities and values.

In his study of the Filipino syntax, Alegre (1993) points out that foreign loan words like *radio*, *magasin*, and *tibi* fill out a nominative slot preceding a prepositional marker (*ang, ng, sa*): *ang radio, ng magasin, sa tibi*. Never is the noun without its prepositional marker in a sentence. From the viewpoint of syntax, the basic linguistic unit in Filipino is not a word (e.g., *radio, magasin, tibi, kantam drawing*), but a marker plus a nominative (e.g., *ng + radio; ang + magasin; sa + tibi*) expressed as “1+”. What is fundamentally Filipino is a relationship, not just a word, but a marker plus a nominative (Alegre, 1993).

Relationships are central to the life of the Filipino. As he creates or *likha* other objects, say for instance, in the domain of food, he always perceives it as an object in need of a bond. Filipinos eat *kanin* (rice) with *ulam* (food partnered with rice). The Waray call it *kan-on* (rice) and *sura* (food partnered with rice). Rice always needs a partner for alone it is incomplete. Thus, rice can be expressed as “1+”. A typical Filipino house has no walls between the dining room, living room, and kitchen. If ever spaces need to be defined, a divider cabinet or curtain is placed. The design of the interior space is appropriated to the social dynamics. There is always space, no matter how big or small, to accommodate family, relatives, and friends that come to visit expectedly or unexpectedly. The Waray call the interior flexible multi-purpose space as *ruwang*. Thus, the typical Filipino house can also be expressed as “1+”.

The creation and evolution of Filipino culture is based on a relationship expressed as “1+”. As the Filipino evolves, so does his relationship. Perhaps this is why in Article 149 of The Family Code of the Philippines, the basic unit of society is the family and not the individual (Official Gazette of the Philippines, 1987). Forging relationships with his elders, his friends, relatives, and even *kalikasan* strengthens the Filipino sense of being.

Each poem in his chapter is treated as a memory originating from a relationship-centered culture. Although the poems are not written in Filipino, they embody a similar characteristic; that relationships – expressed as “1+” – are a core value. “The inflexible core of our being is ‘I’ inter and intra-connected with one another and with others,” (Alegre, 1993). The Waray, just like the Tagalog, also embody a culture of deep relationships. The Waray, after all, are also Filipino.

In the poem “To My Nephew Clint” (2021) Sugbo expounds on his relationship with his nephew. The first and the second stanzas establish the dramatic situation of the poem.

*As you drive me in my car to
 A far-off town I have yet to name,
 You must wonder
 How all the occasional drives end in
 A distant mountain spring;
 Breakfasts of rice and sweet meats
 At a roadside resto named after a typhoon;
 Brief stops along the sea in Tolosa;
 A shift to Dagami and La Paz.*

*Of the mp3 player,
 A Japanese baritone intones a bossa,
 At other times, it is a husky voiced
 Chanteuse pouring out her soul in French*

Or the Neon Boy Band singing about blue electric eyes.

There are songs playing on the mp3 player—a Japanese baritone, a French chanteuse soul singer, and a Neon Boy Band. While on the road trip, Sugbo tells his nephew that he might be wondering why occasional drives end in/A distant mountain spring; /Breakfast of rice and sweet meats/At a roadside resto named after a typhoon;/Brief stops along the sea in Tolosa;/A shift to Dagami and La Paz. It is apparent that Sugbo and Clint go to these places occasionally. They are, as Sugbo writes, “occasional drives” with his nephew, which do not happen on a daily basis. It is implied that Sugbo and his nephew have work and other quotidian matters to attend to just like any other person. What is important, Sugbo implies, is that one makes time to bond with a younger relative--no matter how busy life gets, Sugbo makes time to travel with Clint, takes his time to bond with his nephew.

The third stanza reveals an important detail about the nephew; that he is shy, *awdunon* as the Waray would put it.

*You are so quiet behind the wheel
 Still the little boy who used to hide
 When I called his name.*

Clint remains quiet and rather reserved. Even when he has grown up and is able to drive his uncle around, Sugbo still sees him as a little boy, the little boy who used to hide when he called his name. Sugbo reminisces on how time has flown and how grown up his nephew has become. This is an important characteristic in understanding the advice given in the next stanzas.

*Young man, traveling without a plan retires
 All riddles. It stares us in the face like a mirror,
 And puts to a test your sonhood
 And the graying uncle I have become;*

*But the air is so bright and clear
 And the rain trees are shaking in the sunshine.*

Sugbo calls attention to his nephew. “Young man,” he addresses, “traveling without a plan retires / All riddles”. Traveling without a plan—just driving and going along—allows anyone to explore. It allows one to be present in the now and what is happening. It allows one to cast away the questions in his head, to “retire all riddles,” and thus enjoy the places and activities Sugbo mentions in the first stanza.

Apart from the advice, Sugbo reiterates that traveling without a plan allows him and his nephew to bond. “It stares us in the face like a mirror, / And puts to a test your sonhood / And the graying uncle I have become.” Not only will Sugbo and his nephew need to figure out where to go, but will also need to catch up with what is going on with their lives. Without a plan, the nephew, who is driving the car, will need to interact with his uncle. The occasional drives are the uncle’s way of helping the nephew overcome his *pagka-awdunon* or shyness. It is the uncle’s subtle way of deepening his relationship with his nephew. It permits the uncle to give advice and impart in the nephew wisdom.

Although time has made Sugbo a graying uncle, it has allowed Clint to mature. The stanza prior

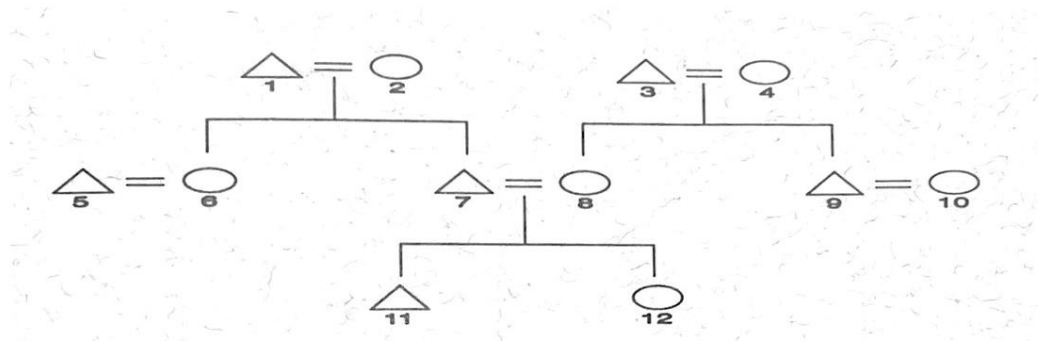
to the last two lines end with a semi-colon (;), indicating a pause and the continuation of thought about time to the last stanza. Time puts to a test the sonhood of Clint and Sugbo’s old age. “But the air is so bright and clear / And the rain trees are shaking in the sunshine.” Sugbo renders his point beautifully and poetically as if saying, “Look, Clint. Look at the rain trees. Feel the clear air. Look. Feel. You, we, are present.”

One can imagine that the uncle points this out to the nephew as they pass by rain trees along the road in Leyte. As they drive through the scenery, one could imagine the foliage – leaves fluttering in the wind – shimmering with the sunlight. This image highlights the magical aura of presences: the presence of trees along the road, the presence of Clint driving, the presence of the uncle conscious of his senescence. All being present in the here and now. Simple things reverberate the beauty of fleeting moments. Like a mountain spring, breakfast of rice and sweet meats, and brief stops along the sea, the shimmering of rain trees is a passing phenomena. They are ephemeral but are forever in memory. To treasure them is to treasure the people with whom the experiences have been shared.

The poem is addressed specifically to the nephew. Even its title is a dedication, “To My Nephew Clint” (2021). One may read this as an epistolary poem, one that adapts the letter form. However, in the context of the Waray, the poem can be read more so as a *sagdon*, a subtle reminder usually given by elders to the younger generation, similar to the Filipino *payo* or *pangaral*. When the adolescents enter a serious romantic relationship, the parents or the parental figures usually give their advice, warnings, and reminders. *Sinasagdunan*. Occasionally, it can also be close friends who *sagdon*. When someone is in a complicated or worrisome situation, the close friends *sagdon*. *Pagsagdon* (the act of *sagdon*) and *sagdon* connotes an imparting of wisdom. Conventionally, it is the elderly who poses wisdom because they have lived longer, have endured the perils of life more, and supposedly understood what it means to live compared to the younger generation.

In a typical Filipino household, the people living under one roof are not just the mother, father, and children. Often, the grandparents, uncles, aunts, and in certain cases, in-laws live in one house. In “Pilipinohiya”, Covar (1998) notes that Filipinos have specific terms for in-laws, depending on the degree of affinity. Below is the visual representation from the Covar’s essay.

Figure 2. Filipino family in terms of degree of affinity



1/2 and 3/4 are *magbala*e or *abalayan*. 8 is the *manugang* of 1 & 2; likewise, 10 is the *manugang* of 3 & 4. 1/2 are *biyanan* of 8 like 3/4 are *biyanan* of 10. 5 and 7 are *magbayaw*, so are 7 and 9. 10 and 8 are *maghipag*. 5 and 8 are *magbilas*, and so are 7 and 9 (Covar, 1998). In Waray *bala*e or *abalayan* is *mag-balaye*; *manugang* is *umagad*; *biyanan* is *ugangan*; *bayaw* is still *bayaw*; *hipag* is still *hipag*; and *bilas* is still *bilas* (Dorado-Alegre, 2009).

In the American kinship system, all the relatives bonded through affinity are generally called “in-laws” (Covar, 1998). There are no specific terms to describe the degree of affinity. In the Filipino and Waray kinship system however, there are specifics. There are specific terms used to describe one’s relationship with a relative bonded through affinity. What more for those bonded through consanguinity?

In a typical Filipino household, the extended family is always present. Naturally, the older people in the household care for the younger ones. Parenthood is not vested solely in the parents but shared with a wider circle of adults and elderly relatives (Costello, 1994). Hence, the importance of naming these relatives. Identifying their connection with the younger generation establishes a deep familial bond with the relatives.

Interestingly, Sugbo uses “sonhood” in the fourth stanza to define his relationship with his nephew. Although he is just an uncle, he treats his nephew like a son, as if his nephew is his own child. The uncle in this context assumes the role of a parent. He becomes a parental figure. He shares the same responsibility of a parent. As parents are obliged to take good care and guide their children through life, so is the uncle. The uncle, just like the parents, gives his *sagdon*. He imparts wisdom to the next generation of their family since it is an integral part of parenthood. Referring to his relationship with his nephew as “sonhood” mirrors the Filipino, more so the Waray sensibility, Covar (1998) and Constello (1994) pose; that parenting is vested not solely on the parents but also with other elders in the family, regardless of they are related through affinity or consanguinity.

While Sugbo takes on the role of the elder in “To My Nephew Clint” (2021), he assumes the role of the young in “Parada Han mga Sinya” or “The Parade of Zinnias” (2014). In the latter, instead of the person that gives the *sagdon*, Sugbo is the recipient. In the first and second stanzas of the latter, Sugbo expresses his amazement of the colorfulness of zinnias.

<p><i>Kan Inse Agrinipina mga sinya</i> <i>Nga taga-Catandug nanunubol</i> <i>Pula, dulaw, granate,</i> <i>Hinin berde nga kadak-an</i> <i>Ha libong hinin kabalayan han Bitanhuan.</i></p>	<p><i>Inse Agripina’s zinnias</i> <i>Used to live in Catandug. Now they dot</i> <i>Red yellow purple</i> <i>This vast expanse of green</i> <i>In the yards of Bitanhuan.</i></p>
<p><i>Kamaglakat hinin mga sinya ni Inse Agripina;</i> <i>Hin-o daw la inin ira sinusunodsunod?</i></p>	<p><i>How they travel, these zinnias!</i> <i>Who could they be searching?</i></p>

The first and second stanzas carry a child-like undertone nostalgic of a child’s wondrousness and amazement. There are three unique areas where the child-like undertone surfaces: coloration, travel, and personal association.

Coloration adds vibrancy to the scene of the poem. Like a child, Sugbo looks at the vast green expanse as a dull area, a space in need of color. Zinnias add the colors *pula, dulaw, granate* to the dull space. Multiplied by a hundred, the colorful blooming zinnias paint the dull canvass. The vast green expanse becomes dotted with red, yellow, and purple. A child knows a blank dull canvas needs color like how the *berde nga kadak-an* needs *pula, dulaw, granate*.

Where does this coloration occur? “*Ha libong hinin kabalayan han Bitanhuan*”, “In the yards of Bitanhuan”. It is in every home in Bitanhuan. From Cantadug, a barangay found in Hilongos, Leyte,

the zinnias travelled 43 kilometers to Bitanhuan, a barangay in Baybay, Leyte. Although both places are found on the south-west coast of Leyte, their distance is fairly far. Hence, Sugbo's amazement of natural coloration expressed in the second stanza, "*Kamaglakat hinin mga sinya ni Inse Agripina; / Hin-o daw la inin ira sinusunodsunod?*", "How they travel, these zinnias!" / Who could they be searching?"

Most notable in the poem is the association of the zinnias to Inse Agripina, the grandaunt of the writer. Sugbo perceives the zinnias found in Bitanhuan as the same zinnias his grandaunt planted in Cantandug. Although, the zinnias in the yards in Bitanhuan may not exactly be the ones his grandaunt planted, they are, to Sugbo, the zinnias of a childhood with Inse Agripina. While he observes the natural coloration in the dull green expanse and imagines the distance from Cantandug to Bitanhuan, Sugbo remembers his Inse Agripina who once tended to zinnias of various colors, the grandaunt who took care of him when he was little.

The third and fourth stanza unravel what happened with Inse Agripina and how the writer feels towards her leaving.

*Maiha na kami ni Inse waray pagkita,
Tagbantay hadton akon kalamatod.
Diri na ha amon hiya nabisita
Amo nga nailiw na hi nanay han binungkos
Ni Inse nga mga sinya dara kabilin nga hamot*

*For a long time I have not seen Inse,
After she took care of me as a child.
She has not visited us since.
This is why Mother misses her harvest
Of zinnias, heavy with*

Han hagkot, kikidlat, adlaw ngan uran.

*The scent of lush cool nights, lightning, sun, and
rain.*

*Nabaroan ko nga binmaya hiya han Cantandug
Napulo na ka tuig ngan upat ka dulom na an umagi.
May nasiring nga di na daw mabalik.
Aanhi la tingale nagtitinago hi Inse.
Kay inin mga sinya
Duro man panmarada
Ha mga bungsaran hinin Bitanhuan.*

*I learned she left Cantandug,
Ten years and four quarter moons ago.
They say she would not come back.
Inse could just be hiding here
As these zinnias keep
Parading
In the yards of Bitanhuan.*

It has been more than ten years since Inse Agripina visited Sugbo and his family. Whether she died or simply left their hometown is unclear. The fourth stanza starts with "*Nabaroan ko nga binmaya hiya han Cantandug*", "I learned she left Cantandug,". *Binmaya* could mean the passing of Inse Agripina. It could mean she left this world and unto the next. However, *binmaya* is loose translated into English as "left", connoting the vagueness of the dramatic situation. "Binmaya" or "left" in this case could also mean she left their hometown for good, perhaps relocate somewhere outside of Leyte and Samar. Moreover, the line, "May nasiring nga di na daw mabalik.", "They say she would not come back." suggests that Inse Agripina may have also refused, on her own terms, to come back. Perhaps something happened in her hometown that triggered her to refuse coming home, which may also explain why she did not visited Sugbo since, "Diri na ha amon hiya nabisita", "She has not visited us since."

Nevertheless, it is implied that Sugbo and his family have not met or made contact with Inse Agripina for more than ten years. "Diri na ha amon hiya nabisita", "She has not visited us since." Because Sugbo has not seen her for years, his memory of her remains that of a childhood with zinnias. He imagines her hiding in the bountiful of zinnias in Bitanhuan, as if saying she remains to guide him

in his journeys.

Additionally, Sugbo never mentions that he misses his Inse Agripina in the poem. The Waray are well known to be indirect and non-confrontational when faced with emotions and social dilemmas. There is even a term used to describe the use of indirect references in lieu of a direct statement of one's feeling or thoughts: *paaliday* (Dorado-Alegre, 2009). In the third stanza, Sugbo mentions that his mother misses Inse Agripina's zinnias—"Amo nga nailiw na hi Nanay han binungkos / Ni Inse nga mga sinyas", "This is why Mother misses her harvest / Of zinnias,"—and that the smell of zinnias absorbed natural scent— that of *hagkot* (the cold), *kikidlat* (lightning), *adlaw* (sun), and *uran* (rain). Instead of giving a direct statement of his feeling and thoughts about Inse Agripina leaving, Sugbo refers to his mother who misses Inse Agripina's zinnias and the scents has absorbed. He refers to zinnias, the central image, when he really means to write of his longing for his grandaunt.

The whole poem is a *paaliday*. While the zinnias are the central image, what surfaces beyond the literal is the longing for Inse Agripina. The coloration of the dull green expanse, the distance of Cantandug and Bitanahuan, and the scents absorbed by zinnias are all indirections that lead to the flourishing of the implicit. *Binmaya na hi Inse Agripina*. She will not come back.

In "Parada Han mga Sinyas" or "The Parade of Zinnias" (2014), Sugbo takes off the role of the elder as portrayed in "To My Nephew Clint" (2021), instead he becomes the nephew who yearns for the presence and guidance of his ancestors. He looks toward his *apoy*, the elder in his family, for counsel. Reading the two poems in succession shows the passing on of wisdom and familial values from generation to generation. The succession of roles is quite apparent. Inse Agripina took care and guided Sugbo when he was little. To pay it forward, Sugbo takes care and guides his nephew Clint even in his adolescence. Evident in both poems is the centrality of family—the respect the young have for their *apoy* and the role elders play in parenting shared with the mother and the father. Family remains a core elements in the life of the Filipino, more so, the Waray.

"Parada Han mga Sinyas" or "The Parade of Zinnias" (2014) ends with a bitter-sweet note. Although Inse Agripina will not come back, Sugbo imagines her hiding in the zinnia bushes as they parade the yards of Bitanahuan. This hopefulness reflects the Waray sense of *pagkamari-on* or resiliency. In her analysis of Waray resilience manifested during super typhoon Yolanda, Dorado-Alegre (2017) writes, "And the only way to cope with this horrible experience is to act – to get into the limen of the embodied knowledge of the sacred, into the physicality of space where the space is now empty because the loved one is missing or dead." Sugbo does just that, he acts, and therefore reacts to the going away of his grandaunt. He remembers her in the physical space, allowing himself to grieve and concomitantly, heal.

The Waray *pagkamari-on* is even more evident in "Few Months After Haiyan" (2021). In this poem, Sugbo details post-Yolanda Tacloban. In the first stanza, Sugbo maps out the city, describing distinct characteristics of specific areas after the super typhoon.

*My city at ground zero is
wrecked houses, steel frames,
wood trusses jutting in the sun;
and stone walls torn by the sea's battering.
Along the shores of Magallanes
and Independencia sprout lean-tos and huts.*

*San Jose is a ghost of makeshift dwellings
 broken lampposts and felled trees.*

Tacloban at ground zero is all destruction: wrecked houses, steel frames, wood trusses, torn down stone walls, broken lampposts, and felled trees. The setting depicted in the first stanza sets the mood of the poem. The types of wreckage paint a destroyed city, devastated and hopeless. Yet in the proceeding stanzas, the mood transforms into something sanguine.

*And early this morning came
 a young man
 carrying a sack of the world's sorrows,
 plastic bottles, crumpled papers, and torn
 shopping bags;
 he sat at our doorstep,
 facing the street,
 and with his black pen,
 wrote on the pavement*

*eyes
 bruise
 feet
 grandfather
 flood
 walk
 breathe
 wounds
 death
 woman
 hope*

The poem has an ominous tone. From a generic description of the ground zero, depicted in the first stanza, the poem progresses into a more personal account. The second stanza tells a story of a young scavenger, “carrying a sack of the world’s sorrows, / plastic bottles, crumpled paper, and torn / shopping bags;”. The characterization implies that Sugbo pities the young scavenger. Notice his description of the items inside the sack. The sack is full of “the world’s sorrows”. The stranger is unquestionably part of the urban poor population. He sits on the doorstep of Sugbo’s house and vandals the pavement which the third stanza visualizes. Although it is a vandal, Sugbo simply puts it that the stranger “wrote / on the pavement”. This indicates that he perceives the vandal as something harmless.

Unlike the portrayal in media, looting after the Yolanda was fairly “peaceful” in Tacloban. Sure, there were *bodegas*, groceries, department stores, and appliance shops that took a heavy loss in revenue but these cases were few. The ones that looted flat screen TVs, stereos, and other non-essential equipment, were perceived by the majority as mercenaries. Because they were taking non-essential goods, the public saw them as greedy. Majority of people in Tacloban looted only for the essentials like food, water, clothes, and gasoline. People who knew where to get these essentials shared the information to people they met on the street. In the looting areas, strong men helped the women acquire goods. The ones that could climb heaps of boxes gave some to the unable.

The Waray had a sense of community even when they were looting. To an extent, the Waray

were communal, sharing the little and big they had to those in need. This same sense of communality is found in how Sugbo tolerates the vandal on his pavement. Instead of antagonizing the scavenger, Sugbo examines the writing and translates that experience into a poem. Sugbo perceives the writing on his pavement as an expression of the stranger's suffering as written in the fourth stanza.

*With sweeping strokes
 he drew the spaces
 of his lost home,
 and rendered
 a haze of his heart.*

*A blue-eyed tourist caught
 the scatter of words,
 took a picture,
 then with his camera
 left quietly.*

*Just a stride away:
 a tiny weed's yellow bloom shines
 on a crevice of the concrete floor.*

Sugbo also notices how personal suffering becomes interesting to the foreign eyes. "Blue-eyed" connotes that the person who took the picture of the scavenger's writing is white. The title of the poem uses the term the international name of the super typhoon "Haiyan" instead of the local name "Yolanda". This signals that the audience of this poem goes beyond the borders of Eastern Visayas.

Nonetheless, the poem retains its local texture. The mapping out of the city in the first stanza indicates that the point-of-view of the poem comes from the insider of the culture being portrayed. It comes from a person who clearly knows the city and can deeply empathize with the young scavenger. Moreover, the blue-eyed photographer is described as a "tourist", a person not from Tacloban, a non-Waray. The use of "tourist" distinguishes the insider from the outsider. A role reversal occurs when the outsider, who presumes the role of the observer, becomes the observed. The writer makes his cultural identity know to non-Waray readers by locating himself in the chaos of ground zero. Even when he speaks of a language not innately his, the writer presents the local. He positions himself as a resident of ground zero, experiencing the recovery. Sugbo maintains a Waray consciousness even when he writes in English.

In the Introduction to *Poems from Ground Z*, Sugbo (2021) writes, "It took me some more months before I could finally write my poems about Haiyan. I could not write them any earlier because my memories of the typhoon were quite raw, like wounds that still needed time to heal." English warrants a writer from the region to distance himself from a raw and highly personal experience such as Yolanda. When the writer who experiences grief and sorrow writes in translation, a space to process his emotions opens up. This leeway is a catalyst for healing. It aids the writer from the region to come into terms with his experience, more so, his trauma. Perhaps this is why the entirety of Sugbo's third poetry collection is written in English. Perhaps he was writing to heal. "I wrote and will still write about Haiyan because I want to remember and make others remember the event, the irretrievable loss, and the well of goodness that spread throughout the city at the time," (Sugbo, 2021).

One of the many goodness that spread throughout the city after Yolanda is found in the last stanza attempts of the poem. "Just a stride away: / a tiny weed's yellow bloom shines / on a crevice

of the concrete floor.” Here again is a *paaliday*. Not far away from the writing on the pavement is a small cracked opening on the concrete floor – a crevice – where one could imagine the slow and subtle opening of a small yellow bud as the sun shines upon the flowering of weeds. No matter how big a tragedy, a small and tiny ounce of the last fallen word from the young scavenger’s writing sprouts. Hope.

Hope is the indirect feeling “Few Months after Haiyan” (2021) wishes to convey, the same cessation in “Parada Han mga Sinya” or “The Parade of Zinnias” (2014). It is the end-point behind the many shades of meaning in both poems. The being *pagkamarig-on* of the Waray is built on a strong sense of hope. Even in circumstances when longing and trauma are not necessarily present, the Waray remain hopeful.

In the poem “*Larang*” or “Annunciation” (2014), Sugbo shows how hopefulness is deeply embedded in the faith and belief system of the Waray. The poem talks about the Saint Anthony de Padua Church in Sulangan, Guiuan, Eastern Samar, where locals and pilgrims visit to make a wish. It is believed that a strong typhoon once came to Sulangan. In the midst of the typhoon and while a lot of things were about to be submerged in water, the statue of Saint Anthony de Padua was almost undamaged. It remained intact and whole. Since then, locals of Sulangan have prayed to Saint Anthony for miracles and thanked him for saving them from the typhoon. No matter how bizarre or impossible one’s wish may be, it is believed that Saint Anthony de Padua would grant them. During the *desperas* of the feast day of Saint Anthony, people would go on a pilgrim walk from Guiuan proper to Sulangan with the belief that their penitence would cleanse their souls and attract more blessings.

In the poem, the belief that Saint Anthony de Padua grants wishes is alive. The belief of his miracle works is extant. The first and second stanzas sketch a melancholy and miraculous atmosphere of Sulangan.

*Tubtub la ad akita dinhi
 Ha baybayon han Sulangan.*

*We can only stay up to this point,
 The shore of Sulangan.*

*Kahuman ha kapilya pandagkot
 Pandiskarga han mga suol kan San Antonio:
 An kawaray tipoy, waray liwat trabaho,
 May sakit nga amay, lukat han prenda,
 Ginpukan nga gugma, kasumo,
 Adi kita hinin baybay
 Nagpapataghom
 Han at mga tiil
 Nagpapatin-aw
 Han panlantaw.*

*After lighting candles in the chapel
 Unloading our burdens on Saint Anthony:
 Empty pockets, no job,
 An ailing father, a mortgage,
 A jilted love, boredom,
 Here by the shores we wait
 To cool
 Our feet
 To rest
 Our eye.*

Pilgrims, tourists, and locals unload their burdens to Saint Anthony, Sugbo writes. They light a candle and pray to have money, to get a job, for the recovery of a dying father, to pay off debt, and to heal from heartbreak. Apart from the unburdening of sorrow in the church, the natural space of Sulangan also grants a person to meditate and recalibrate, to *pamahongpahong*. Similar to “Tirimadon” or “The Sign” (2008) in Chapter 2, Sugbo meditates, *namamahongpahong*. He sources his ease and relaxation from the natural elements of Sulangan—“Nagpapataghom / Han at mga tiil / Nagpapatin-aw / Han panlantaw”, “To cool / Our feet / To rest / Our eyes”. The writer’s senses become heightened due to the exposure to the natural elements. He is able to notice the shape and

condition of Humonhon island.

*Tabok hinin lawod
 Hi Humonhon
 Himyang nga nahigda
 Sugad hin higante nga nakaturrog
 Hinin abohon nga banig han dagat.*

*Across this sea
 Humonhon,
 Lays calmly
 Like a giant sleeping
 On the ashen mat of the sea.*

*Tubtub la anay kita dinhi,
 Ha baybayon han Sulangan;
 Abot la dinhi
 An aton mga mahihimo nga larang;
 Pagbinakho atubang kan San Antonio;
 Kahimyang man la ni Humonhon.*

*Up to this point we can stay
 On the shore of Sulangan.
 Up here
 We can make our wishes,
 Mumbling our misery to Saint Anthony;
 How sound Humonhon sleeps!*

As Sugbo gazes at Homonhon, he notices how sound and still the island seems and how the sea looks calm. He realizes that importance of casting his wishes to the wind. He thinks, “Tubtub la anay kita dinhi, / Ha baybayon han Sulangan;”, “Up to this point we can stay / On the shore of Sulangan.” Sugbo give his *larang*. He delivers his pronouncement. He and the person he is talking with in the poem can so much as lay on the shore, unwind, unburden themselves of sorrows to Saint Anthony, but they do not really know if their wishes will be granted. They hold unto faith. Whether or not Saint Anthony would grant their wishes, *bahala na*. Cast it to the wind. What is important is that they are able to *pamahongpahong*, to meditate and realign themselves with the world.

In this poem, Sugbo is not just an observer of the religious practice, of the pilgrimage in Sulangan and the faith that wishes will granted by Saint Anthony de Padua. Sugbo is also a participant of the culture depicted. He participates in the healing process. Like the prayerful wishers in church, he too lights a candle and unburdens his sorrows. *Namamahongpahong gihap hiya*. He too meditates. He stays on the shores of Sulangan, marvels at Humonhon, and practices self-reflexivity.

Humonhon—like the rain trees, the zinnias, and the flowering on the crevice—is a natural element which the writer references to indirectly convey his feelings and thoughts. Without these natural central images, a *paaliday* would not form. Apart from the deep rooted relationship with the *kaganak*, the Waray also forge a deep relationship with the *kalikasan*. Rain trees in “To My Nephew Clint” (2021) function to remind Clint to be present in the here and now. Zinnias trigger a childhood memory with Inse Agripina in “Parada Han mga Sinya” or “The Parade of Zinnias” (2014). The flowering on the crevice in “Few Months After Haiyan” (2021) symbolize hope. The stillness and calmness of Humonhon in “Larang” or “Annunciation” (2014) is source a realization; that the practice of *pamahongpahong* and the participation in the belief system is important to replenish strength.

Positioning oneself from the inside, as not just an observer of the culture presented on paper, rather as a constituent part of the world depicted, grants not only a deeper understanding of the culture studied but also the blossoming of the insider’s perspective (Dorado-Alegre, 2017). To embody the culture is being part of it.

In “An Akon Inuoli” or “Going Home” (2008), Sugbo outlines how reflection, immersed in *kalikasan*, to the apoy and the *igkasi/kapwa* achieves total internal recovery. The poem opens with Sugbo exercising a *paaliday*.

*Nag-aandam pa la
Paglakat para Hindang
Masarit na ako ha akon bugto upod pasangil:
Makikikigkita ako kan Na Talina
Kay inin naninig-a ko
Nga abaga kinahanglan tuthuan,
Inin akon kabutlaw tarayhupan.*

*As I prepare
To leave for Hindang
I tell my sister a reason:
To see Na Talina
For the stiffness
In my shoulders she needs to spit on,
This weakness she needs to blow away.*

Filipinos do not quite say goodbye (Alegre, 1993). Often when someone takes leave he says, “Paalis na ako”. I’ll be going. Some say “bye-bye” of course, but the contraction rings not of the same finality or farewell as “goodbye”. The Waray call it *panarit* or *pagsarit*, its root word being *sarit*, meaning to ask permission. Sugbo takes his leave for Hindang and asks permission from his sister. The *paaliday* transpires when he utters a *pasangil* or an excuse upon taking his leave. Sugbo does not reveal to his sister why he goes home to Hindang. The next stanza shows the writer’s real purpose, *kayano hiya nauli*, why he decided to go home.

*Pagabot ko ha Magallanes
An balay hilarom an pagbuot
Kay hi Tata an nananagat pa.
Dayon ko pakadto kan Nanay humayan,
Mag-iininaw hiton mga talabong nga kalasan.
Kna Na Trining kalubian liliputon ko liwat
Rumbo an suba nga amon ni Okoy
Gintatanoktabokan hadton isdaan pa.
Sirong han Talisay igpupuruko ko
Inin dara ko nga mga ugmad
Nga atubang hinin naglilinaw
Nga dagat han Hindang
Akon inuoli an tanan
Basi ako man maulian.*

*When I reach Magallanes
The house is in deep thought
For Tata had gone out to fish
So I walk straight to Nanay’s ricefield
To watch the wild herons.
Round Na Trining’s plam grove, I trace
The path to the river we used to cross,
Okoy and I, when it was still full of fish.
And in the shade of the talisay tree I sit,
Taking out these panic I brought with me
And looking out to the clear
Waters of Hindang
I give back everything
That I may recover.*

Naugmaran hiya. The writer’s soul was startled, causing an internal imbalance. *Ugmad* is translated as “panic”. The soul panics when it is startled. The panic causes a disturbance in consciousness and an unsettling feeling. To aid this, Sugbo goes home to Hindang— goes to his mother’s rice fields to watch the wild herons, to Na Trining’s palm grove, and to the river he and Okoy once crossed. Under the shade of a talisay, he looks out to the clear waters of Hindang to *pamahongpahong*.

The Waray’s relationship with *kalikasan* in this poem does not end with a *paaliday*. As established in the first part of the findings and discussions, the natural realm is a site for recovery, but what makes Hindang truly home to the writer is beyond the natural. The familiarity of the place and its precipitation to reconstruct spatial memory allows the writer to be at home. More than the natural, it is the cultural, forged with many relationships, that generates the sense of being at home.

By paying attention to the titles attributed to Talina and Trining, one can see the deep rootedness of relationships. Both are attributed with title *Na*, a contraction of *Mana*, a Waray term used to express respect for older women. Not only does the ascription of “Na” show respect for the elder but it also emphasizes on the relationship, on the familiarity instead of the othering. Na Talina and Na Trining are almost like family, like the apoy because they are elders. They are not others,

rather *kapwa* in Filipino, the unity of the “self” and “others” (Enriquez, 1978). In Waray, they are *igkasi*.

The writer is never alone. He is surrounded by his *kaganak* (parents), *apoy* (ancestors), and *igkasi/kapwa* (close friends). The Waray yearn not only to be part of the lives of his *kaganak*, *apoy*, and *igkasi*, but also to be together with them. And only in their togetherness can he be truly whole.

Relationships, whether with the natural or with the people dear to him, are always central to the life of the Waray. More than the physical, the cultural prospers. When the Waray experiences an unsettling feeling, *naugmaran*, he knows he needs to go home. The last two lines of the poem summarize the ultimate of recovery, “*Akon inuoli an tanan / Basi ako maulian*”, “I give back everything / That I may recover”. *Maulian*—the Waray term used to refer to internal recovery relates to the sense of going home. One gives everything back, *inuoli*, in order to recover, *maulian*. In other Visayan cultures, people strike gongs and drums or bang pots and pans to create a noise baggage, hoping that it attracts attention to a lost soul and find its way back to its abode (Mojares, 2002). When one experiences an *ugmad*, one must go home, *uli*, to be at home. No matter how strong the *ugmad* or how long the sense of self is lost, the soul can always return home. Only in the familiarity of home - the physicality of space and comfort of family and friends - can the *ugmad* be cast away.

What characterizes the cultural realm of the Waray most is its value for relationships. The depth of each relationship with the *apoy* and *igkasi/kapwa* is defined by the attribution such as Inse, Nanay, Na. Natural elements and places associated to a person such as rain trees, zinnias, a flowering on a crevice, Sulangan, and Hindang unravel the familiarity and intimacy in each relationship. Shared moments such as a drive, a childhood, a super typhoon, a pilgrimage, and going home nourish the intimacy between the writer and the people he wrote about.

Sugbo’s cultural realm is a shared multi-dimensional sensorial experience. Behind every poem is a *paaliday* that points toward a relationship—relationship with a nephew, with Inse, with the *apoy*, with the *igkasi/kapwa*, with faith, and with *kalikasan*. Waray cultural norms and practices such as a *sagdon*, shared parenthood with other elders, *pagkamarig-on*, *pagsarit*, and *maulian*, are formed to reinforce the intra and inter-dependence among people and with *kalikasan*. Each norm and practice is a manifestation of the core value “1+”.

Reading each poem as a memory in a relationship-centered realm traces the junctures of significant interactions the Waray writer cherishes. Each juncture is a unique bonding moment. Each moment evinces an honest aspect of his being and becoming. Through his poetry, such bonding moments are reified, creating emblems of genuine and deep human connection. The Waray writer is a caring uncle, a longing grandnephew, a loving son, and a concerned *igkasi/kapwa* altogether. His social identities are his selves. He becomes defined by them.

The cultural realm of the Waray is a world forged from relationships. To be in it means to create meaningful bonds, ones that last beyond lifetimes. Only in the bond can the Waray truly define themselves. Only then can they assert who they are.

The Supernatural Realm: The Sacredness of the *Mga Diri Sugad ha Aton*

Covar (1998) describes the supernatural realm as “*lihim na kapaligiran*” or the secret realm. It is a sacred space distinct to the Filipino and may not necessarily be as deeply and fully understood by foreign scholars. Hence, its “secretness”. There are certain characteristics that Covar (1998)

associates with the supernatural realm such as *likas* (natural), *litaw* (appear), and *hayag* (surfaced). Filipinos know that supernatural beings exist. In certain instances, they appear, *litaw*, or make their presence felt through dreams (Dorado-Alegre, 2017). Like all cultures, the Waray create norms, customs, practices, and rituals to communicate with or cast away the supernatural. For instance, it is common practice among the Waray that when a person is lost, circling the same places he passes by, he must reverse his clothes and put it back on. Only then, can he escape the loop opened by a malevolent and/or disturbed supernatural being. While the reversal of clothes is a created custom, the existence of the supernatural is not. Like *kalikasan*, they too, are *likas*. The only difference is that they occupy a space beyond the natural. Hence, *supernatural*.

Western scholars like Eric Hirsch and Michael O’Hanlon (1995) would usually categorize the supernatural as just another construct of the cultural realm, suggesting that the beings which permeate the former are just mere *likha* or creations of the culture that acknowledges its existence. However, for the Filipino, more so the Waray, the supernatural is real. It is not mere imagination.

To fully understand the supernatural is near impossible perhaps because it exists in a realm beyond the natural and cultural, a realm humans cannot enter unless dead. Although some can communicate with the supernatural like the *babaylan* (spirit communicators), they cannot travel to the realm (Dorado-Alegre, 2014).

Diwata is arguably the most common term used to refer to supernatural beings in Filipino folklore. There are mainly two types of *diwata*. First is the type of *diwata* that does not guard or dwell in natural objects. They are the *diwata* that simply occupy the supernatural realm and are often considered to be supernatural beings of a higher stature. Take for example *Laon*, the supreme ruler of many Visayan cultures whose name denotes antiquity, and the Tagalog *Bathala* who is believed to be the divine creator or maker (Scott, 1994). The second type of *diwata* is the one that guards and dwells in natural spaces like seas, rivers, trees, forests, fields, and the sky. The Waray refer to this type of *diwata* as *umurukoy*, the root words being “ukoy” or stay put. There are several kinds of *umurukoy* depending on the natural habitats they dwell in. The ones that dwell in the forest are called *kahoynon*. The ones in the forest clearings amidst felled trees and logs are called *batangnon*. Those in the ground are called *tunan-on* or *tagtuna*. The ones that dwelt in the water are called *tubignon*. There is a specific term for those that dwell in rivers, *tagasalog*. Likewise, the ones that inhabit grassy lands are called *tagabanwa* (Villegas, 1968).

In “Engkantada” (2008), Sugbo writes of a *diwata* that guards a mountain and once brought bounty to the forest it inhabited. The first stanza of the poem establishes the familiarity of Sugbo with the forest.

<i>ha pagbinalikbalik ko</i>	<i>each time I’m back</i>
<i>dinhi hinin mga sarak-on</i>	<i>on the slopes</i>
<i>hanin kabubkiran</i>	<i>of this mountain</i>
<i>di ko na ikaw hinikikit-an.</i>	<i>I don’t see you anymore.</i>
<i>say ko natatangbuan</i>	<i>All I find</i>
<i>inin mga bulod nga binungi-an,</i>	<i>cleft hills</i>
<i>mga dapdap ngan bantuliniao</i>	<i>the dapdap and bantuliniao trees left</i>
<i>nga daw pinanmayaan.</i>	<i>Like children caught at the war zone.</i>

The first line implies that Sugbo has gone several times to the mountain. In all of the times that he went, he never saw the *diwata*. Instead what he found are the *dapdap* and *bantuliniao* trees in the hills

were left to survive by themselves.

One can immediately identify the type of *diwata* in the first stanza. With the word *pinanmayaan* or “left”, one can denote that the *diwata* is an *umurukoy*. The *diwata* once lived in the mountains and guarded the dapdap and bantulinao trees. Interestingly, the *diwata* is female. Notice that the last line in the English version likens the dapdap and the bantulinao trees to “children caught at the war zone”. The war in this line may just be a hypothetical war, nothing specific. More significant is the likening of trees to children, as if saying that the *diwata* abandoned her dapdap and bantulinao children. Although fathers today are also expected to care for their children, conventionally, it is still mothers who look after them.

Apart from the children mentioned in the last line of the first stanza, the title of the poem, “Engkantada”, also suggest that the *diwata* is female. Although anthropologically, *diwata* is ungendered, it has today become associated with the female. This is evident in the 2014 song titled “Diwata” by Abra featuring Chito Miranda where the description “ikaw ang pinakamaganda” (you are the most beautiful, alludes to a woman). The linkage to the female is caused by the “a” and “o” gender association in Spanish, where the former is female and the latter is male. Because there is no innate male counterpart to *diwata*, Filipino languages borrowed the Spanish *encanto*, the male conjugation of *encantar*, which means “enchanted”. *Encanto* brought with it its female counterpart, *encantada*, to be adapted as well in Filipino languages which has now become synonymous to *diwata*. To appropriate the Filipino “ng” sound, *encanto* and *encantada* were re-spelled as *engkanto* and *engkantada* respectively.

The synonymy of *diwata* to the female sex, or in this case the *engkantada*, helps locate the poem in the many variations of an old Filipino legend found in thousands of folklore. This poem is perhaps a variant of the rich ensemble of tales that goes by several names like Mariang Makiling, Mariang Sinukuan, and Maria Cacao (Mojares, 2002). All versions have female protagonist who by some tragic event, leave their abode. The motherly features of the *engkantada* mirror the view of women in Philippine society; that they are essential to the growth and living of a nation, or in the case of the poem, the lives of people living in the mountain slopes.

As pointed out in the proceeding stanzas, the disregard for the *engkantada*, concomitantly, women, results in the vulnerability of the natural space to evil forces.

*hadto, siring han ak mga kaapoyan,
 maaram an kabablayan ha mga bakilid
 kun nalugsong ka
 kay nanduduroy lugod
 panmukad an kitikot, an surangga, pati sampaga*

*nanrarangrang an tiyotes ngan burak,
 nagpaparumba pagkahinog an aslum,
 mga saging upod an rimas.
 asya liwat an panngakak han kaugangan
 panhuni hinin gangis, gitgit ngan kusi.*

*yana bis lumatod di na ha imo nakilala.
 mga lagas waray na iniindigan
 mga susumaton pinanwakay na*

*long ago, my ancestors used to say,
 those, living on the slopes, knew
 when you had arrived
 for things flowed in excess:
 the flowering of the kitikot, the surangga and
 sampaga
 the swelling of the tiyotes and burak
 the extravagant fruiting of the pomelos
 bananas and rimas,
 the loud cackling of the hens,
 the clear chirping of cicadas, the gitgit and kusi,*

*Now even the children don't know you
 the old don't join gatherings any longer
 they've lost the tales to time*

say mababatan initon-iton hinin kabablayan.

One can only hear the squabbles spilling from these houses.

*uli na gad
 ngan tambala
 inin kabubkiran pati kapatagan,
 taonga hin damo nga katingalahan.*

*come,
 and heal
 these mountains and plains,
 thread once more your spells and wonder.*

Sugbo's ancestors told him that the *engkantada* once brought bounty to people who lived in the mountain slopes. Upon the *engkantada's* arrival was the blooming of plants and blossoming of flowers like the *kitikot*, *surangga*, *sampaga*, *tiyotes*, and *burak*. Fruits like *aslum* (pomelos), *saging* (bananas), and *rimas* would be in abundance. Endemic animals like the *ugang* (hens), *gangis* (cicadas), gitgit bird, and kusi bird would announce her arrival through loud chirps and tymbals. It is implied that the people worshiped and thanked the *engkantada* for the blessings she gave. Unfortunately, the *engkantada* left. The line "inin bulod nga binungi-an", "cleft hills", subtly hints at the desecration of the diwata's abode. *Binungi-an* literally means lost or missing teeth. The translation is "cleft", suggesting a split or gap. How else will hills look like they've lost teeth, *bunungi-an*, creating gap lines, if not for massive logging?

After the *engkantada* left, people started forgetting about her. Children do not even know of her. People stopped gathering for rituals in praise of her as expressed in the line "mga lagas waray na iniindigan", "the old don't join gatherings any longer". When Sugbo goes to the mountain, all he hears are the squabbles - the loud petty quarrels from residents of the mountain slopes. And so, Sugbo pleads to the *diwata*, "uli na gad", "come". Come home, he says, "ngan tambala", "heal", through your "katinghalaan", "spells and wonders", the destroyed mountains and plains.

An important characteristic of the supernatural realm surfaces in "Engkantada" (2008). When people violate certain interdictions in the supernatural realm, not only does the protector of the enchanted space disappear, but the space also becomes susceptible to evil forces; evil that manifests through a series of unfortunate events. For example: the baldness of hills, the non-fruiting of endemic plants, the death of flowers, the silence of animals, and the emergence of heated arguments. Hence, the sacredness of the supernatural realm. It is important to keep the realm untainted and its protector thanked, praised, and undisturbed.

The *engkantada* is an *umurukoy* of the forest and plains, perhaps a *kahoynon* or *tagabanwa*, but definitely not a *bantangnon* for she abandoned her abode when people conducted massive loggings to the hills. Where could she have gone? No one knows. Perhaps she chose another mountain to protect, some other natural space to guard. Perhaps she had enough and retired. No one knows. In many version of the folktale, people await her coming home. Like Sugbo, they plead for her to come back, to once again cast her magic upon the mountain. Often, people are in the state of "alert waiting", of the uncertain regretful future, as punishment for their destruction of the sacred space (Mojares, 2002).

Apart from the good *diwata*, there are those that deliberately cause harm on humans. In "Engkantada" (2008), the *diwata* merely left. In some version of the same legend, the protagonist seeks revenge upon the people that did her wrong (Quintos, 2018). She becomes a *madarahug*, a malevolent and/or mischievous supernatural being. The *umurukoy* can become *madarahug* once disturbed.

The Waray utter the phrase “Tabi, Tabi, apoy!” whenever they pass by the woods, a grassy field, or a knoll as a way of asking permission and announcing their presence to the supernatural. “Tabi” means “to give way”. “Apoy” is a direct address to the ancestors. Because the *umurukoy* inhabit a dwelling usually invisible to humans, they and their houses can easily be stepped on, knocked over, or disturbed by noise. If a human being forgets to utter “Tabi, Tabi, Apoy!” and knocks over the invisible house of an *umurukoy*. The *umurukoy* can inflict harm on the offender through some physical ailment. They can *sabrag*, throw supernatural dust or particles over their human enemy, resulting in a skin ailment (Dorado-Alegre, 1994). They can also *darahug*, inflict physical or mental injury to their human enemy. Lastly, they can possess bodies of the human offender through the process called *ginsangkayan*, which literally means “befriend”. It is important to note that past-human supernatural beings called *kalag* can also inhabit human bodies. This process too is called *ginsangkayan* (Dorado-Alegre, 1994). In some cases though, the non-*umurukoy diwata* is just mischievous than malevolent. For example, the *aghoy*, known for its far-away sounding whistling when near the human listener and vice-versa, would sometimes just whistle for fun. The *aghoy* would not inflict any form of harm on the human being. It would just poke fun on nearby human beings by making its presence felt.

In the poem “Pamabluan” or “Haunting” (2014), Sugbo explores the idea of *madarahug*. The poem talks of a haunted road that has claimed several *kalag*. It enumerates several unfortunate people who died on the street. Here is the entire poem:

*Nakuha hin magtarabok inin Calle Real kada tuig
 Kay damo in mga nambabalo nga nagbantay.
 Hadto tumarabok ini hira;
 Usa-usa hira nagkalakat nagkawara:
 Pinanligsan o binunguan han awto.
 May hi Inse Garet nakabelo tikang ha simbahan;*

*May gupon sigi an hiyomhiyom hasta nga tigda an
 pagkidyom;
 May talaamay nagdadara hin pinalit nga isda ha
 San Fernando;
 May man gutiay nga kabataan kappot pa an ira bag
 tikang eskwelahan;
 May nira inaaro:
 Kanta;
 Pangaraba;
 Ngan plato puno hin prutas.
 An diri naamot
 Kinukuhaan hin buot,
 Tinutugwayan
 Ngadto ha kawad-an.
 Kinalimtan man gud hira han kadam-an.*

*Calle Real claims a passerby every year
 For its specters have grown in number;
 They too were passersby;
 One by one they went away and never came back:
 A jeep had bumped or run over them:
 There was Inse Garet coming from church with her
 veil;
 There was a clown who kept smiling and
 crumbled;
 There was a father and son who just bought fis from
 San Fernando;
 There were schoolchildren carrying
 their bags.
 Now they ask for something:
 A song;
 A prayer;
 And a plateful of fruits.
 Those who do not pay tribute
 Lose their sense
 And are led
 To the beyond.
 Many no longer think of them.*

Every year, Sugbo writes, Calle Real claims another unfortunate pedestrian, a *magtarabok*. Calle Real, the main road that leads to downtown Tacloban, is personified. It is the road that collects pedestrians. The verbs “*nakuha*” in the Waray version, and “claims” in the English version, indicates the *pamabluan* or haunting in the poem. The whole line, “Nakuha inin Calle Real kada tuig”, “Calle Real claims a passerby every year”, implies that many deaths occur in Calle Real; that some malevolent force permeates the road and acquires the souls of the victims of road accident.

It is interesting that the reference to the haunting is a road, a man-made object. This signals that there is no *umurukoy* since they are believed to only inhabit natural spaces and objects. What type of supernatural being then can inhabit the road? Perhaps it can be a disturbed *kalag*, unable to fully crossover the afterlife due to the circumstances of its death in the human world. The *kalag*, unlike the *umurukoy*, can inhabit man-made objects. Take for example the pedicab drivers who allegedly saw a figure of a lady in white inside an abandoned house owned by an Overseas Filipino Worker.

As indicated in the poem, there were several deaths by road accident in Calle Real. There was Inse Garet who was coming from church, a clown that perhaps came from a show, a father and son who just bought fish, and children coming from school. Perhaps the *kalag* of these departed human beings are the ones that haunt Calle Real. After all, the circumstances of their death are sudden and bereaved. But notice what the poem implies. The *kalag* ask for an efficacious ritual from the living. They ask that they be remembered through *kanta* (song), *pangaraba* (prayer), or *halad* (food offering) so that they may rest in peace. There is no indication that the *kalag* of the departed intend to harm the living. They only ask that they be remembered.

There may actually be no supernatural being in Calle Real. There may only be a malevolent force, unnamed, unidentified, but felt, that collects the *kalag* of unfortunate pedestrians. Thus, the personification of Calle Real. The place where the unfortunate deaths occurred function as an object of personification, thereby allowing the concept of *darahug* to be seamlessly conveyed in the poem. Calle Real may not refer to a specific supernatural being but it calls attention to the force that randomly *claims* pedestrians. Furthermore, the *kalag* do not haunt Calle Real. What is haunting is the many coincidental road accidents throughout the years in Calle Real. *Kada tuig*, every year, the road claims a *magtarabok*.

Unlike “Engkantada” (2008), “Pamabluan” or “Haunting” (2014) does not identify a specific type of supernatural being. “Engkantada” is set in a rural area, where, as established in the first part of the Findings and Discussions, the setting is more attuned to *kalikasan*. Usually, the *madarahug* conduct their horrendous acts in places where the setting is more natural than artificial. Supernatural beings like the *diwata* and *umurukoy* are more likely present in these places because they dwell in natural spaces and objects. “Pamabluan” or “Haunting” (2014) shows that even in an urban area, the *darahug* can occur. Even in places where the appearance is more artificial than natural, the supernatural is still present. It may only be a force felt and not necessarily an identified being.

The *kalag* in the “Pamabluan” or “Haunting” ask that the living conduct a ritual to commemorate them. They ask that they be offered a song, prayed over, and offered a plate of fruits. Through these rituals, the dead are remembered. Those that do not conduct rituals, Sugbo writes, lose their *buot* or “sense”.

When parents allow their child to decide independently but do not fully agree with their decision, they say, “Pagsagdi it hiya. May buot na man ito,” Let them be. They are of age. When parents want their child to decide otherwise or want them to realize the gravity of their decision, they tell their child, “Panmuruotbuot daw,” Ponder upon your decision. Think about it again. The *buot* is similar to the Tagalog *malay* or conscience. It underscores a sense of moral compass, a kind of consciousness to discern right from wrong. The notion of not conducting rituals for the dead is culturally unacceptable for the Waray. It means losing one’s *buot* because rituals are sacred and are basic rights of the departed. Forgetting the dead is sacred injustice. In a way, losing one’s *buot* is also

losing one's "sense" to discern right from wrong. For the Waray, eliminating one's morality is like the deleting the genetic footprint that distinguish humans from other species. It makes less of a person, more so, less of a species.

The most important feature of a ritual is its nature of remembering the *kalag* of the deceased. Sacred acts are necessary to the Waray for they uplift the spirits of both the living and the dead. When performed, the bereaved feel that rituals open portals of renewal; renewal of life for the deceased in the supernatural realm, and renewal of strength for the living to move forward, to live on in the natural and cultural realm and give meaning to their own post-traumatic selves. The only way to cope with the pain of a horrific experience is through coming into terms with the loss, meaning to enter the threshold of the embodied knowledge of the sacred and face the inevitable truth: that death is an unapologetic law of nature, irreversible, ultimate, and final (Dorado-Alegre, 2017).

In the poem "At Cancabato" (2021), Sugbo expounds on the sacredness of remembering the dead. When physical bodies are lost, unable to be buried or cremated, the living create their own rituals to commemorate and pay tribute to the lives lost.

*All day the waves sob softly
 and below the liquid blue, they lie*

*hundreds of nights
 hundreds of them
 hundreds of mornings
 hundreds of them
 hundreds of dusks
 hundreds of them
 men women children*

*They no longer mind
 the frail weeping
 of weeping
 of the little girl in green frock
 on the once torn sea wall.*

*They do not hear the fishermen
 in their lighted boats setting out nightly to sea.*

*They could be shells now
 Bleached by salt and time.*

Five weeks after super typhoon Yolanda made landfall, the confirmed number of deaths was more than 6,000, excluding the more than 1,800 missing (Cable News Network, 2013). Of the more than 6,000 deaths, all were caused by the high rise of water. Some corpses were taken by the sea, eventually washing ashore in other islands like Camotes which faces Tacloban (Sunstar, 2013). The first stanza of the poem references the Yolanda dead who were consumed by the sea. Waves paint an image of mourning in the poem. Waves – the movement of sea water – is likened to tears, those that burst and rush out of the human eye. And just like a sob, a sound at sea is produced, weeping for the faceless *kalag*. Faceless – because their physicality is lost at sea, perhaps somewhere below the deep, their bodies lie. The image is a lament, one that introduces the solemn structure of the second stanza which looks and sounds like a litany for the dead.

“hundreds of nights / hundreds of them / hundreds of mornings” and so, imitates the rhythm of a *pamatbat*, the Waray folk-Catholic nine-day prayer series that starts on the day immediately after the day of death and continues for nine days (Dorado-Alegre, 1994). The repetition of the line “hundreds of them” serves as the *sabat*, the response to the prayer leader similar to “Lord have mercy on us” or “pray for us”. The line “men women children” serve as the end antiphon, the short prayer after a responsorial Psalm or in this case, a *pamatbat*. From a mere pronoun - “they” and “them” - unnamed, and unidentified, the dead are given identities, not too specific, but just enough to release them from a generalization. In this manner, the *kalag* of the dead at sea are remembered. Among the *kalag* in the supernatural realm, they know for whom the ritual is meant for. They know who remembers them. Unlike the nine-day prayer series however, which usually call unto God, saints, and angels, the second stanza speaks of the passage of time: nights, mornings, dusks. The stanza signals that the deaths of the hundreds have passed nine-days, perhaps even a year.

The identification of the dead and the calling attention to time make the points raised in the third, fourth, and fifth stanzas clearer. The third stanza identifies a sobbing little girl through her “green frock” and the place of her weeping, denoting that she remembers the *kalag* of her dead. The fourth stanza suggest that the *kalag* at sea are no longer disturbed. They no longer hear the fishermen nor see the light from their boats. This indicates that the *kalag* have already gone beyond the sea. The *tubignon* can enjoy a vaster space in their dwelling since the *kalag* of the dead have been permitted to travel beyond the *managbanag* or twilight zone. They have gone beyond the oscillation of the shared fragile overlap of the living who remain in the natural and cultural realm, and the dead who reside in the supernatural realm (Dorado-Alegre, 2017). This in-between zone is a sacred place of healing for both the living and the dead. On one hand, the living help their dead travel beyond the zone through ritual, consequently allowing their post-traumatic selves to heal—to remember, to cry and sob, to come into terms with death’s finality, and eventually, move on, live, and let go. On the other hand, the dead aid in the moving on of their living by going beyond the transitory zone. Their living’s remembering through ritual is their ticket to travel the beyond, where they can eternally rest, and hopefully, find everlasting peace.

Healing is the art of letting go. Only in the *managbanag* zone can the *kalag* of both the dead and the living achieve peace. Covar (1998) explains that Filipinos, regardless of which language they speak, know the concept of the human body as a vessel where a spirit can inhabit its biological form. Filipinos call the spirit allowed to inhabit the human body many names. The Tagalog call it *kaluluwa*. For the Waray, it is the *kalag*. The *kalag* leave the inhabited body when it reaches death.

In the beyond, the *kalag* attain a greater form. “They could be shells now”, Sugbo writes, elements of the sea, “bleached by salt and time”, since they last lived on earth at sea. Once they attain their greater form in the supernatural realm, the *kalag* send signs and/or symbols to their living as reassurance that they are at peace.

*Those on the surface
worry themselves thin
waiting for word about them,
monarch butterflies winging
through their house windows on certain evenings.*

*So many months have gone
since the mightiest storm*

*yet so many still visit the dock
and peer into the water,
their faces like islands of white clouds
floating on this unceasing blue.*

“Surface” in the line, “Those on the surface”, is metonymical to the troposphere, where survivors of Yolanda continue on with their lives. The survivors wait for a sign of reassurance from their dead whose bodies decay by salt and time as suggested in the fifth stanza. Often, the sign that the *kalag* send is in a form of an animal harbinger like a butterfly (Dorado-Alegre, 2017). In the sixth stanza, the butterfly too is metonymical, a symbol of the *kalag*'s success in attaining greater form. The butterfly is at its last stage of biological metamorphosis. By appearing at the house window of the survivor, the dead are saying that they too, are at the peak of their evolution.

Long has it been, months, since Yolanda claimed more than 6,000 lives. Yet, even with time passed, survivors and the ones who lost their loved ones, visit the Cancabato Bay. They face the sea still looking beavered, unsettled, and worried. Perhaps no butterfly has appeared to them yet. Perhaps they have not yet received a signal from their dead. So they continue to visit Cancabato and remember their dead. They continue to practice their own rituals.

Highlighted in the last stanza is the importance of continuous ritual practice until the living let go. In lieu of funerary practices, the survivors and loved ones visited Cancabato. This too is a ritual. Because the dead's body were not found, the Waray created their own rituals to come into terms with their loss. Even if the bodies of the dead do not find peace, at least their *kalag* will. Funeral practices reassure the living that their dead are in transition to a better place. To see the body of a loved one being sealed in a tomb or buried underground symbolizes not only the end of their lives but also their return to the afterlife. Without proper burial, the living are deprived of a funeral's symbolism. So they create their own rituals like going to Cancabato Bay. They search for signs and symbols like a monarch butterfly to satisfy their yearning. Only when they are given a sign can they be rest assured. Until then, they remember and continue to practice efficacious rituals.

Some rituals are more religious than others. Unlike “At Cancabato” (2021) where the ritual is more animistic, “Ninth Day Petition After the Last Novena Prayer for the Souls” (2021) is evidently Catholic. In the latter, the Waray-Catholic belief of the *kalag*'s purification emerges. The ninth day after death is called *tapos han linusaran* or *pasiyam*, meaning the end of the fallen and the ninth respectively (Dorado-Alegre, 2017). It marks the end of the first stage of the *kalag*'s purification. Other stages of the *kalag*'s purification include *ika-kwarenta* (the fortieth), *tagmo* (one year), and *hinukasan* (nine years). Generally, all these, including *tapos han linusaran* or *pasiyam*, can be referred to as *tapos*, meaning “the end”.

In “Ninth Day Petition After the Last Novena Prayer for the Souls” only the first stage of the *kalag*'s purification is discussed.

*I count the our fathers for you each night
That I may carry these
Burdens of fruiting trees, the wide
Patches of open fields, our old house
Drowning in your memories.*

In hum the psalms for you each night

*That I may endure
The birdcalls in your garden,
The scent of evening flowers,
The dry sound of wood at the stairs.
I pray each night
That you may be released from them.*

Unburdening seems to be a recurring motif in Sugbo's poetry. In "Tirimad-on" or "The Sign" (2008), unburdening is presented as a necessity brought by the need to unwind from the weekday's business. In "Larang" or "Annunciation" (2014), Sugbo and his companion unload their burdens in Saint Anthony. In "Akon Inuoli" or "Going Home" (2008), Sugbo surrenders his worries to his hometown, Hindang. Like these poems, Sugbo wishes to unburden his dead in "Ninth Day Petition After the Last Novena Prayer for the Souls". Through praying "our fathers" and humming "psalms", Sugbo hopes his dead do not carry the same aches he brings when recalling moments shared with them. Ironically, the memories he mentions are pure and happy. Sugbo takes it upon himself to carry the burden of good memories, along with the emotional baggage it entails. He seeks to "endure" life without his dead. Endure – because as he remembers all the good, he cannot but fathom that his dearly departed are gone. In the mundane, such as birdcalls in the garden, scent of evening flowers and the dry sound of wood at the stairs, Sugbo is reminded of the emptiness in the physical space where the space has become empty because the loved one is dead (Dorado-Alegre, 2017). His pleas—to carry burdens and endure life—paradox the goodness of memories and the pain felt with the reminder of life lost.

The poem exhibits the emotional turbulence one experiences when entering the *managbanag* zone. It shows the aches that come with remembering and the difficulty of letting go. Sugbo prays that his dearly departed do not feel the same grief he feels. Saying that he wishes they be released of the burden of memory is saying he wishes for them to go beyond the *managbanag* zone, and leave him behind.

The thought is rather quaint and sad. The grief is sustained albeit being fresh. An important detail to remember is that the litany is prayed over after the last novena prayer, after the *mamaratbat*, the prayer leaders conducting the *pamatbat*, have said Amen. The continuation of Our Fathers and the humming of Psalms suggest that Sugbo refuses to let go. He does not yet want the praying over to end because he has to confront living without his loved one. However, he knows he has to. The *kalag* of his dead need to be released because only in the letting go can they cross the *managbanag* zone and enter the beyond.

The Catholic faith introduced by the Spanish missionaries were accepted into Waray culture. In time, distinct Catholic practices like the praying to saints and the novena utilized in "Ninth Day Petition After the Last Novena Prayer for the Souls" (2021) woven into animistic belief. Catholicism did not stop the Waray from acknowledging the *diwata*, *umurukoy*, *madarahug*, and the belief of the *kalag* going into the beyond; nor did it stop them from practicing age-old rituals. The Waray integrated Catholicism with indigenous animism and ancestral worship, forming a liberal and complex system of faith and devotion which were primarily expressed through prayer and rituals (Covar, 1998). "Ninth Day Petition After the Last Novena Prayer for the Souls" is testament to the communion of Catholic and indigenous animism. The integration of Catholic practices manifested in the poem shows how the Waray were not completely colonized, how the taking in of the Catholic faith did not stop the Waray from believing in the *kalag*. When one eliminates the Catholic, the foreign, what is left is the belief in the *kalag*, a purely indigenous knowledge of the sacred that survived centuries of colonization (Covar, 1998).

The belief in the *kalag* is precious indigenous sacred knowledge for the Waray. Its existence distinguishes the type of supernatural being that takes up human form from those that do not. Unlike the *kalag*, the *diwata* do not have *buot* (human conscience). Among the *diwata* are two main categories: the *umurukoy* which inhabit natural spaces and objects, and those that do not but are considered to be of a higher stature such as Laon and Bathala.

The *kalag* in “At Cancabato” (2021) and “Ninth Day Petition After the Last Novena Prayer for the Souls” (2021) do not identify with specific people who lived on earth. “Although “At Cancabato” (2021) identifies which *kalag* are prayed over in the supernatural realm, it only considers the *kalag* as a generic population. They are generally unnamed. So is the *kalag* being prayed over a novena in “Ninth Day Petition After the Last Novena Prayer for the Souls” (2021). The “you” in the poem is the plural second-person pronoun as clarified in the title. “Souls” suggest that just like the *kalag* in “At Cancabato” (2021), they too are taken as an unnamed generic population.

There are some *kalag* closer to the living than others. These *kalag* are the ancestors of the living called *kaapuyapuyan*. Like the boatman sculpted on top of the Manunggul Jar, the *kalag* of the *kaapuyapuyan* are believed to receive the *kalag* from the managbanag zone. In the natural and cultural realm, the *kaapuyapuyan* are believed to be just a thought away. When the living have a problem and seek guidance from their *kaapuyapuyan*, they can just call out to them for help and their response would usually come in dreams or in the form of signs from *kalikasan* (Dorado-Alegre, 2017).

“Taburos han Dagat” or “Sea Spray” (2014) depicts the Waray seeking guidance from his ancestors. The poem is set by the shore where Sugbo is taken in the beauty of the sea.

<p><i>Dara han duro nga taburos han dagat, An lidong nga dahon ha ak palad iginlupad; Nagkakalilisang an mga kabakhawan ha may baybayon; Naningog hin tigda an nananago nga tikbubulan. Usa ka palki han akon mata Usa pnga baroto diin Nakalingkod hi Apoy Simo butnga hiton kahaluagan nga asul; Guba na an mga pilapil ni Apoy ha Hindang; An asugi han salaming ha may iya katurogan maiha na nga napanas. Dapit ha tampi may usa ka Inse nga naghihinuring ha katubigan Nga unta kada paghangkop han balud Magbabata an iya kalawasan, an mga uban magkawara: Usa pa kapakli han akon mata Mga balinsasayaw sigi an pagsinuropsurop Hinin mabaturon nga hangin nagsisinibotsibot Ha kaladnganan han dagat.</i></p>	<p><i>Along with the strong gust of sea spray, The round leaf from the palm takes flight; The bakhaw trees rustle wildly; The tikbubulan birds suddenly make sounds. In a wink of the eye A lone boat With Apoy Simo sitting in the midst of the widening blue; The dikes of his paddy in Hindang have long crumbled; The mirror in the room where he sleeps has faded. At a nearby shoal an old woman whispers to the waters; With every sweep of the sea, she would wish Her body would turn younger, her gray hair black. In one more wink of the eye The balinsasayaw birds keep diving into The wind and sea spray, taking in The mood of the sea.</i></p>
---	---

The specificity of action in each line symbolizes the yearning to find a sign from the *kaapuyapuyan*. Sugbo first notices the gust of sea spray that blows the leaf off his palm. The “*taburos*” or sea spray is strong that it makes the bakhaw trees *lisang* - panic - or as translated “rustle wildly”. Even the tikbubulan birds feel its strength. Strong winds inbound pass through Sugbo’s face. It makes him wink, and alas he sees Apoy Simo sitting on a *baroto*, a makeshift boat, in the middle of the sea.

The winking of his eyes signal the uncertainty of the scenery. And in this dream-like state, Sugbo reminisces on the *pilapil*, the dikes and paddy, that have crumbled. He remembers the faded mirror in Apoy Simo's room. He thinks of the time that has gone since his passing. Then, he notices an old woman, also by the shore, wishing to be young again. Another *taburos* plays with Sugbo. He winks, stares at the spot where he saw Apoy Simo, and find nothing but a balinsasayaw bird that dives deep with the playful *taburos*. Just like that, by a quick and swift moment, Sugbo is given a sign.

Remembering the dead, especially one's own dead, the *kalag* of his *kaapuyapuyan*, is integral to the spiritual life of the Waray. Even when they have gone beyond the *managnagbag* zone, have become purer than a thought, the living can still ask them for guidance. Like a *taburos* or sea spray, their messages are quick and swift. It only take a moment to notice their presence. The living must be sensitive and heighten their natural senses, if they want to receive messages.

Remembering one's *kaapuyapuyan* honors their memory and acknowledges the supernatural wisdom they possess in the afterlife. Rituals, whether religious or not, Catholic or animistic, help the living and the dead find peace. Signs and symbols reassure the living that their dead have successfully gone beyond the *managbanag* zone. And while these interpretations may be cultural, the nature of their supernatural-ness stems from indigenous sacred knowledge.

Acknowledging the existence of the supernatural—the *diwata*, the unnamed, the *umurukoy*, the *madarahug*, the *kalag*, and the *kaapuyapuyan*—asserts the realness of the Waray's experience. Often, they may be invisible but they are undoubtably present. Some safeguard *kalikasan*. Others cause harm. Some travel beyond the *managbanag* zone while others guide their living. They are all in the supernatural realm, a dimension beyond the *likas* and the *likha*, where life's meaning supersedes present biology and human creativity.

Sugbo's poetry touches on the Waray's understanding of the supernatural realm. It reveals that this realm is a source of power—power to either preserve or destroy *kalikasan*, power to inflict harm like the *darahug*, power to heal through ritual, and power to gain wisdom from the *kaapuyapuyan*. Sugbo articulates his lived experience well about the supernatural. His poetry is an eloquent elucidation of the meaning of the sacred in everyday life. Reading the poems, through the lens of the Waray—an insider of the world depicted—enriches one's understanding of his culture, identity, and most especially, his life. His poems are an articulation of what Covar (1998) calls “kaalamang hindi-hayag”, unspoken knowledge. It leads to a passage of illumined realities where the supernatural are integral to the life of the Waray. It opens up portals toward an enlightenment of the Waray sense of self and life.

Concluding Remarks

“A highly elaborated culture that did [does] not emphasize nor depend upon material wealth” (Alegre, 2020) emerges from the appropriation of Covar's *kapaligiran* as constituent parts of *puruyanan*, the Waray concept of home. Along with such appropriation is the treatment of the Waray and English versions of Sugbo's poems as liminal reflections on aspects of Waray life rather than literal equivalents. The richness of *kalikasan*, the abundance of forged relationships with family and friends, and the sacredness of the supernatural, unpack what it means to be Waray. Despite the poverty in Eastern Visayas, where the poor are at more than 28.9% of the population as of February 2022 (Philippine Statistics Authority, 2022), and the material wealth offered by the American-colonial government as stipulated in the Osmeña Act of 1912 to migrate elsewhere, the Waray have

remained in their homeland.

While the Waray refuse to conduct massive migration, the Bisaya have moved to Leyte and Samar. Ormoc, Baybay, Maasin, and other parts of Southern Leyte speak Binisaya. Some even consider Binisaya the lingua franca more than Waray. Yet even with the Bisaya migration and attempts of the colonial government to allure the Waray to migrate elsewhere through the Osmeña Colony Act of 1912, Waray culture remains relatively intact. Majority of residents in Eastern Visayas still speak Waray. And where there is a language, there is a distinct culture. Since there are no places outside of Eastern Visayas that use Waray as lingua franca, its culture presumably lives only within the perimeters of the region. Only in Eastern Visayas – the islands of Leyte and Samar – is there a one-hundred percent Waray-speaking community (Alegre, 2020). Only in Leyte and Samar can the richness of the Waray’s *kalikasan*, the abundance of forged relationships with family and friends, and the sacredness of the supernatural be properly articulated.

What materializes from reading the poetry of Sugbo, regardless if they have Waray and English versions or are solely written in English, is a “written virtual reality”, a recreation of a personal account that embodies the Waray sensibility and makes the experience highly palpable to the reader. The three realms of *kapaligiran* constitute the written virtual reality, illuminating not just clearer still picturesque images of the experience but a captivating motion-picture where suspension of disbelief reaches the pinnacle of visceral reading. Found in each realm—*kalikasan*, the cultural realm, and the supernatural realm—are distinct manifestation of *puruyanan*.

Although at times *kalikasan* can be a source of displeasure and trauma, especially when a calamity occurs, often, the realm is a space for solace and the genesis of peaceful disposition. When a Waray feels everyday affairs have become nothing but a routine, he travels to a place where the flora and fauna can be experienced multi-sensorially as depicted in “Tirimad-on” or “The Sign” (2008). *Kalikasan* is treated also as a sacred space like the supernatural realm since it is believed to be inhabited by *diwata*. The *kalag* of the dead, when crossing a *managbanag* zone is believed to commune with *likas*, like the sea shells mentioned in “At Cancabato” (2021). When a Waray is in need of spiritual guidance and/or longs for the presence of his dearly departed, he can communicate through meditation and prayer. If fortunate, the *kalag* of the *apoy* appears in the form of a butterfly as depicted again in “At Cancabato” (2021). Sometimes, they also appear through ethereal manifestations like Apoy Simo who sat on a sail in “Taburos han Dagat” or “Sea Spray” (2014). When a Waray feels that being immersed in *kalikasan* is not enough for him to overcome his *ugmad*, he looks for his *kaganak* as shown in “An Akon Inuoli” or “Going Home” (2008). For a Waray to recover, he needs to go home, where his family is. He needs to find his quiet, *pamahongpahong*. One has to go home, *uli*, be in the presence of family and friends, immersed in the familiar natural and artificial surroundings, and connected to the *kalag* of the *apoy*, for only then can the Waray recover, *maulian*.

Home is where all these manifestations appear. It is in Leyte and Samar where these Waray concepts emerge. For the Waray, to feel *at home* one must *be* home. He must continue to live in the irreplaceable and irreplicable place of his becoming, immersed in the *likas*, *likha*, and supernatural elements that surround him, and to love and be loved by *igkasi/kapwa*, *kaganak*, and *kaapuyapuyan*. “It is not only that one could go home—it is that one goes home.” (Alegre, 2020).

What Sugbo has accomplished in his poetry is the articulation of the Waray concept of home, *puruyanan*. He has accomplished this in both Waray and English, nothing short but masterful. Puruyanan’s many distinct manifestations is evident in the selected poems examined in this study. A reading of *puruyanan* through the three realms of Covar’s *kapaligiran*, reveal the qualities of the

world of the Waray. *Puruyanan* is multi-sensorial, loved, and sacred. Sugbo's keen attention to minutiae heighten these qualities, allowing them to glimmer – waver light faintly – so that one may clearly see its exuberance.

With just one powerful line in “To My Nephew Clint” (2021), Sugbo details the beauty of fleeting moments with loved ones. “And the rain trees are shaking in the sunshine”. With just eight words, Sugbo is able to explain why he goes home to Hindang in “An Akon Inuoli” or “Going Home” (2008), “Akon inuoli an tanan / Basi ako man maulian.”, “I give back everything / That I may recover.” One line. Eight words.

The register that Sugbo uses is always ordinary. It is easy to enter the world Sugbo depicts not just because one is Waray, but because the world is neither fantastic nor an ounce of “otherly” (Alegre, 2008). It is a world that speaks of the sophistication in the every day. Sugbo lives the reality of puruyanan. To end this study, below are the last seven lines of “Tacloban (2021)”. Notice the last line of the poem. It is both a promise and a declaration. The absence of the period (.) implies the continuous going on of life beyond the page, despite the many disasters, natural and artificial. As oppose to the first line of the poem, “Tacloban is the city I live in.” which holds a matter-of-fact tone, the last line is a statement, a declaration to live, be, and remain home, *puruyanan*.

*one November day, the greatest cyclone will come
 with the sea drowning the city, 20,000 of us;
 black iron sheets will fly like death birds;
 Sagkahan Road will be strewn with dead bodies;
 and the sea will leave our streets and walkways
 smelling of mud, dead fish, shell and kelp.
 I will still live in Tacloban*

Acknowledgements

Writing this thesis in the past year has been nothing but rigorous and humbling. I could not have made it without the training, teaching, guidance, and wisdom of these people; people whom I will forever be indebted to. To Dr. Ruth Pison, my dear adviser and mentor, thank you for the patience in our continuous back-and-forth of drafts. It is no exaggeration to say that I could have not finished my thesis without you. *Ma'am, salamat gid!* To Jay Jomar Quintos, John Bengan, and Lakan Umali, my first college teachers in UP Mindanao. Without the foundations you laid for our generation, I would not have the right perspective in studying my own culture. *Daghang salamat. Kay Dr. Prospero Covar, Lolo Pops, na siyang unang nagbigay daan sa pag-aaral ng sariling kultura sa pananaw ng sarili. Maraming salamat po sa pagbibigay ng aginaldo tuwing pasko. Isang karangalan po ang tawagin kayong Lolo. Kan Victor Sugbo, mismo nga manunurat han mga siday hini nga tesis. Damo nga salamat ha pakighimangraw ngan pag-ambit han imo kinaadman, sugad man han paagi han imo paghubad.* To UP Writers Club, for welcoming me to the *kubo* and giving me a home in Diliman. To the BRKD, Jhon Rey, Ryan, Nikolei, and Chester, for whom without I would not have broken down our the Waray concept of home. To my siblings who all live in the States—Maia, Gabriel, Melissa, Elias, Eluard, and Maria—I miss you all! To Kyla Jenn Mate, my Kylala, *para han waray katapusan nga pag-irog ngan pasensya. Ha aton kamingaw, nakakapamahongpahong ako. Kay Tatits Joji, sa inyong pag-aalaga, nadama ko po ang pagmamahal na walang kapalit. Salamat sa pagkukup kung ako'y nalulungkot at nag-iisa. Higit sa lahat, sa aking mga magulang, Bingbing at Eddy. Kay Nanay, sa pag-aalala at pag-aalaga. Kahit ako'y pasaway at lagalag, hinayaan mo akong maging malaya upang mahanap ang aking sarili. Lagi akong uuwi sa iyo. At kay Tatay na naunang lumakbay sa mundo ng layong ibayo.*

Salamat sa pagbibilin ng dunong, dangal, at diwa sa pag-aaral. Ikaw ang unang nagbigay saysay sa aking buhay. Mahal na mahal ko po kayo.

References

- Abueg, E.R. & Catacataca, P. D. (2011). *Diksiyunaryong Sentinyal ng Wikang Filipino: Pang-ika-75 Anibersaryong Edisyon*. Metro Manila: Komisyon ng Wikang Filipino.
- Alunan, M. (2015). *Sa Atong Dila: Introduction to Visayan Literature*. Quezon City: The University of the Philippines Press.
- Alunan, M. (2016, June 29). "Latitudes of Intimacy: Waray Writing and National Writing." WordPress. <https://merliemalunan.wordpress.com/tag/bienvenido-lumbera/>.
- Alunan, M. (2016). *Our Memory of Water: Words After Haiyan*. Tacloban City: Leyte Normal University, Ateneo de Naga University Press, University of the Philippines Visayas – Tacloban College, Katig Writer's Network, Inc.
- Alunan, M. (2016). *Susumaton: Oral Narratives of Leyte*. Quezon City: Ateneo de Manila University Press.
- Alunan, M. (2017). *Tinalunay: Hinugpong nga panurat nga Winaray*. Quezon City: University of the Philippines Press.
- Alunan, M., Badulid, A., & Mercurio, P.H. (2019). *Pinili: 15 Years of Lamuraw*. Tacloban City: Katig Writers Network, Inc.
- Alegre, E. (1993). *Pinoy Forever: Essays on Culture and Language*. Metro Manila: Anvil Publishing, Inc.
- Alegre, E. (2008, October 2007). Subterfuge of Simplicity. *BusinessWorld*.
- Alegre, E. (2020). *Biyaheng Pinoy: A Mindanao Travelogue*. Quezon City: Bughaw.
- Cable News Network. (2013, December 13). *Typhoon Haiyan death toll tops 6,000 in the Philippines*. <https://edition.cnn.com/2013/12/13/world/asia/philippines-typhoon-haiyan/index.html>
- Capra, F. (1991). *The Tao of Physics*. Boston: Shambhala Publishing, Inc.
- Chaves, T. D. (2016). Homoeroticism as the Poetry of the In-Between: The Self-Translations of Nicholas Pichay. *Likhaan: The Journal of Contemporary Philippine Literature*, 10, 106-130. <https://journals.upd.edu.ph/index.php/lik/article/view/6043/5388>
- Covar, P. (1998). *Larangan: Seminal Essays on Philippine Culture*. Metro Manila: National Commission for Culture and the Arts.
- Doughlas, M. (1991). The Idea of Home: A Kind of Space, *Social Research* 58(1), 2897-307. <https://www.jstor.org/stable/40970644>
- Dorado-Alegre, J. (1996). The Culture of Riverine and Maritime Communities in Eastern Visayas. Unpublished manuscript.
- Dorado-Alegre, J. (2014). *The Waray Culture*. Academia.
- Dorado-Alegre, (J). (2017). Ethno poetics of Resilience: Haiyan/Yolanda Ground Zero Philippines. *Heritage, temporality and materiality: Perspectives Exchange between Italy and Philippines*. Napoli: International Agreement between University of the Philippines Diliman and University of Naples Federico II.
- Dorado-Alegre, J., Delgado, D., & Mercurio, P.H. (2015). *Lunop: Haiyan Voices and Images*. Tacloban City: Leyte-Samar Heritage Society, Inc. and National Commission for Culture and the Arts.

- Enriquez, V. (1978). *Kapwa: A Core Concept in Filipino Social Psychology*. *Philippines Social Sciences and Humanities Review* 42(1), 100-108.
- Executive Order No. 209 s. 1987. The Family Code of the Philippines, Title V.
<https://www.officialgazette.gov.ph/1987/07/06/executive-order-no-209-s-1987/>
- Gabieta, J. (2008, December 19). Tacloban now a highly urbanized city. *Philippine Daily Inquirer*,
<https://www.taclobanhotels.com/TACLOBAN-CITY- -A-HIGHLY-URBANIZED-CITY- -THE-HUC-ISSUE.htm>
- Gow, P. (1995). Land, People, and Paper in Western Amazonia, *The Anthropology of Landscape: Perspectives on Places and Spaces* ed. Eric Hirsch and Michael O'Hanlon. Oxford: Oxford University Press.
- Hirsch, E. & O'Hanlon, M. (1995). *The Anthropology of Landscape: Perspectives on Places and Spaces*. Oxford: Oxford University Press.
- Luangco, G. (1982). *Waray Literature: An Anthology of Leyte-Samar Writing*. Tacloban City: Divine Word University Publications.
- Lyrics of Isla han Samar (A Waray Song). *nd*. <https://www.warayblogger.com/2012/01/lyrics-of- isla-han-samar-waray- song.html>
- Mojares, R. (2002). *Waiting for Mariang Makiling: Essays in Philippine Cultural History*. Quezon City: Ateneo de Manila University Press.
- Philippine Statistics Authority. (2022, February 2). Poverty Situation in Eastern Visayas.
<http://rso08.psa.gov.ph/article/poverty-situation-eastern-visayas-first-semester- 2021#sthash.OP9rQgle.dpbs>
- Quintos, J. J. (2018). An Babaye ug Suba: Ang Talinghaga sa Anyo ng 'Babae-sa-Tubig' sa Tradisyong Pampanitikan sa Pilipinas (An Babaye ug Suba: The Trope of the "Woman-by-the-Water" in Philippine Literary Tradition), *Humanities Diliman* 15(4),93-119.
<https://journals.upd.edu.ph/index.php/humanitiesdiliman/article/view/6456/5663>
- Scott, W.H. (1994). *Barangay: Sixteenth-Century Philippine Culture and Society*. Quezon City: Ateneo de Manila University Press.
- Sugbo, V. (1995). *Tinipigan: An Anthology of Waray Literature*. Metro Manila: National Commission for Culture and the Arts.
- Sugbo, V. (2004). *Inintokan*. Quezon City: University of the Philippines Press.
- Sugbo, V. (2014). *Taburos han Dagat*. Quezon City: University of the Philippines Press.
- Sugbo, V. (2021). *Poems from Ground Z*. Quezon City: University of the Philippines Press.
- Sunstar. (2013, November 15). Yolanda's death toll climbs to 3,621; 2 bodies found off Pilar, Camotes. <https://www.sunstar.com.ph/article/315686/yolandas-death-toll-climbs-to-3621- 2-bodies-found-off-pilar-camotes>
- Vilches, M. L. (1982). A Preliminary Survey of Waray Poetry. In Luangco, G.(Ed.), *Kandabao: Essays on Waray Language, Literature, and Culture* (pp. 59-87). Divine Word University Publications.
- Villas, M. C. (2017). The Language Issue in the Evolution of the Siday. In Alunan, M. (Ed.), *TInalunay: Hinugpong nga panurat nga Waray*. (pp. 443-460). University of the Philippines Press.
- Villegas, M. G. (1968). Superstitious Beliefs and Practices in the Coastal Towns of Eastern Leyte, *Leyte Samar Studies* 2(2), 221-233.
- Vogiatzakis, I. Zomeni, M., & Mannion A.M. (2017). Characterizing Islands: Conceptual and Methodological Challenges Exemplified in the Mediterranean, *Land* 6(1), 6-14.
<https://www.mdpi.com/2073-445X/6/1/14/html>
- Ward Thompson, C., et al. (2016). Mitigating Stress and Supporting Health in Deprived Urban Communities: The Importance of Green Space and the Social Environment, *International Journal of Environmental Research and Public Health* 13(4), 440-444.
<https://www.mdpi.com/1660-4601/13/4/440>

World Vision. (2017). 2017 Typhoon Haiyan: Facts, FAQs, and how to help.

<https://www.worldvision.org/disaster-relief-news-stories/2013-typhoon-haiyan-facts#:~:text=One%20of%20the%20most%20powerful%20storms%20ever%20tracked%2C%20Typhoon%20Haiyan,the%20official%20typhoon%20season's%20Nov>

Yang, F. et al., (2011). An Assessment of Psychological Noise Reduction by Landscape Plants, *International Journal of Environmental Research and Public Health* 8(4), 1032-1048.

<https://www.mdpi.com/1660-4601/8/4/1032>

Integrated-Learning Method by Implementing Collaborative Project English-Science to Eighth Grade Bilingual Students in SMP Islam Al Azhar 26 Yogyakarta

Didik Zulfahmi Akbar^{1*} & Isna Ardyani Fataya²

¹ Science Teacher (SMP Islam Al Azhar 26 Yogyakarta)

² English Teacher (SMP Islam Al Azhar 26 Yogyakarta)

isna.ardyani@gmail.com

Abstract

The pandemic covid-19 have caused an unprecedented crisis in many sectors for these past two years. In the field of education, this emergency has led to the massive closure of face-to-face activities of educational institutions in many countries in order to prevent the spread of the virus and mitigate its impact. Some changes in learning process occurred from face-to-face, virtual learning (100% online), blended learning (some face to face at school and some online from home). Then transition period to do offline learning at school. When the post-pandemic of covid-19 comes out, it enforces students and teachers to enhance the technology use in adjusting the learning process. It encourages teachers to be able to apply learning strategy by using digital platforms such as google workspace, video editing, and online application. However, this condition influences student's abilities to filter any information comprehensively. They often find difficulties to extract information from various sources and choose to do copy-paste. This research aims at investigating student's literacy skill in writing collaborative project of English and Science. The topic focuses on how food travels into the digestive system in human organ. Literacy skill will be very important to help students explaining the process of human digestive system which tends to be abstract and only studied visually. The study takes data from eighth-grade bilingual students from two classes which consist of 42 students. It applies qualitative theory and integrated-learning method to analyze the data. The result showed that by applying collaborative project to improve literacy skill, students can build their critical thinking, team building, and creative thinking skill.

Keywords: *Integrated-learning, collaborative project, bilingual students, post-pandemic, literacy skill*

Introduction

In March, 2020 the World Health Organization (WHO) declared the 2019 coronavirus outbreak (Covid-19) as a global pandemic disease. Statistics from WHO reports that there have been 608.5 million cases of Covid-19 worldwide as of September, 2022. Spreading quickly, the covid-19 outbreak does not only cause illness or death but also has major consequences for changes in many aspects of life such as psychology, society, economy, and education. In the time of Covid-19, the Ministry of Education and Culture has made various learning adjustments and policies regarding school learning in all provinces of Indonesia. Most recently, the National Education Standards Agency of the Republic of Indonesia canceled the last National Examination in 2020 which was an effort against the spread of the Covid-19 outbreak. This NE is planned to be the last since the policy was changed by NE with

Asesmen Kompetensi Minimum (AKM) and character survey (Djidu et al, 2021, p.140). Besides, in order to maintain the sustainability of learning, the Indonesian government also changes some policies related to the learning process from face-to-face, virtual learning and blended learning (combining face-to-face learning activities in class, and online learning), including hybrid learning (some face to face at school and some online from home). Distance learning is also implemented by providing free learning platforms, national television stations, and free learning internet quota assistance to support student's learning activities (Rizaq & Sarmini, 2021). These strategies are carried out by the government to optimize the use of distance learning systems during the major disruption of covid-19 global pandemic.

Over the past two years, most students experienced distance learning before finally the government decided to start offline learning in the new academic year 2022/2023 on July, 2022. When the period of post-pandemic comes, the situation enforces students and teachers to adapt to a new way of learning. It encourages teachers to enhance the technology used in the learning process by using digital platforms such as google classroom and online platform (Godber & Atkins, 2021, p.3). However, the global pandemic and its associated lockdown have impacted on student's literacy skills. A 2021 UNICEF assessment found that students' literacy and numeracy skills declined during the pandemic, with the percentage of non-readers increasing from 7 to 11 percent while the skill in reading comprehension dropped from 59 per cent to 46 per cent (Asad, 2021). A June 2022 report by UNICEF, UNESCO and the World Bank estimated 70 percent of 10-year-olds globally found difficulties to understand a simple written text. These data increase from 57 per cent before the pandemic covid-19 (<https://www.unicef.org>). The decline of students' literacy skills then reminds us, as teachers, to learn from the PISA result in 2019.

A World Bank analysis on the programme for International Student Assessment (PISA) estimated a 16-point decline in Indonesia's PISA reading scores among 15-year-old students (<https://www.unicef.org>). The PISA test held by the Organization for Economic Cooperation and Development (OECD) is intended to assess students' mastery of three main subjects which consist of reading, mathematics, and science literacy. The 2018 PISA results showed that 70% of Indonesian students got low literacy level. "The poor results of students' literacy skill at the 2018 PISA surprised many, particularly after the School Literacy Movement (*Gerakan Literasi Sekolah*) was introduced in 2016" (as cited in Revina, 2019). This condition has created a big challenge for the teachers to improve students' literacy skills. In other words, it can be concluded that the way of learning during the pandemic has enabled students and teachers with new technologies. On the other side, the pandemic covid-19 has also affected low students' literacy skills. The transition period from online to offline learning in fact brings some changes to students in the way they learn. In this case, teachers need to actively collaborate with one another at an institutional level to improve teaching methods and strategies in class. One of the strategies is by implementing integrated learning methods through a collaborative project.

Integrated learning refers to a method of learning which is organized in such a way that it cuts across subject-matter lines to combine aspects of academic curriculum (Shoemaker, 1989). It provides students with a depth and breadth of understanding that goes beyond individual subject matter of knowledge. Humphreys, Post and Ellis (1981) argued that an integrated study is one in which students broadly explore knowledge in various subjects related to certain aspects of their environment. In other words, we can say that integrated-learning has various types of techniques. One of them is an interdisciplinary technique which requires students to tackle the problem and learn the concepts and skills through the process of exploring and solving the problem. Here, some

elements needed to arrange the use of integrated learning in class such as a combination of subjects, the students grouping, an emphasis on projects, and the sources that go beyond the textbooks. Therefore, interdisciplinary technique is applied by teachers to integrate more than one subject to produce a project.

In this research, an integrated-learning method is applied by implementing collaborative projects between science and English. Science will focus on how food travels into the digestive system in the human organ, its function, anatomy, and some additional information. The topic of digestive system is determined as the students need to explain the process of the human digestive system which tends to be abstract and only studied visually. In learning science, besides understanding knowledge and applying the material to new things, students also need to develop their problem-solving skills in order to form scientific thinking in their daily life (Elvan, 2010; Supiandi & Ege, n.d). They need interaction in the learning process with objects consisting of objects, events, processes, and products. Therefore, students are demanded to interact with the object of learning independently so they can explore and find the concept. The English subject will focus on assessing students in their literacy skill to write an article based on some requirements such as originality, grammar and punctuation, clarity, and creativity. From doing the project, students are expected to improve their literacy skill, critical thinking, and creative thinking.

The integrated-learning method is an effective method which can improve students' understanding. Based on previous research conducted by Fazriyah, Y Supriyati, and W Rahayu (2017) found that integrated learning helps students in improving science learning outcomes. Students who get the integrated learning method are able to get maximum scores. In addition, during the process of implementing an integrated learning, there is a very intensive interaction effect between critical thinking skills and integrated learning models. The students who have high critical thinking skills, their learning outcomes will get better and the level of understanding is beyond the success criteria. Not only that, for students who have low critical thinking skills, this integrated learning method is able to help them think more critically and creative within the group (Fazriyah, et al, 2017).

There is some previous research discussing the implementation of integrated-learning methods. Some are conducted by Trilling and Fades (2019); Kowiyah (2012); Amini and Lena (2019). A research carried out by Trilling and Fades (2019) found that integrated learning is able to improve student's competence in 21st-century skills. An example of competence skills is critical thinking which is the internal factor affecting learning outcomes (Kowiyah, 2012). In addition, early research found that the integrated learning model was effective in improving the student's competence, in terms of mastery of learning and the skills in doing the experiment. (Amini & Lena, 2019)

In other words, integrated learning is an effective method to make student learning better. However, it still needs a tool to realize students' abilities in collaboration. Integrated learning is not just about combining the contents of several subjects, but it broadly combines various skills and attitudes so that learning is meaningful (Erwin Akib et al, 2020). Meaningfulness in the learning process can be obtained by using a variety of strategies. For example, through collaborative project methods. The survey results from 171 participants showed that collaborative projects and the need for cognition are significant predictors of learning satisfaction. In addition, a deeper look at the collaborative project process was further examined by conducting a deep interview. A total of 12 students from 6 different flipped-teaching courses participated in the interview. The findings suggested that arranging some activities to encourage students to know each other before class helps

them find the corresponding group and facilitates their expertise for doing collaborative projects. The mechanism significantly influenced team members' engagement, discussion atmosphere, and efficiency. In addition, when the learning tasks are diverse, they enhance students' innovative ability, and empathy. Even the learning tasks can promote students' mutual learning (Fei-Fei Cheng, et al, 2021). By implementing various collaborative activities such as teamwork, group work, and peer interaction, students learn to be more responsible. The teaching process focuses on conducting a student-centered learning whilst the teacher's role is more to act as students' peers.

From observing most of the studies, integrated learning is a suitable method to increase the effectiveness of the learning process. While collaborative projects are able to increase team building. Some researchers are still doing the research separately. Furthermore, some previous research has not discussed the students' literacy skills. Therefore, in this research, the elaboration between integrated learning and collaborative projects is carried out by the researchers in an effort to improve literacy skills and students' teamwork. It focuses on how to improve student learning outcomes, student teamwork, and student creative thinking skills. It encourages researchers to conduct further studies on the application of integrated learning to improve students' literacy skills. The researchers attempted to analyze this area using a descriptive qualitative method.

Methodology

In this research, the researchers applied a descriptive qualitative method. This method uses qualitative data to obtain data which emphasizes the results (Mamik, 2015). The subjects in this study are 8th-grade Al Ghofiqi and Al Khawarizmi held in SMP Islam Al Azhar 26 Yogyakarta. This research was conducted between August to September. In this study, the technique was carried out through the participant observation method in which the researchers are involved with the person being observed. For example, a teacher who acts as a researcher in his class should record their observations systematically. The technique of data analysis consists of 3 stages which consist of data reduction, data display, and conclusion drawing.

As shown in Figure 1, our data collection and analysis process closely followed the model of Huberman and Miles (1984). Critical to this model is the concept that the analysis is ongoing, which occurs during the study design and planning, data collection, and after completing data collection. This process is iterative in nature based on the researcher's observations during data display and reduction (McKenna et al, 2001).

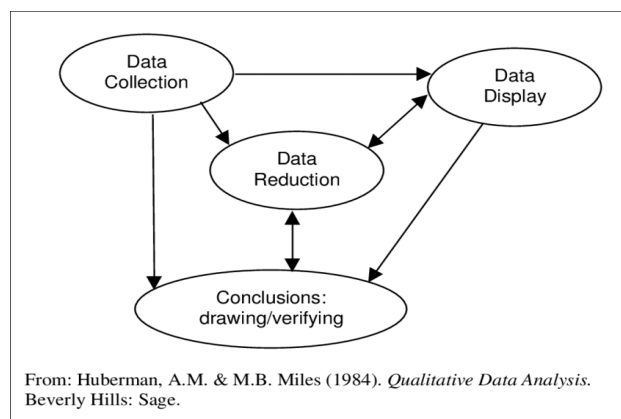


Figure 1. Huberman and Miles' model of qualitative data management

In the first phase, the researcher wrote and recorded the data during the observation. In this phase, we collect all the data including students' activities in the classroom or outside the classroom, starting by dividing tasks into their groups, seeking references from the literature, citing explanations from the literature, and making charts or posters for the digestive system. Along the way, both English and Science teachers gave feedback on the student's progress. All the data will be recorded up until the presentation. Teachers assess the content, poster, and students' articles. As a consequence, students can run in accordance with the learning objectives. 081390533864

The next process is the data display, the data is then displayed in tabular form to analyze the progress of students regarding their knowledge of the digestive system, literacy skills (the way the students cite the literature and write the article), their critical thinking skills, collaboration skills among friends, and creative thinking. The researchers summarize them and organize the main points that become the scope of observation. Then, it resulted in the analysis texts or explanations. This will give meaning to draw conclusions and interpretations.

As we read the data reduction, the researchers met regularly to discuss and interpret the results. We identify and categorize student's work due to their article and teamwork to make a temporary conclusion drawing. This schema is useful in the process of presenting more detailed data and allowing thorough data analysis. Figure 2 (8 Al Ghafiqi) is an example of reduction in data display.

Team	Member	Group	Literacy Skills	Teamwork	Creative thinking skills
1	Fafa	1			
	Adisya				
2	Khaliza				
	Azka				
3	Alkhansa				
	Qirani				
4	Shaquille				
	Almer				
5	Maire				
	Ayasha				
	Naya				
6	Quisha	2			
	Nunu				
7	Rasya				
	Ghaisan				
8	Naifa				
	Azqilla				
9	Raya				
	Radya				
	Rafi				
10	Jasmine				
	Filzah				

Each process will focus on analyzing students' abilities in terms of literacy, teamwork, and creative thinking to present the data in a narrative text.

Findings and Discussion

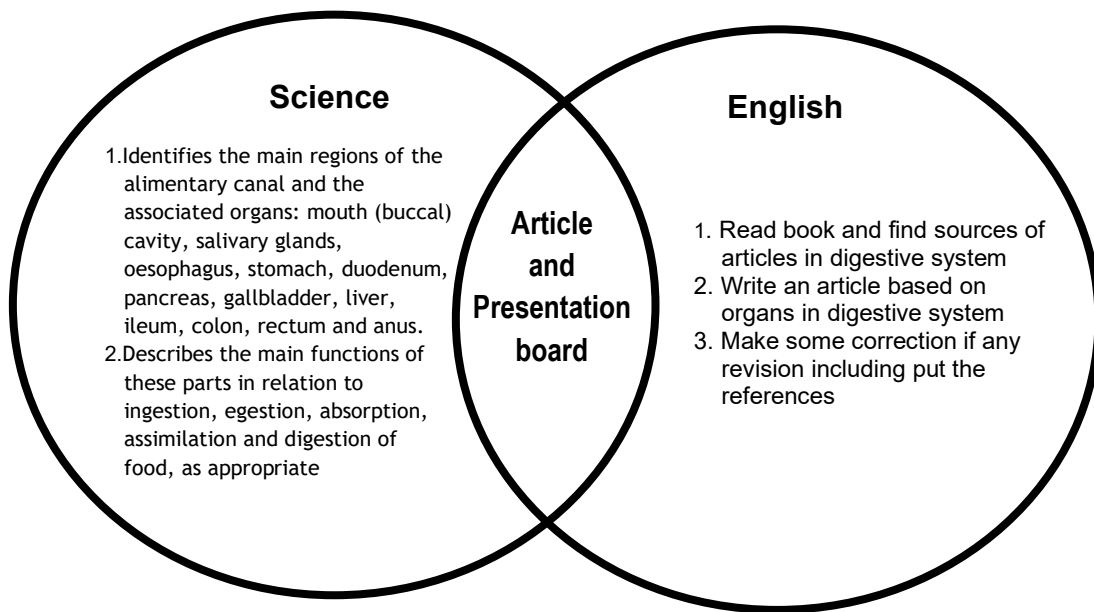
SMP Islam Al Azhar 26 Yogyakarta is one of Islamic junior high school located in Jalan Padjajaran Number 1, Sinduadi, Mlati, Sleman Regency. The school offers some programs which consist of regular, tahfidz, and bilingual classes. For bilingual classes, the school provides around 45 quotas for students every year. There are two bilingual classes in grade eight for academic year 2022/2023 which are 8 Al Ghofiqi (22 students) and 8 Al Khawarizmi (20 students). The bilingual students have different levels of competency. Based on the *Common European Framework of Reference for Language (CEFR)*, there are six levels of reference, divided into three blocks: basic user for level A1 (elementary) and A2 (pre-intermediate), independent user for B1 (intermediate) and B2 (upper intermediate), and proficient user for C1 (advanced) and C2 (proficiency). From the total 42 students of bilingual classes, 21 are in the level of intermediate English, 16 students are pre-intermediate, and 5 students are elementary. For the intermediate level, there are some criteria for students achieving this stage. First, they can understand the main points of clear texts on familiar topics in standard language. Second, the students can manage most situations on a trip to places where English is used. Third, they can produce simple, organized texts about familiar topics. Fourth, students can describe experiences, events, wishes and aspirations, and explain opinions and plans they are known as in English. For 16 students who are in the pre-intermediate level, they can communicate in everyday situations with common expressions and elementary vocabulary. The 5 students who are in the level of elementary, the students can understand and use very common everyday expressions and simple phrases for intermediate needs. Moreover, they can communicate in a simple way if the other person talks slowly and clearly. In conclusion, 50% of students are able to communicate well in English in four aspects of language (writing, reading, listening, and speaking).

The bilingual classes have some subjects delivered in English such as Math, English, and Science. Besides, the students also have assessments twice in a semester which are mid-term bilingual test and end-year exam in grade 8 including Cambridge Lower Secondary Checkpoint test in grade 9 semester 1. The curriculum is using K13 in which the teachers are required to integrate four elements of character education (PPK), literacy skill, and the 21st Century Skills 4C (communication, collaboration, critical thinking and problem solving, and creativity and innovation). However, the problem comes up when students experience distance learning at home during the covid-19 pandemic. They tend to use simple ways of finding information when the teacher asks them to do research. They lack reading and doing collaborative work with their friends which causes them to be incapable of managing good teamwork. As a consequence, it becomes a challenge for researchers to improve student's competence of creative thinking and literacy skills. One of the appropriate strategies applied by the researchers is by implementing integrated methods between English and Science in a collaborative project.

a. Integration between English and Science

As it is said by Shoemaker (1989) that integrated learning is a method used by teachers to combine more than one subject in a learning process. In this research, the integration between English and Sciences aims to teach students in language competencies and improve scientific knowledge. In addition, it aims to equip students to improve their literacy skill, creative thinking, and teamwork as 21st century global challenges. The integration between English and Science are appropriate ways as strategy used by the teacher to create a collaborative project in class since these periods are the first semester in academic year 2022/2023 students face offline school after doing online learning due to the pandemic covid-19. In this project, each bilingual class is divided into two

groups which have two coordinators. Every group has around five teams to work on topics given by the researchers. For example, team one gets mouth and esophagus while team two gets small and large intestine. Therefore, every member will have a different organ of the digestive system in which they have to comprehend the meaning, picture, anatomy, function, and description. After explaining all the material, students are required to define a certain organ by using their own language. They can use sources of textbook, encyclopedia, YouTube video, magazine, and internet websites to find and read references. However, they are not allowed to use Google Translate or do copy-paste from internet sources. There are some steps in which the students do their project as illustrated by Figure 3 in the following picture:



In science class, the students based on their team members identifies organs in digestive system such as: mouth (buccal), cavity, esophagus, stomach, duodenum, pancreas, gallbladder, etc by finding and learning the picture of each organ in their textbook. Then, they have to describe the main functions of these parts in relation to ingestion, egestion, absorption, assimilation and digestion of food. While in English class, the students are required to read books and other articles to prepare them before writing an article. Based on the group, they write articles of organs in the digestive system that they have already learned in science class. The teacher gives some guidelines, requirements, and rubric of scoring such as language structure, the use of specific terms, grammatical words, originality, and creativity. In the next step, the teacher makes some corrections if there are revisions of the student's work. During the writing process, both the researchers in English and science class find many problems and challenges in bilingual class 8 Al Ghafiqi and 8 Al Khawarizmi. The following (figure 4) are categories of student's problems during observation.

No	Literacy Skills	Teamworks	Creative thinking skills
1	Difficulties to cite or paraphrase or understand articles/sentences/literatures/scientific terms from resources/textbook/ encyclopedia	Difficulties to manage the work systematically among groups	Difficulties to determine design, layout, tools, and materials of the project
2	Lack of reading literature makes learners find problems when writing an article. The impact is doing copy-paste in some sentences.	Personal problems affecting learners could not accept their partners in the group	Difficulties to manage the time effectively which makes learners finish the project in the time overdue
3	Problem to grasp the topic of certain organ discussed in the project	Absences of students in either English or Science Classes due to some conditions, ex: sickness, business activity	Common problem of student's procrastination which result in not optimum doing the project
4	Complaint about the due date of a article submission as they have activities outside class such as extracurricular, organization, and courses	Differences in learner's opinion regarding progress, opinion, standard, goal, and the level of expectation in group	Student's laziness to find various sources/references

From the above figure, it can be concluded that problems of students come from three big areas of learning which consist of literacy skill, teamwork, and creative thinking skill. The literacy problems that the students face are due to the lack of reading textbooks and other sources. During the teamwork, students experience problems among their friends in the group during the process of doing the project such as communication, interaction, different opinion and perception, varied characters between male and female students. In addition, creative thinking skill refers to some problems in managing the task and arranging the project. During the project, there are some steps of implementing an integrated-learning process which consist of concrete experience, construction, abstraction, and action as seen in the following Figure 5. These categories follow Kolb's learning cycle. Kolb (1984) maintains that "learning is the process whereby knowledge is created through the transformation of experience" (p.26). He offers some propositions that characterize the transformation of experience and these form the underpinning theoretical basis for the cycle.

Integrated Learning Process	Learning Outcomes
Concrete Experience	<ol style="list-style-type: none"> 1. Students hear the problem statements and background information of digestive system and how to write an article from teacher and video 2. Students watch videos and objects relate to the digestive system and the components of an article 3. Students read documents from various resources about article, how to write article, and how to cite from an article

Construction	<ol style="list-style-type: none"> 1. Students discuss how the new information relates to life 2. Students create analogies how our food travels throughout our body with their own words 3. Students classify and find relations between concepts of digestive system 4. Students analyze and identify functional parts of digestive system
Abstraction	<ol style="list-style-type: none"> 1. Students create a hypothesis about digestive system and its function 2. Students visualize through flowcharts, pictures, and table 3. Students create a synthesis from various types of resources into an article
Action	<ol style="list-style-type: none"> 1. Students create an article about the digestive system organs 2. Students create a presentation board in a group 3. Students create an article in slides about the digestive system and its function

However, in the process of doing the project, the strategy is needed to apply in the classroom to increase the level of student’s literacy skill, teamwork, and creative thinking skill. One of the appropriate strategies is by implementing collaborative projects to improve student’s competency and skill in the learning process.

b. Collaborative projects in students’ Literacy Skills, Creative thinking, and Teamwork

A collaborative project focuses on how students collaborate with their friends in a small or big group to create a product. The collaborative project is to create a climate of collaboration with all school stakeholders, between students-students, teachers-teachers, and teachers-students. As a result, the combination with real action when problems occur during the learning process is necessary to improve student’s enthusiasm. For that reason, students can solve the problems within the group. If the problem of the main group does not find a solution, the other groups will help to find a solution within the class. In addition, collaborative projects motivate students to reflect on what is learned in learning activities. Students can work as if they were in real life which can produce realistic products. All teams will achieve the development of these skills due to the process of collaboration (Sunardi et al, 2015). Furthermore, the collaborative project is a new breakthrough in achieving the targets in the 2013 curriculum which integrate four elements: Strengthening Character Education (PPK), Literacy, 21st Century Skills 4C (Communication, Collaboration, Critical Thinking and Problem Solving, Creativity and Innovation).

According to Sampurno (2007), collaborative projects encourage students to construct knowledge and skills personally, with the opportunity to convey ideas, listen to other ideas, and reflect on their own ideas, which create an experience of empowering knowledge (meaning-making process). This involves creating and managing meaningful learning experiences and stimulating learners’ thinking through real-world problems. In addition, students will also experience a learning stage known as the interactive research cycle which consists of the stages of questioning, planning, collecting data, synthesizing knowledge, and evaluating. These processes are parts of the procedure to improve literacy skills (Susanto and Putra, 2018).

Literacy plays an important element in the 21st-century educational system. As stated by Vivekanandan (2019), “21st century skills are tools that can be universally applied to enhance ways of thinking, learning, working and living in the world. The skills include critical thinking, creative thinking, problem solving, collaboration, communication, global citizenship, and literacy”. In this modern era, literacy includes the ability to understand and apply it into the students’ actions which are oriented towards knowledge, attitudes, and high-order thinking skills or what is called HOTS (High Order Thinking Skill). Therefore, there are 4 kinds of literacy roles for students. As a skill, literacy includes things related to a person's ability to access, understand, use methods through reading, viewing, listening, writing, and speaking activities. As an application, literacy is the process of using knowledge and intelligence in dealing with something such as analyzing and criticizing text. As a learning process, literacy is a process of gaining an understanding. As a literacy text, it is a reading material or learning resource (Tamam, 2018). From these roles, literacy is one of the purposes applied in collaborative projects for students to absorb information and bridge communication gaps between the classroom and the world outside.

The implementation of collaborative projects into learning activities takes place inside and outside the classroom. WhatsApp and google classroom are ways of doing the project outside the classroom. Here, both English and science teachers create a WhatsApp group to have discussions, provide consultation, share material, and answer questions. This makes the time of learning more efficient as the teacher has limited time to do the learning activities in class. Besides, google classroom is also used to maximize the project as the teachers share materials, references of reading, guidelines, and progress reports to monitor the students. In the classroom, YouTube videos, student’s worksheets, textbooks, slides and pictures are also applied to explain the materials. The students have discussion within their group until the presentation of the project. Cooperative and collaborative learning are also used interchangeably but cooperative work usually involves dividing work among the team members. That’s why teamwork plays essential roles in the learning process, both inside and outside the school.

According to Johnson and F. Johnson (2011), indicators of students who are able to build teamwork are: (1) mutual understanding and trust in each other, (2) students can communicate clearly and unambiguously, (3) they can accept and support each other, and (4) they can reconcile any debates that may give rise into conflict. Besides, teamwork can accelerate learning goals since learning in a group is better than that of a few individuals studying alone (Rosita and Leonardo, 2015). To obtain the students' teamwork in collaborative projects, researchers must follow the basic principles of cooperative learning: 1) positive dependence, meaning that group tasks cannot be completed when group members cannot complete their tasks which require good teamwork from each member, 2) individual responsibility, meaning that each group member must have a responsibility to fulfill his/her tasks, 3) face-to-face interaction, meaning that each group member has opportunities to have face-to-face discussion with other group members to find solution based on the problems, 4) participation and communication, meaning that each group member should be able to work together and build a good communication within the group (Sanjaya, 2009).

During the fulfillment of collaborative projects, the teachers play as a facilitator, mediator, director, motivator, and evaluator. In both English and Science classes, teachers supervise and make sure to bring the students back to the learning objective if they seem to shift, run around, and have doubts. In addition, the teachers also provide immediate feedback to the group on how far they are progressing on their articles. If the teachers find the group that does not work out as they planned, the teachers will provide further information to the whole class after observing some difficulties or

problems within their groups. In addition, students' teamwork runs through the interaction process or face-to-face. This is reflected in the way students do their projects. They can trigger their group mates to work together. Intensive face-to-face meetings can increase their teamwork because there are discussions to find solutions and complete the work. In delivering explanations, students who have good teamwork are able to communicate systematically, according to the topic they have, and master the content of the articles they write. Here's the student's presentation during observation after completing the collaborative project.



After completing the article submission, all students have a presentation based on their topics. The presentation part aims to increase student's creative thinking skills which consist of fluency, flexibility, originality, and elaboration (as explained in table 1). Here, students use canva along with the board/wall magazine to describe the project. Then, they conduct a question-answer session with other groups to make improvements after receiving suggestions or additional information from their teachers and friends. Each group also shows learning facts about certain organs which will raise new topics to discuss and build new information regarding certain issues. For example: do you know that your pancreas is about the same size as your hand?; what countries have the highest number of liver disease? Egypt (93.37) and Mongolia (75.19). This learning fact helps the students to link that every organ in the human digestive system has a different role, function, and anatomy. At the end, each group is required to make a conclusion based on their project by using their own sentences.

The following observation sheet shows that collaboration between subjects in making this project is to accelerate the achievement of learning objectives. There are four characteristics of creative thinking skills based on Handayani, Rahayu, and Agustini (2020) in biology: fluency, flexibility, originality, and elaboration. Fluency refers to the ability to generate many ideas, paths, suggestions, questions, ideas, and alternative answers. Flexibility is the ability to generate different ideas, answers, and questions from different perspectives. Originality is the ability to generate ideas to solve problems and generate unique and distinctive thoughts. Finally, elaboration refers to the ability to develop ideas with detail. Students' creative thinking can be developed through science learning through hands-on learning in scientific activities to seek knowledge. The following is a table of observations in 8th Al Ghofiqi and 8th Al Khwarizmi regarding students' literacy skills, creative thinking, and team building.

No	Main area	Topics discussed	Creative thinking skills aspects	Students' activities
1	Literacy Skills	Find out the various types of informations from online or offline resources regarding the digestive system in human	Fluency	<ul style="list-style-type: none"> ● Formulate questions based on the teacher's explanation ● Communicate with the members and English-Science teachers ● Comprehend the various types of information with their member ● Find out the reliable resources
			Flexibility	<ul style="list-style-type: none"> ● Create a hypothesis from text they read ● Explore how to write articles and look for reliable sources through books or the internet
			Originality	<ul style="list-style-type: none"> ● Create new ideas that are different from others to answer a problem ● Write the new information together with the members of group
			Elaboration	Elaborate on the data by describing an idea within group
2	Creative Thinking Skills	Write an article of digestive system based on the grammatical rules	Fluency	<ul style="list-style-type: none"> ● Construct questions that are relevant to an article ● Ask question to the teachers and other students
			Flexibility	<ul style="list-style-type: none"> ● Express various ideas to answer problems in groups ● Manage the time to finish the project ● Accept the new ideas from teachers and friends
			Originality	<ul style="list-style-type: none"> ● Generate new ideas using their own words ● Design the article and presentation with their friends ● Find out the representative picture of digestive system
			Elaboration	Make conclusions based on the results of the investigation
3	Teamwork	The effectiveness of presentation board to enhance students' teamwork	Fluency	<ul style="list-style-type: none"> ● Make questions based on English and Science teacher explanations ● Make a hypothesis on the formulation of the problem on the topic of the digestive system

				<ul style="list-style-type: none"> • Make a design to create a presentation board project
			Flexibility	<ul style="list-style-type: none"> • Analyze articles together with a group of friends and an English-Science teacher • Organize the responsibilities within group
			Originality	<ul style="list-style-type: none"> • Write articles using their own language without any copy and paste • Create a clear presentation board project
			Elaboration	<ul style="list-style-type: none"> • Answer the questions from teachers and students during presentations and learning activities • Present the final projects clearly

Table 1. Creative thinking skills indicators

Based on the data, students' teamwork is always going forward during the collaboration project of English and Science. Students can communicate between friends, groups, and teachers. Class 8 Al Ghofiqi and 8 Al Khwarizmi have in fact different characteristics. However, during the process of fulfilling the English and Science collaborative project, this project was able to activate team building. Furthermore, the project also has different impacts. For both students and teachers, the projects have competency skills in each process. Researchers try to outline the competency skills from the collaborative project as presented in the following scheme.

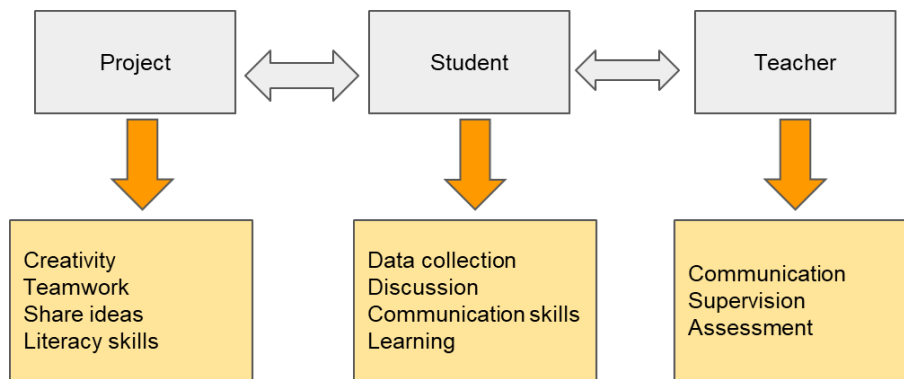


Table 2 The impact of English and Science project to students and teacher

From this illustration, the collaborative project strategy can improve three competencies at once including literacy skills, teamwork, and creative thinking. The English and Science projects have a positive impact on students' learning attitudes. From doing the project, it has an impact on students to gain competence, show their creativity, share ideas and literacy skills. As for the students themselves, the project can have the effect of drilling them on how to collect data from various

sources and references, discuss with friends in a group or among students, learn how to write an article based on the grammatical rules, and communicate it verbally and non-verbally. In addition, for teachers, this collaborative project can help teachers communicate openly with other school subjects, supervise student work and other teachers' work, the last is to assess student work in real-time.

Concluding Remarks

Integrated learning is a learning model that tries to merge several subjects into one learning process. One of them is to put together the subject or teaching across different topics. The integration of English and Science in grade 8 Al Ghofiqi, and Al Khawarizmi can create a system that allows students, both individuals, and groups, which includes an exploration process to find scientific concepts and principles holistically, meaningfully, and authentically. By implementing an integrated approach, students challenge themselves to work in groups and learn from their own experiences. As a result, their teamwork competence is gradually improving.

The implementation of integrated learning at SMP Islam Al Azhar 26 Yogyakarta has worked effectively through collaboration projects between English and Science. It is the right strategy to improve students' literacy and creative thinking skills. Literacy skills can be seen in how students find reliable resources, write articles according to the correct grammatical rules, and cite the text from various resources. Meanwhile, the students' teamwork can be seen in how they discuss within a group cross-group, are responsible for their work, make decisions together, and combine ideas from their friends. At the same time, creative thinking skills can be seen in how to find something new and provide solutions, practice solving problems in groups, create a presentation board, and present their project in a clear way. Based on the results of research and discussion, it can be concluded that integrated learning with the collaborative project can improve creative thinking skills, teamwork, and creative thinking skills with derivative products in the form of articles and presentation boards.

Acknowledgements

In this opportunity, the authors sincerely convey respect and gratitude to people who bring this research to the completion. First, Al Azhar Yogyakarta has provided a facility to contribute in developing the educational system. Iyut Ayudya, M.Pd. as a school principal who has given support and guidance. Special award is also presented to SMP Islam Al Azhar 26 Yogyakarta, especially grade 8 Al Ghofiqi and Al Khawarizmi who have worked very hard during the learning process. Big appreciation and thanks also to the authors who have put together all the effort and sacrifice time, energy, meticulous dedication, and discussion to finish this research. Incredible thanks to all teachers as the academic lecturer and the special one, family for the motivation and encouragement. Finally, the authors expect that this research can be useful for teaching and learning activity to open up other scopes of discussion in the context of integrated learning and collaborative projects. Lastly, the authors invite suggestions and constructive criticism from readers for further improvement.

References

- Amini, R. & Lena, M. S. (2019). The effectiveness of integrated learning model to improve the students competence at elementary school. *Unnes Science Education Journal*, 8(1). DOI 10.15294/usej.v8i1.15486
- Asad, H. (2021). *Catching up after Covid 19*. Retrieved from <https://www.unicef.org/indonesia/education-and-adolescents/coronavirus/stories/catching-up-after-covid19>
- Cheng Fei-fei, Chin-Shan Wu, and Po-Cheng Su. (2021) The Impact of Collaborative project and Personality on Satisfaction in Innovative Teaching Context. *Organizational Psychology*. <https://doi.org/10.3389/fpsyg.2021.713497>
- Djidu, H., Mashuri, S., Nasruddin, N., Sejati, A.E., Rasmuin, R., Ugi, L. E., & Arua, A. L. (2021). Online learning in the post-Covid-19 pandemic era: Is our higher education ready for it?. *Jurnal Pendidikan & Pengkajian Ilmu Pendidikan: E-Saintika*, 5(2), 139-151. <https://doi.org/10.36312/esaintika.v5i2.479>
- Elvan. (2010). Effects of Problem Solving Method on Science Process Skills and Academic Achievement. Retrieved from http://www.academia.edu/1072151/Effect_of_Problem_Solving_Method_on_Science_Process_Skills_and_Academic_Achievement
- Erwin Akib, Muhammad Erwinto Imran, Sayidah Mahtari, Muhammad Rifqi Mahmud, Anggy Giri Prawiyogy, Irfan Supriatna, MT. Hartono Ikhsan. (2020). Study on Implementation of Integrated Curriculum in Indonesia. *IJORER : International Journal of Recent Educational Education*. 1(1). <https://doi.org/10.46245/ijorer.v1i1.24>
- Fazriyah, N., Supriyati, Y., Rahayu, W. (2017). The effect of integrated learning model and critical thinking skill of science learning outcomes. *Journal of Physics*. Doi:10.1088/1742-6596/812/1/01201
- Godber, K. A & Atkins, D. R. (2021). Covid-19 impacts on teaching and learning: A collaborative autoethnography by two higher education lecturers. *Frontiers in Education*, 6(647524).Doi: 10.3389/feduc.2021.647524
- Handayani, S A. Y S Rahayu, and R Agustini. (2021). Students' creative thinking skills in biology learning: fluency, flexibility, originality, and elaboration. *Journal of Physics: Conference Series*. DOI: 10.1088/1742-6596/1747/1/012040
- Huda, M. (2011). *Cooperative Learning*. Yogyakarta: Pustaka Pelajar
- Humphreys, A., Post, T. R., & Ellis, A. (1981). *Interdisciplinary methods-A Thematic Approach*. Goodyear Publishing Company, Scott Foresman & Co.
- International Bureau of Education. (2022). Collaborative learning. Retrieved from <http://www.ibe.unesco.org/en/glossary-curriculum-terminology/c/collaborative-learning>
- Karana, K. P. (2022). As children in Indonesia return to school, UNICEF calls for urgent action to address learning crisis. *UNICEF*. Retrieved from <https://www.unicef.org/indonesia/press-releases/children-indonesia-return-school-unicef-calls-urgent-action-address-learning-crisis>
- Kementerian Pendidikan & Kebudayaan Republik Indonesia. (2019). *Hasil PISA Indonesia 2018: Akses makin meluas, saatnya tingkatkan kualitas*. Retrieved from <https://www.kemdikbud.go.id/main/blog/2019/12/hasil-pisa-indonesia-2018-akses-makin-meluas-saatnya-tingkatkan-kualitas>
- Mamik. (2015). *Metodologi Kualitatif*. Sidoarjo: Zifatama Publishing.
- Marshall, D., Shannon, D., Love, S. (2020). How teachers experienced the Covid-19 transition to remote instruction. *SAGE Journals*, 102(3), 46-50. <https://doi.org/10.1177/0031721720970702>
- McKenna, A., McMartin, F., Terada, Y., Sirivedhin, V., & Agogino, A. (2001). A framework for

- interpreting student's perceptions of an integrated curriculum. Proceedings of the 2001 American Society for Engineering Education Annual Conference. University of Berkeley.
- Miles, M. B., & Huberman, A. M. (1984). *Qualitative Data Analysis: A Sourcebook of New Methods*. Sage Publications, Beverly Hills.
- Ministry of Education and Culture. *Education Ministry Adjusts Several Policies Amid COVID-19* (Mei, 2020). Taken from <https://setkab.go.id/en/education-ministry-adjusts-several-policies-amid-covid-19/>
- Rahmi, Dinny .(2017). Pengaruh Model Contextual Teaching And Learning Terhadap Kemampuan Berpikir Kreatif Pada Materi Ajar Kubus Dan Balok Kelas VIII MTS Swasta Alwashliyah Medan Tahun Ajaran 2016/2017. Universitas Islam Negeri Sumatera Utara. Retrieved from <http://repository.uinsu.ac.id/3019/>
- Revina, S. (2019). Indonesian students' scores in the PISA global assessment dropped, teacher quality and quality disparity are the main causes. *Rise Programme Indonesia*. Retrieved from <https://rise.smeru.or.id/en/blog/indonesian-students%E2%80%99-scores-pisa-global-assessment-dropped-teacher-quality-and-quality>
- Rizaq, A.D & Sarmini. (2021). Secondary school teachers and learners perspective for future of education post COVID-19 pandemic. *Journal Keguruan dan Ilmu Tarbiyah*. DOI: 10.24042/tadris.v6i1.8385
- Rosita, Ita and Leonardo. (2013). Meningkatkan Kerja Sama Siswa Melalui Pembelajaran Kooperatif Tipe Think Pair Share. *Jurnal Pendidikan Ilmiah MIPA* 3(1). DOI: <http://dx.doi.org/10.30998/formatif.v3i1.108>
- Sampurno, Agus. (2007). *Penerapan Metode Belajar Aktif dan Pembelajaran Berbasis Proyek*. Jakarta: Rineka Cipta
- Sanjaya, Wina. 2009. *Strategi Pembelajaran Berorientasi Standar Proses Pendidikan*. Jakarta: Kencana
- Sari, Yeshinta. 2017. Mengembangkan Kemampuan Berpikir Kreatif Matematis Melalui Pembelajaran Problem Posing. *Jurnal Raden Intan Lampung*. 1(1).
- Setya Ariani and Nita Maya Valiantien. (2022). Collaborative project for Enhancing Student Academic Achievement in Online Grammar Class: an Experimental Study. *Journal of English as A Foreign Language Teaching and Research (JEFLTR)*. 2(1). <https://doi.org/10.31098/jefltr.v2i1.841>
- Shoemaker, B. J. (1989). Integrative education: A curriculum for the twenty-century. OSSC Bulletin. Retrieved from <https://eric.ed.gov/?id=ED311602>
- Supiandi, M.I., & Ege, B. (n.d). The effect of group investigation (GI) learning model on the student problem solving ability and students academic achievement on the digestive system material for biology students. *Anatolian Journal of Education*. Retrieved from <https://files.eric.ed.gov/fulltext/EJ1244664.pdf>
- Sunardi, M. Ihwanudin, Ferry Dwi Fitrianto. (2015). Pembelajaran Kolaboratif Berbasis Proyek: Inovasi Untuk Meningkatkan Kesesuaian Kompetensi Produktif Di SMK Dengan Kebutuhan Dunia Kerja. In *Seminar Nasional Teknologi Pendidikan UM*. University of Malang.
- Tamam, Mohammad Badru. (2018). Pengaruh Literacy Skills dan Task-Based Instruction terhadap Intellectual Skills Siswa Tingkat Dasar. *PROGRESSA Journal of Islamic Religious Instruction*. Vol. 2 (2). DOI: <https://doi.org/10.32616/pgr.v2.2.133.53-58>
- Vivekanandan, Ramya. (2019). Integrating 21st century skills into education systems: From rhetoric to reality. Retrieved from <https://www.brookings.edu/blog/education-plus-development/2019/02/14/integrating-21st-century-skills-into-education-systems-from-rhetoric-to-reality/>

Unity in Division Irony in *Divergent*'s Standpoint

Dhia Anaulva Putri

Universitas Padjadjaran, Jatinangor, Indonesia

dhia20001@mail.unpad.ac.id

Abstract

This article brings forth an analysis of how the 'Divergent' series offers a narrative with a dystopian, post-apocalyptic setting that centers its attention on the government's 'faction' system. Each individual is bound to one specific faction; Abnegation, Dauntless, Candor, Amity or Erudite, and also a community of the 'factionless'. The population are committed to the doctrine of conformity by the government, believing that it is the proper way to live in order to preserve peace. What is ironic is that even though having the latter as the population's main objective, the insistence of this division system ends up causing internal destruction of the society. Though the regime makes it seem like the people have freedom of choice by giving them opportunities to switch factions, it is very clear how the society perceives this action – full of betrayal towards their initial group. Basu (2013) mentions how "characters find a place for their diverse abilities within an oppressive regime, suggesting an alternate model for how to grow up amidst constrained choices" (p. 10). This article will therefore venture towards how this 'faction' model is paradoxical towards the unity and peace notion and display how inequality towards certain groups exists all while coercion is camouflaged as free choice.

Keywords: *Divergent, dystopian, conformity, coercion, free choice*

Introduction

The dystopian world, when described as the complete opposite of utopias, depicts the calamitous conception of the setting quite well. The dystopian theme has been adapted many times in media with the intention to appall and warn readers or viewers. It also often engages with concerns that are general in our society, such as liberty and self-determination, environmental destruction and looming catastrophe, questions of identity, and the increasingly fragile boundaries between technology and the self (Basu, 2013, p.3).

Divergent is one of the many series showcasing this theme of a post-apocalyptic dystopian world. In the series, the people are split up into five different groups with their own themes – Abnegation, the faction that prioritizes the principle of being selfless and always puts others before themselves, Erudite, the group of the extremely intelligent with gaining the most knowledge as their main motive in life, Dauntless, considered the bravest and the most courageous out of all, Amity, who value peace and serenity and often work as counsellors, and last but not least, Candor, who value honesty above all and condemns deception. However, there is also another section of the society called the 'factionless'. The factionless cannot be categorized into any factions, live in poverty, and carry out mere tasks in order to fulfil the supplies or needs of the community in the factions.

The *divergents*, on the other hand, are people who cannot be classified into one faction, or in other words, have the ability to adapt and fit in multiple factions. This also means that they possess various qualities of the people from different factions, and are mentally and physically stronger than

those who can only be categorized into one. In the series, divergents are, strangely, a threat to the government because they destroy the whole idea of the division system the government have been constructing.

Looking at the categorization system taking place in this dystopian world, it can be identified that conformity is one of the most striking themes in the film. It is amusing how the government's effort to incorporate heterogeneity is only through the system that enforces the characters to only be one out of the five groups possible. They believe that the system will create 'lasting peace' while actually dividing the society up into five very different fragments that will no doubt eventually clash and end up confronting each other.

Literature Review

Veronica Roth's *Divergent* has been the topic of multiple research corresponding to issues related to class and division in a dystopian society. Wardana (2019) ventures into how "class is defined by the view of the people within the society about their subjective understanding of other people, judged from the strata social or ranking within the society itself" (p. 35). He also mentions how class would be compared to other elements such as religion, ethnicity, gender, occupations that are closely related to economic dimensions. The paper focuses on analytical Marxism theories by approaching Marx's analytical concepts, particularly class. Wardana talks about the four characteristics of the latter theory, "commitment to conventional scientific norms, emphasis on systematic conceptualization, explication of the steps and links between concepts within the theory, and importance given to the intentional actions of individuals" (p. 36).

Another research on *Divergent* through Marxist's point of view is Svensson's (2021), by analysing the factions and social class in the film. Svensson uses details from the film to analyse and compare each of them to how the different factions are described with classism. I find it interesting how Svensson incorporates the term "have-nots" and "them" for the factionless, and the factioned as "haves" and "us", to describe the striking difference in social class as a result of the faction system. She points out that the faction system persuades the people in believing that "living in a faction and behaving as expected in one's chose faction is the right way to live" (p. 7). She also puts stress on the irony of how "The way each faction is shaped by ideology, the community somehow works in a peaceful way, even though their citizens are not living as truly free individuals but controlled by the government" (pg. 17). I think this is closely related to the paradox I will talk about in the division system despite having unity as the society's main aspiration, and will therefore integrate Svensson's point of view in my discussion.

As touched on a few times in the previous papers above, Kurniati (2017) elaborates in-depth on the descriptive-analytical study through Michel Foucault's theory of government rationality. She discusses the elements of the interaction between each citizen to the state through their attitude toward the ruling government in the film. She concludes that the governmentality system does not work effectively since problems in many aspects such as morality, economy and politics occur too frequently within the faction system. Kurniati believes this drives the perspective of a utopian society into a dystopian society and therefore, "there is an obscurity in defining the elements to create a perfect society" (p. 1398).

Gleyzer (2018) approaches the topic by examining how traditional gender role models divide human traits so that masculine traits tend to include self-sufficiency, independence, strength, control, competitiveness, decisiveness, and a capacity for violence (p. 3). On the other hand, the typical feminine traits that revolve around such qualities are, vulnerability, cooperation, beauty, compassion, caregiving, intuition, and the ability to compromise (Bewley 372). Gleyzer then points out that both Tris from *Divergent* and Katniss from *The Hunger Games* as similar characters are good

representations of ‘a changing perspective in which gender roles are no longer as clear-cut’ (p. 3). I think it is engaging how Gleyzer highlight how one role is not enough to define these two women characters as ‘merely violent females dressed in masculine qualities’.

Still pivoting around similar issues, Aryal (2017) however, focuses more on how dystopian narrative implemented in Roth’s *Divergent* has the underlying vision of reflecting how social perfection is reaped away by the abusive power of the state. He argues that *Divergent* would be categorized as a dystopia in socio-political aspects. He discusses how the power of choice human possesses has the “capacity whether our society possesses utopian ideals of peace, progress and harmony or dystopic ideals of disharmony, death and destruction” (p. 18).

Methodology

The method that I used to analyze my findings is by thoroughly watching the film ‘*Divergent*’ and taking notes of my observations related to how the government system induces conformity by dividing up the society into factions, all while aspiring for a harmonious and peaceful unity in the nation. I will be primarily citing Robert B. Cialdini and Noah J. Goldstein’s findings in the article, *Social Influence: Compliance and Conformity* regarding compliance strategies and how these goals of ultimate peace are intertwined with camouflaged influence by the government through processes that are subtle, indirect, and outside of the characters’ awareness.

Findings and Discussion

The society in *Divergent*’s dystopian world has been under the indoctrination of the ruling government’s scheme of the political model to successfully create everlasting peace and harmony. The film starts off by introducing the general idea of how the faction system is conducted. Jeanine Matthews as the head of the faction, Erudite, gives a speech before the initiation of new members in each faction, highlighting how important the faction system is in order to successfully reach their common goal of maintaining peace. “While it is our belief that choosing the faction indicated by your test is the best way to ensure success within the faction system, it is your right tomorrow at the choosing ceremony to choose any of the five factions regardless of your test results. However, once the choice has been made, there will be no change permitted.” The choosing day is viewed as a big deal where ‘full-fledge’ teenagers get to decide whether they stay in their previous faction with their family, or defect to another faction. It is not uncommon for dystopian literature to include formalities involving ceremonies with the goal of ensuring society’s compliance with the ruling government. I will elaborate more regarding the process and methods the government in *Divergent* implements to secure the ideology they are constructing by referring to Robert B. Cialdini and Noah J. Goldstein’s point of view regarding compliance and conformity.

Goal of Accuracy in Divergent’s Faction Model

The ruling government requires the faction system to be executed flawlessly and therefore has a goal of accuracy to ensure this. Whenever a new initiate transfers or defects to another faction, each faction ensures they feel welcomed and have some sort of celebration. Normative social influence plays a big part in urging conformity among the factions’ ways of living. As Cialdini and Goldstein state, “A person’s desire to respond appropriately to a dynamic social situation demands an accurate perception of reality. The need to correctly interpret and react to incoming information is of

paramount importance, particularly to targets of compliance-gaining attempts” (p. 592), it is important for the members of each faction to blend in, not just by distinctive values but also clothing and appearance.

For Abnegations, they stick to grey instead of colourful outfits to not stand out, in congruence with their virtues of being selfless, not self-indulgent and staying modest. As shown at the start of the film, Abnegations only have a set amount of time to look at themselves in the mirror. They are also on the quieter side and tend to keep their opinions to themselves. Amity wear loose and comfortable red-orange clothing, symbolizing peace and harmony. They are in charge of farming and have democracy as their principal value in making decisions in the community and condemn conflict and dispute. Candors wear mostly black and white, viewed as the colours of truth, and believe that honesty is the foremost value to apply in life. They despise dishonesty and admire individuals who speak nothing but the truth. Erudite’s colour is blue, as they believe it is a calming colour that can help them focus better at work. Erudites value knowledge above everything else and strive for wisdom and intelligence. Most of them work in the fields of health, education and science. Dauntless usually wear black clothing with various piercings and tattoos and are known for their fiery and intense characters. They believe that fear is a weakness and therefore are in charge of the city’s safety and security.

The characteristics of each faction are indeed, very specific and unique to their traits. What is disappointing, is that the members of the society are only supposed to fit in into one, be one, or belong to one of the five categories. The main conflict brought up in the film is how Beatrice or Tris does not suit this approach of categorization. Right after Tris’ faction test, Tori, her test-taker mentions, “The test didn’t work on you” (0:12:10). This shows a flaw within the faction system and which is why, consequently, Divergents are seen as a threat to the accuracy and the longevity of the system the government is establishing. This goes along with how, “The need to correctly interpret and react to incoming information is of paramount importance, particularly to targets of compliance-gaining attempts. One inaccurate perception, cognition, or behaviour could mean the difference between getting a bargain and being duped” (Cialdini, Goldstein, 2004). It is clear how big of a danger Tris and the other Divergents are exposing the system to by quoting Natalie Prior – Tris’ mother, “People have always been so threatened by Divergents. But now Erudite is looking for them everywhere. They’re actively seeking them out,” and also Jeanine in one of the scenes where she explains to Tris how important accuracy is to ensure the success of the system, “The brilliance of the faction system is that conformity to the faction removes the threat of anyone exercising their independent will. Divergents threaten that system. Don’t get me wrong. There’s a certain beauty in your resistance, your defiance of categorization. But it’s a beauty we can’t afford.”

I also noticed that one of the methods used in order to achieve accuracy in society was not only carried out by the ruling government, but also by the leaders of Dauntless. In one of the scenes where Christina surrenders while doing one-on-one training with another member, Eric puts her in a life or death situation to teach her a lesson that Dauntless never give up or surrender. Christina was given a choice of either to hang on for her life on that bridge with a pit underneath or let go and die. After a short while, Eric gives her justice and the others quickly pull her back up. Four explains after that “As Dauntless we fight to protect every life inside the fence without fail. That’s why we train you the way we do” (00:42:43). It is visible that Eric uses the fear-relief procedure as part of his training.

An example I would give of this fear-relief procedure is when a driver speeds up on the road and suddenly hears the siren of a police car approaching them and panics, in the sense that they will get pulled over and fined, however, only to realize that the police officer is chasing after another vehicle. Even so, this situation would urge the driver to be more alert and cautious of his speed and also to go by the regulations on the road because they were triggered and have felt the fear and the worry of possibly getting fined.

It is not only in this scene but also in a couple of others where Eric puts the new initiates in a vulnerable, threatening position. Cialdini and Goldstein state, “As in the fear-then-relief procedure, targets in compliance situations are often burdened with the task of correctly comprehending, evaluating, and responding to requests in a relatively short time, and therefore lack the luxury of entirely deliberate and rational decision-making” (p. 594). This method proves that it is feasible to reach a level of accuracy of the faction model in quite a short amount of time since the person is being put at a risk and therefore would attempt any ways to free themselves from it.

Authority and Obedience in Divergent’s Society

Authority and obedience toward the regime are undoubtedly one of the major themes of dystopian works. Šinal’ mentions in his paper Analysis of Political Dystopia in George Orwell and His Successors that, “The more restrictive the totalitarian society is, the greater power lies in its propaganda because anything the ruling government says remains unchallenged” (p. 47).

The faction aptitude test requires its subjects to drink a specific serum that will lead them to hallucinations of their fear. After Tris undergoes the test and she snaps out of the illusions, Tori rushes her to get out of the building before any of the other supervisors find out. Tris insists on an explanation and Tori explains that her test result does not only show that she only belongs to one faction, but three – Abnegation, Dauntless and Erudite, and that’s what they call a Divergent. From here, we can already see the gap in the quality of the faction system since it does not cater for every type of unique individual’s results. Upon finding out her test results, Tris says, “So what am I supposed to choose at the choosing ceremony? I was supposed to learn what to do. This was supposed to tell me what faction to choose. We’re supposed to trust the test” (00:12:15). Tris’ mum also confronts her a little while after her defection to Dauntless, “You don’t conform. Your mind works in a million different ways. They’re scared of you.” We can see how the government has imprinted the idea of the test result being assistance and of service to future initiates in making up their decisions.

It is also upsetting that when Tris expresses her concern to her brother, Caleb Prior, that she does not think she will fit in Dauntless, he replies with a short, “You have to fit in there” (1:18:34), as if there is absolutely no other choice agreeable to the government’s liking. Šinal’ discusses how the government in a totalitarian society “maintains a complete conformity of its citizens by means of general brainwashing, enforcement of routine and reduction of creativity, spatial freedom and even names” (pg. 18). This is very applicable to Divergent’s faction system since they are only limited to the creation and freedom of one out of the five factions.

Goal of Affiliation for the Regime’s Advantage

Additionally, the regime makes use of humans’ nature to observe social norms and naturally adjust to the norms of the people around them. Cialdini and Goldstein find out that, “Humans are fundamentally motivated to create and maintain meaningful social relationships with others. For example, implicit in the concept of injunctive norms is the idea that if we engage in behaviours of which others approve, others will approve of us, too” (p. 598). Jeanine explains this concept by saying, “The faction system is a living being, composed of cells, all of you. And the only way it survives and thrives is for each of you to claim your rightful place. The future belongs to those who know where they belong” (00:17:35). Having instilled the idea that individuals will only thrive and be successful in life if they know where they belong is manipulating their urge to fit in one of the divisions even though they are capable of more than that. Cialdini and Goldstein observe that humans move closer

to achieving these affiliation-oriented goals when we abide by norms of social exchange with others, such as the norm of reciprocity.

'Faction before blood' is another recurring motto believed by members of the city. Jeanine comments that it may be hard to let go and obey the saying. It is important but sometimes definitely difficult to fulfil. She admits that the system goes against our fundamental human nature. Nevertheless, she believes that is exactly the weakness they need to overcome. Tris, quite surprised by her statement, asks again, "You think that human nature is a weakness?". Jeanine answers by saying, "I think human nature is the enemy. It's human nature to keep secrets, lie, steal. And I want to eradicate that. That's how we'll maintain a stable, peaceful, society" (1:21:10). Her ideology and principles are clearly shown in this scene by her strong remarks, claiming that human nature should not be something we nurture in ourselves but instead should get rid of. She even asks Tris eventually, "You would help me with that, wouldn't you?". Jeanine uses the foot-in-the-door technique as found by Cialdini and Goldstein by asking for a favour from Tris with the intention of getting her to comply as the possibility of her doing so would be pretty high. "Because we so often rely on the heuristic rule that the more we like someone with whom we have an existing relationship, the greater should be our willingness to comply with the request, we tend to use the rule automatically and unwittingly when the request comes from strangers, as well" (Burger et al. 2001). Jeanine evidently uses her power to manipulate Tris and of course, all the other members of society into complying with her ideology.

We move closer to the grounds of how the faction system with the intention of preserving lasting peace and prosperity is rather contradictive to the implementation of the approach. At the start of the film, Jeanine mentions that even though the faction test plays an important role in making sure the initiates decide on a faction most suitable for them, it is still their right to choose freely whichever one they believe they would be most comfortable in. She emphasizes afterwards that once the choice has been made, there will be no more changing or turning back.

On the day of the choosing ceremony, Tris and her brother – Caleb, choose Dauntless and Erudite, which are different to their initial faction – Abnegation. As the camera pans to their parents' reactions, we can see that they are in fact, surprised and concerned. However, we know prior to that, that they have told Tris and Caleb to trust themselves and that they believe whatever they end up choosing will be best for them. Further into the film, we come upon Peter, a transfer from Candor who reads out loud some news that has been circulating in the community, "The recent transfers of Beatrice and Caleb Prior, children of Andrew Prior, call into question the soundness of Abnegation's teachings and values. What prompted them to leave? Perhaps the answer lies in the corrupted ideal of an entire faction. The theft of resources, the general incompetence, the abuse of their children" (00:50:00). This piece of information lets the audience find out that Abnegation has not been viewed in positive light recently and that gossip is spreading, questioning the faction's values and morals in life. This proves that even though the regime does declare that the people have freedom of choice by giving them opportunities to switch factions from their initial one, it is very clear how the society perceives the action of defecting – full of betrayal towards their initial group and viewed as traitors.

Consequently, the flaw in the faction system provokes problems and conflicts between factions to surface. It is obvious that the initial objective of keeping life in society in order and harmony has all this time only camouflaged Jeanine's desire and greed for power. "Abnegation, if left unchecked, will destroy the faction system. Same can be said of both of you. Somebody has to stop you. If we don't, peace will be lost", she explains ruthlessly. She believes that human nature is the cause of all the catastrophes on earth and that Erudites with the knowledge to understand such things should have the responsibility to take reign and restore everlasting peace.

The constraint of conforming to the regime then brings forward the final blow, enough to wipe out all characteristics and signs of humanity. Four and Tris find out what Jeanine has been working

on for some time – a serum that acts like some kind of cognitive transmitter. “It’s supposed to make you more susceptible to suggestion”, explains Four in the film. This is basically only a subtle way of saying that they are making robots out of humans with a target to topple over Abnegation and establish Erudite as the ruling government. Subsequently, we figure out that the government most likely already knows that the intention of creating the division or categorization system is not so that humans can live peacefully amongst each other despite being broken up into factions, but rather as a motive for one group to have greater power and take control of the others.

Concluding Remarks

To conclude, the faction system is not as plausible as Divergent’s government emphasizes it to be. The categorization of an individual limited to only one aspect restricts human nature to be curious, creative, to explore and learn so much more. Even though the three methods mentioned in the discussion in getting society to conform are proven to function as each has its own strong points related to how humans’ minds work when put into different situations, Tris defies being conformed with the system. The freedom of choice and the common goal of sustaining peace and prosperity in society are merely sugarcoated promises the regime makes in order to get the people to comply and are rather paradoxical and contrasting with their true purpose of taking over power of the city.

Acknowledgements

I would like to express my deep gratitude to Gemasi (Gelanggang Mahasiswa Sastra Inggris) and Bapak Ari Jogaiswara Adipurwawidjana for supporting and presenting the opportunity for me to participate in this year’s Literary Studies Conference by English Letters Department, Universitas Sanata Dharma, Yogyakarta, Indonesia. I am also very grateful for the insightful comments offered by my peers from Sastra Inggris Unpad. Without support from all these parties, it would be impossible for me to participate in this conference.

References

- Aryal, D. (2017). Effect of Dystopia in the Life of Tris in Veronica Roth's *Divergent*.
- Basu, B. (2013). Brave New Teenagers: Questions and Debates. In B. Basu, *Contemporary Dystopian For Young Adults* (pp. 1-10). Routledge.
- Cialdini, R. B., & Goldstein, N. J. (2004). *Social Influence: Compliance and Conformity*.
- JM, B., Soroka, Gonzago, Murphy, & Somervell. (2001). *The Effect of Fleeting Attraction on Compliance to Requests*.
- Kurniati, N. A. (2017). The Governmentality System in Dystopian Society in Veronica Roth's *Divergent*. *Borderless Communication & Nations with Borders*.
- Šinal', M. (2012). Analysis of Political Dystopia in George Orwell and His Successors.
- Svensson, H. (2021). *Divergent; a Society Divided*.
- Wardana, M. (2019). Ideology and Class Division in Veronica Roth's *Divergent*. *International Journal of Cultural and Art Studies*, 30-36.

“Katastrophe” in the New Testament

Nikolas Kristiyanto

Universitas Sanata Dharma, Indonesia

nikolaskristiyanto@usd.ac.id

Abstract

“Catastrophe” comes from the Greek word “katastrophe” (καταστροφή). In general, “katastrophe” means “destruction, overthrow, or ruin”. Etymologically it means “turning upside down” and hence is the antithesis of edification (Mounce, 2000; Jimoh, 2020). In the new testament, “katastrophe” occurs only two times at 2 Timothy 2:14 and 2 Peter 2:6. This article tries to elaborate these 2 verses in their own context in order to rebuild the wider meaning of “katastrophe” in the New Testament. At 2 Timothy 2:14, “katastrophe” is in the context of spiritual ruin. Paul tries to remind people to avoid a useless debate about words, empty speeches and ungodly rumors of the doctrine of mere spiritual resurrection (Turco, 2018). Then, he advises them to “Do your best to present yourself to God as one approved, a worker who does not need to be ashamed and who correctly handles the word of truth (2 Tim 2:15).” On the other hand, at 2 Peter 2:6, “katastrophe” is in the physical destruction’s context. But, in the end, this “katastrophe” still has a spiritual meaning to describe the false teachers. “Katastrophe” in 2 Peter 2:6 has a connection to (a) Genesis 18-19 (Sodom and Gomorrah) and (b) the Greek Mythology (Tartarus). “Tartarus” is the Greek name for the underworld. In this context, 2 Peter is signaling his attempt to address a multicultural audience (Neyrey, 1993). Finally, from these two verses, we can find that “katastrophe” in the New Testament can be understood as a spiritual ruin, in the context of the debate with the false teachers.

Keywords: catastrophe, katastrophe, new testament, physical destruction, spiritual ruin

Introduction

In Cambridge Dictionary, we can find a definition of “catastrophe”, i.e. “a sudden event that causes very great trouble or destruction” (Cambridge Dictionary, 2022). Then, “catastrophe” can also be “a sudden event that causes many people to suffer” or “an event that causes one person or a group of people personal suffering, or that makes difficulties” (Oxford Advanced American Dictionary, 2011). From these both dictionaries, we can find that “catastrophe” relates to “an event” which can be “a sudden” or “not”, but the effect is too obvious that can brings (1) a great trouble, (2) a destruction, (3) people to suffer, and (4) difficulties.

On the other hand, “catastrophe” can also be found in the New Testament. It occurs at 2 Timothy 2:14 and 2 Peter 2:6. From these occurrences, we will try to analyze the context of these two pericopes which the “catastrophe” appears in the text. Moreover, we will try to find an appropriate meaning of “catastrophe” on their own context in the New Testament and to explain the typical usage of “catastrophe” in the New Testament.

II. 2 Timothy 2:14-26

II.1. Background of 2 Timothy 2:14-26

This letter has been called Paul's last will and testament (MacArthur, 1996, c1995). Paul is in prison, resigned to the end of his ministry and life there (Towner, 1994). At that moment, Paul greets Timothy as his "dearly beloved son" (2 Tim 1:2) because Timothy was a great joy to the apostle Paul (McGee, 1991).

In 2 Timothy, the mood is grimmer (Johnson, 2008, c1974). Towner (1994) tries to describe it:

First Timothy is almost wholly devoted to opposing the false teachers in Ephesus and to organizing the church to that end. Second Timothy remains interested in the false teachers and their influence, but this interest is registered in a more general way, and the context is now the church in a broader sense (2:19–20; 3:1–4), even though the heretics mentioned (2:17) are those associated with the Ephesian church. The greater interest is in Timothy's own spiritual condition, which needs attention. As we will see, the battle with heresy provides a background that helps to illuminate Timothy's present condition, and here the contact with 1 Timothy (in the individual heretics who are named) may allow the explanation that 1 Timothy is the background of 2 Timothy.

The text of 2 Timothy 2:14 is a part of 2 Timothy 2:14-26. The title of this pericope [*a set of verses that forms one coherent unit or thought, suitable for public reading from a text, now usually of sacred scripture* (Schumacher, 2003)] is "A Worker Approved by God":

¹⁴ Remind them of these things, and solemnly charge them in the presence of God not to wrangle about words, which is useless, and leads to the ruin (καταστροφή) of the hearers. ¹⁵ Be diligent to present yourself approved to God as a workman who does not need to be ashamed, handling accurately the word of truth. ¹⁶ But avoid worldly and empty chatter, for it will lead to further ungodliness, ¹⁷ and their talk will spread like gangrene. Among them are Hymenaeus and Philetus, ¹⁸ men who have gone astray from the truth saying that the resurrection has already taken place, and thus they upset the faith of some. ¹⁹ Nevertheless, the firm foundation of God stands, having this seal, "The Lord knows those who are His," and, "Let everyone who names the name of the Lord abstain from wickedness." ²⁰ Now in a large house there are not only gold and silver vessels, but also vessels of wood and of earthenware, and some to honor and some to dishonor. ²¹ Therefore, if a man cleanses himself from these things, he will be a vessel for honor, sanctified, useful to the Master, prepared for every good work. ²² Now flee from youthful lusts, and pursue righteousness, faith, love and peace, with those who call on the Lord from a pure heart. ²³ But refuse foolish and ignorant speculations, knowing that they produce quarrels. ²⁴ And the Lord's bond-servant must not be quarrelsome, but be kind to all, able to teach, patient when wronged, ²⁵ with gentleness correcting those who are in opposition, if perhaps God may grant them repentance leading to the knowledge of the truth, ²⁶ and they may come to their senses and escape from the snare of the devil, having been held captive by him to do his will. (New American Standard Bible - NASB)

This pericope is a part of a condemnation of apostate ideas that seem to have infiltrated the Ecclesia as early as 65 C.E. (Turco, 2018). In the early church, the majority of false teachers do not have enough skill in the scriptures to discern truth from error (Keener, 1993).

Paul moves into a specific discussion of the Ephesian church problem, i.e. Hymenaeus and Philetus (Jimoh, 2020). They were heretical teachers there. They said that "the resurrection has already taken place". Their talk spread like gangrene (v.17). This became a big problem for the Church. Paul tried to focus on the ministry of word so as the Ephesian church should not follow the

heretical ideas of Hymenaeus and Philetus.

II.2. Text 2 Timothy 2:14

Greek Version (2 Tim 2:14)

Ταῦτα ὑπομίμησθε διαμαρτυρόμενος ἐνώπιον τοῦ θεοῦ μὴ λογομαχεῖν, ἐπ’ οὐδὲν χρήσιμον, ἐπὶ καταστροφῇ τῶν ἀκούοντων.

English Version (2 Tim 2:14)

Remind them of these things, and solemnly charge them in the presence of God not to wrangle about words, which is useless, and leads to the ruin (katastrophe) of the hearers.

II.3. Structure of 2 Timothy 2:14

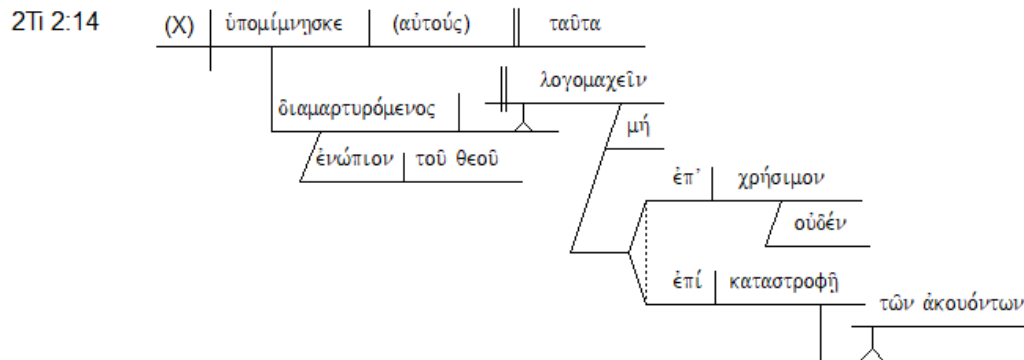


Diagram 1: Structure of 2 Timothy 2:14 (BibleWorks v.10)

Remind *them* of these things,
and solemnly charge *them* **not to wrangle**
in the presence of God about **words**,
which is **useless**,
and **leads to the ruin**
(καταστροφή)
of the hearers.

From this structure, we can find that the “katastrophe” comes from “the words” which is “useless”. “The useless words”, in this context, is “the resurrection has already taken place” (v.18) that was said by Hymenaeus and Philetus. It became a problem for Paul. For him, “the resurrection is about a future event”. It can be found in 1 Corinthians 15:52, “in a moment, in the twinkling of an eye,

at the last trumpet; for the trumpet will sound, and the dead will be raised imperishable, and we shall be changed”. Therefore, we can say that there is a dogmatical debate in this text between Hymenaeus-Philetus and Paul.

II.4. Interpretation

Remind them of these things, and solemnly charge them in the presence of God not to wrangle about words, which is useless, and leads to **the ruin** (καταστροφή) of the hearers.
(2 Tim 2:14)

The word “to remind” in 2 Tim 2:14 is in the form of “present active imperative (ὑπομνήσκω)” that indicates that it is to be a regular practice of reminding. Therefore, this is a never-ending process for Timothy to “remind” the men who are teachers of faith about “these things” (ταῦτα). Then, this “ταῦτα” refers to the hymn in 2 Tim 2:11-13 (Minor, 2008):

*It is a trustworthy statement:
For if we died with Him, we shall also live with Him;
If we endure, we shall also reign with Him;
If we deny Him, He also will deny us;
If we are faithless, He remains faithful; for He cannot deny Himself.*

The phrase of “and solemnly charge them in the presence of God” means that God functioning as witness. Them refers to the Christians in the Church of Ephesus. In this sense, Paul asks Timothy to give the instruction to his people gently. They do not need to dispute and to fight over words. Debate is not fruitful for their faith.

Paul uses the nominal form of the verb when he says about “debate”. Therefore, there is an extension of meaning of “words” in this verse. It is not only “individual words” but also “various kinds of teachings and doctrines”. Because of this, the teaching of Hymenaeus and Philetus about “resurrection” is not the only one to which Paul is addressed but one of the many things that he is opposed to. For that reason, “debating” is useless and unhelpful like a cancer. Such arguments do not help anyone. On the other hand, it causes great harm (katastrophe) to the people who listen (Arichea, D. C., & Hatton, H., 1995). This katastrophe refers more to the “**Spiritual Ruin**”.

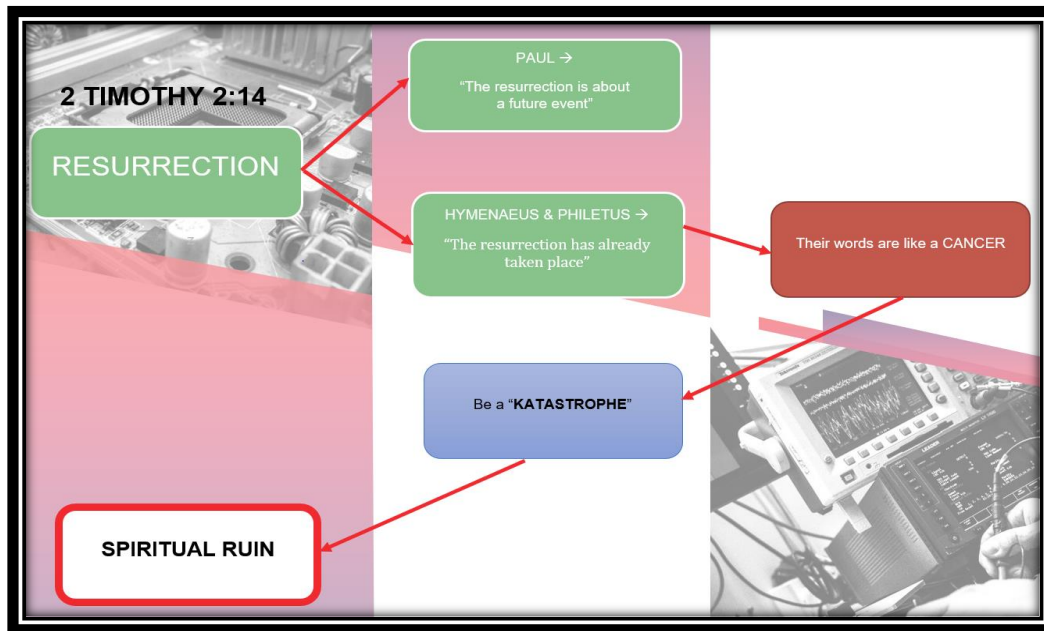


Diagram 2: "Katastrophe" in 2 Tim 2:14

III. 2 Peter 2:1-22

III.1. Background of 2 Peter 2:1-22

The aim of this letter (2 Peter) is to highlight "the knowledge of God". The author tries to describe "the knowledge of God" by dividing the letter to be seven parts (Douw G. Breed, 2021):

1. 2 Peter 1:1-2 : Opening of the letter
2. 2 Peter 1:3-11 : Summary of Peter's teaching
 - a. 2 Peter 1:3-4 : Historical Part
 - b. 2 Peter 1:5-9 : Ethical Encouragement Part
 - c. 2 Peter 1:11 : Eschatological Part
3. 2 Peter 1:12-15 & 2 Peter 3:1-2 : Purpose of writing
4. 2 Peter 1:16-21 : Peter's authority
5. 2 Peter 2:1-22 : Warning against the false teachers
6. 2 Peter 3:3-18 : Lord's coming
7. 2 Peter 3:17-18a : Conclusion of the letter
8. 2 Peter 3:18b : Eulogy

According to the explanation of Breed, we can find that 2 Peter 2:1-22 becomes an important theme in this letter. It is about "a warning against the false teachers". This theme (the false teachers) in 2 Peter 2:1-22 is immediately followed by Peter's teaching of the Lord's coming (2 Peter 3:3-18).

The text of 2 Peter 2:6 is a part of 2 Peter 2:1-22. The title of this pericope is "The False Teachers":

¹ But false prophets also arose among the people, just as there will also be false teachers among you, who will secretly introduce destructive heresies, even denying the Master who bought them, bringing swift destruction upon themselves. ² And many will follow their sensuality, and because of them the way of the truth will be maligned; ³ and in their greed, they will exploit you with false words; their judgment from long ago is not idle, and their destruction is not asleep. ⁴ For if God did not spare angels when they sinned, but cast them

into hell and committed them to pits of darkness, reserved for judgment; 5 and did not spare the ancient world, but preserved Noah, a preacher of righteousness, with seven others, when He brought a flood upon the world of the ungodly; 6 and if He condemned the cities of Sodom and Gomorrah to destruction by reducing them to ashes, having made them an example to those who would live ungodly thereafter; 7 and if He rescued righteous Lot, oppressed by the sensual conduct of unprincipled men 8 for by what he saw and heard that righteous man, while living among them, felt his righteous soul tormented day after day with their lawless deeds, 9 then the Lord knows how to rescue the godly from temptation, and to keep the unrighteous under punishment for the day of judgment, 10 and especially those who indulge the flesh in its corrupt desires and despise authority. Daring, self-willed, they do not tremble when they revile angelic majesties, 11 whereas angels who are greater in might and power do not bring a reviling judgment against them before the Lord. 12 But these, like unreasoning animals, born as creatures of instinct to be captured and killed, reviling where they have no knowledge, will in the destruction of those creatures also be destroyed, 13 suffering wrong as the wages of doing wrong. They count it a pleasure to revel in the daytime. They are stains and blemishes, reveling in their deceptions, as they carouse with you, 14 having eyes full of adultery and that never cease from sin, enticing unstable souls, having a heart trained in greed, accursed children; 15 forsaking the right way they have gone astray, having followed the way of Balaam, the son of Beor, who loved the wages of unrighteousness, 16 but he received a rebuke for his own transgression; for a dumb donkey, speaking with a voice of a man, restrained the madness of the prophet. 17 These are springs without water, and mists driven by a storm, for whom the black darkness has been reserved. 18 For speaking out arrogant words of vanity they entice by fleshly desires, by sensuality, those who barely escape from the ones who live in error, 19 promising them freedom while they themselves are slaves of corruption; for by what a man is overcome, by this he is enslaved. 20 For if after they have escaped the defilements of the world by the knowledge of the Lord and Savior Jesus Christ, they are again entangled in them and are overcome, the last state has become worse for them than the first. 21 For it would be better for them not to have known the way of righteousness, than having known it, to turn away from the holy commandment delivered to them. 22 It has happened to them according to the true proverb, "A dog returns to its own vomit," and, "A sow, after washing, returns to wallowing in the mire." (New American Standard Bible - NASB)

Based on this text, we can find that the main problem of the false teachers is about “their style of life” (following his desires and exploiting people with false words). They can say all the good things for the people, but he did not do it for themselves:

“¹⁸For speaking out arrogant words of vanity they entice by fleshly desires, by sensuality, those who barely escape from the ones who live in error, 19 promising them freedom while they themselves are slaves of corruption; for by what a man is overcome, by this he is enslaved.”

For Peter, this phenomenon cannot be accepted.

III.2. Text of 2 Peter 2:6

Greek Version (2 Peter 2:6)

καὶ πόλεις Σοδόμων καὶ Γομόρρας τεφρώσας καταστροφῆ κατέκρινεν ὑπόδειγμα μελλόντων
 ἀσεβεῖν τεθεικῶς

- c. The conclusion of the description of God’s deeds (vv.8-10)

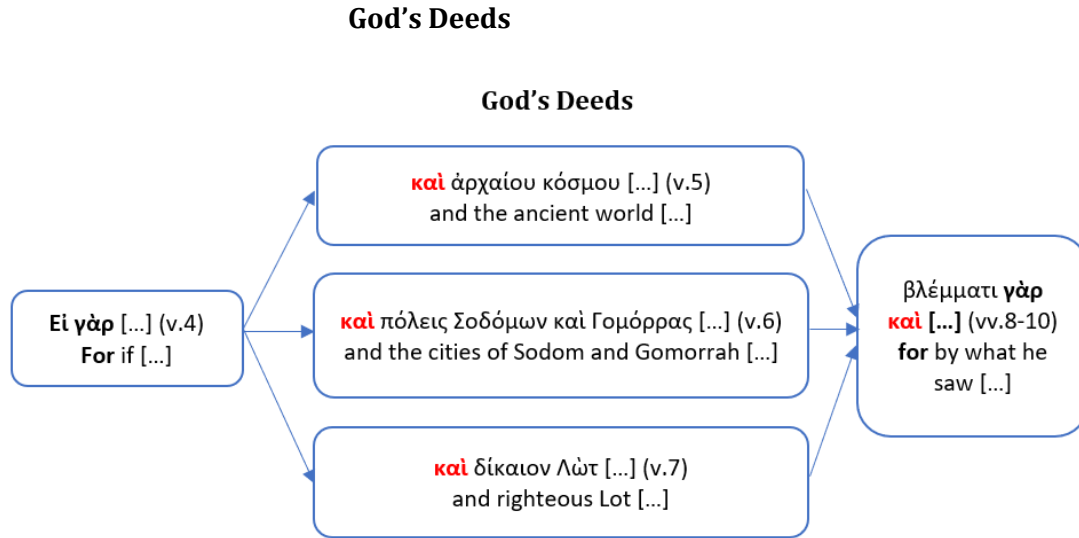


Diagram 4: Structure of 2 Peter 2:6 (4-10a)

The main point of this structure is “In the presence of evil, God did many things in the past (in the old testament), but finally, ‘the Lord knows how to rescue the godly (the good people) from temptation’ (v.9).” God saves his people.

III.4. Interpretation

“and [if] He condemned the cities of Sodom and Gomorrah to **destruction (*katastrophe*)** by reducing [them] to ashes, having made them an example to those who would live ungodly thereafter”

(2 Peter 2:6)

In this context (2 Peter 2:6), we can find that Peter tries to describe what will happen to the false teachers by using the metaphor of the **destruction (*katastrophe*)** of the cities of Sodom and Gomorrah in Genesis 19:24. In the first sight, Peter uses the *katastrophe* in the sense of “physical destruction of the cities”. But after that, Peter uses this metaphor of “the **destruction (*katastrophe*)** of the cities” as a “destruction of spiritual life” of the false teachers. Finally, in 2 Peter 2:6, *katastrophe* refers to the “**Spiritual Ruin**”.

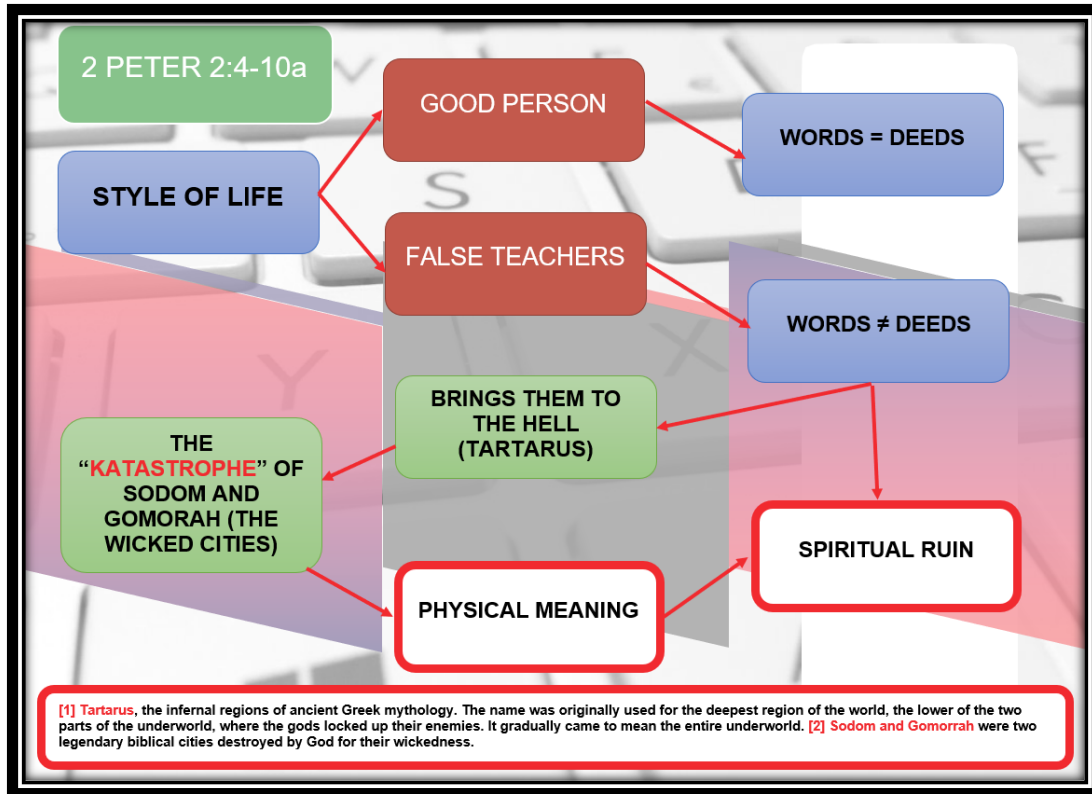


Diagram 5: “Katastrophe” in 2 Peter 2:6 (4-10a)

Moreover, Peter uses the word “Tartarus” (the Greek Mythology of underworld) to describe “hell” in this part, in order to address his multicultural audience (Neyrey, 2008).

IV. Conclusion

“*Katastrophe*” as a word in the New Testament occurs only twice in (a) 2 Timothy 2:14, and (b) 2 Peter 2:6. Both verses use this “*katastrophe*” to describe the “spiritual ruin” of the people. And very interestingly, these two verses are in the context of the debate with the false teachers who were in the midst of the early church in the first century C.E.

References

- Arichea, D. C., & Hatton, H. (1995). A handbook on Paul's letters to Timothy and to Titus. UBS handbook series; Helps for translators (203). New York: United Bible Societies.
- Breed, Douw G. (2021). “Die betroubaarheid van die apostels en hulle getuieis volgens 2 Petrus 1:3-4 en die betekenis daarvan vir die geskifte van die Nuwe Testament: 'n Eksegetiese studie”, in In Die Skriflig (In Luce Verbi), vol. 55, no.3, 2021,

- http://www.scielo.org.za/scielo.php?pid=S230508532021000300004&script=sci_arttext&lng=af
- Cambridge University. Cambridge Dictionary. (2022).
<https://dictionary.cambridge.org/dictionary/english/catastrophe>
- Jimoh, Martins Mofolade. (2020). "An Exegesis of 2 Timothy 2:14-18 and Its Implications for Biblical Interpreters in Africa" in *Sapientia Global Journal of Arts, Humanities and Development Studies (SGOJAHDS)*, Vol.3, No.4, December 2020, pp.179-186.
- Johnson, Luke Timothy. (2008, c1974). *The First and Second Letters to Timothy: A New Translation with Introduction and Commentary (The Anchor Bible)*. New Haven and London: Yale University Press.
- Keener, Craig S. (1993). *The IVP Bible Background Commentary: New Testament*. Illinois: InterVarsity Press.
- MacArthur, J. (1996, c1995). *The MacArthur New Testament Commentary: 2 Timothy*. Chicago, Ill.: Moody Press.
- McGee, J. V. (1991). Vol. 50: *Thru the Bible commentary: The Epistles (1 and 2 Timothy/Titus/Philemon)*. Based on "The Thru the Bible radio program (electronic ed.): Thru the Bible commentary (93)." Nashville: Thomas Nelson.
- Minor, E. (2008). *An Exegetical Summary of 2 Timothy (2nd ed.) (61)*. Dallas, TX: SIL International.
- Mounce, William D. (2000). *Basics of Biblical Greek*. Grand Rapids, MI: Zondervan.
- Neyrey, Jerome H. (1993). *2 Peter, Jude: A New Translation with Introduction and Commentary*. New Haven and London: Yale University Press.
- Oxford University. *Oxford Advanced American Dictionary*. (2011). Oxford: Oxford University Press.
- Schumacher, Meinolf. (2003). "Perikope" in *Reallexikon der deutschen Literaturwissenschaft*, Vol. 3, edited by Jan-Dirk Müller, Berlin and New York: Walter de Gruyter, pp.43-45.
- Towner, P. (1994). Vol. 14: *1-2 Timothy & Titus*. The IVP New Testament commentary series (2 Ti 1:1). Downers Grove, Ill.: InterVarsity Press.
- Turco, Simone. (2018). "On Pauline Quotation Modes and Their Textual-Literary Value: A Brief Note on '2 Timothy', 2, 19" in *Parole Rubate: Rivista Internazionale di Studi sulla Citazione*, Vol.17, No. 17, June 2018, pp.91-96.



ISSN 2963-3532



9 772963 353004

HOSTED BY
English Letters Department,
Graduate Program in English Language Studies
Universitas Sanata Dharma

IN COOPERATION WITH
Ateneo de Manila University,
the Philippines

