



Proceedings

The 9th Literary Studies Conference

Literature and Interdisciplinarity

20-21 October 2021
Universitas Sanata Dharma



**Published by
Fakultas Sastra
Universitas Sanata Dharma, Yogyakarta
2021**

PROCEEDINGS The 9th LITERARY STUDIES CONFERENCE

“Literature and Interdisciplinarity”

Universitas Sanata Dharma, Yogyakarta 20-21 October 2021

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PROCEEDINGS

THE 9TH LITERARY STUDIES CONFERENCE 2021
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Fakultas Sastra

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Jl. Affandi, Mrican Yogyakarta

55022.

Telp. (0274) 513301, 515253 Ext.1324

Editor

Dalan Mehuli Perangin-Angin

First publishing

260 pages; 210 × 297 mm.

ISBN: 978-623-7601-17-3

ISBN 978-623-7601-17-3 (PDF)



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GREETINGS FROM THE CHAIR

The interdisciplinarity in the arts and humanities is a counter towards disciplinarity that has tendency to cut off knowledge into narrower streams. There are questions disciplinarity cannot answer. These questions entail critical observation in ecology, ethnicities, gender, radicalism, diaspora, poverty, and digital revolution. Accordingly, the 9th Literary Studies Conference “Literature and Interdisciplinarity” responds the counter by welcoming and embracing people from different background to share their perspectives and initiatives.

The Covid-19 Pandemic has made people see the world differently. Concerns across the globe are raised. These concerns have to be addressed neglecting the fact that so far, each discipline in educational institution has been a system of power. This then how interdisciplinarity plays its role by breaking down old disciplines and integrating new disciplines.

Healing the broken world can be done by producing new cross-disciplinary integrative knowledge and integrating different perspectives and methods. Collaboration and persistent cooperation shown by all great presenters and participants of the 9th LSC has made the effort closer to both society in general and academia. It turns out that the online platform reaches wider audience.

The committee then would like to express its greatest gratitude to all presenters, speakers, participants, and cross-disciplinary enthusiasts around the world. The sharing of initiatives, ideas, perspectives, and methods has marked the journey to heal the broken world.

Thank you

Yogyakarta, 2 October 2021

Wedhowerti, S.Pd., M.Hum.
Conference Committee, Chair

WELCOME NOTES FROM THE RECTOR



On behalf of Sanata Dharma University, I am honored to welcome all speakers and participants of the 2021 Literary Studies Conference (LSC). I also would like to extend my warmest regards to all of you and welcome you all. Let us first thanks to Almighty God for the grace we have received in preparing this conference. I do hope this conference facilitates us an effective means to strengthen our role and improve our knowledge contribution as lecturers or researchers. I also wish that the 2021 LSC conference facilitates a fruitful sharing and exchange of ideas related to the conference’s theme on “Literature and Interdisciplinarity.”

As predicted by experts, the civilization of our world is increasingly complex and full of uncertainty. This implies that studying and understanding a text as an abstraction of phenomena or reality is not easy. One of the best ways to deal with this situation is to use a new approach where a text is no longer appropriate to be read only using a framework from a single discipline. Text needs to be understood in a variety of perspectives and possible frameworks. In other words, the text needs to be read using a multidisciplinary framework.

However, we must realize that an interdisciplinary approach is not simple because as a methodology it is not enough or even impossible if it is only a combination of various perspectives and different methodologies. We can never imagine a game that is a combination of various different games. I imagine, although the interdisciplinary approach is very important and necessary nowadays, but the approach requires various prerequisites that are not easy to prepare before it can be fully used properly.

One of the fundamental prerequisites is the openness of each discipline to accept assumptions and methodologies that have been established so far. Although it is not easy, as a good scientist, an open attitude towards the workings of other disciplines is indeed a must. I believe that being fanatic is the biggest enemy in the development of knowledge.

Therefore, as the rector of Sanata Dharma, I support and congratulate all of you in initiating conference on the interdisciplinarity theme. This theme is very much in line with Sanata Dharma's vision to keep trying to be an excellent truth explorer. Hopefully with this theme, we can all learn from each other and work together better because this increasingly complex world demands cross-discipline cooperation. Happy seminar and may we always get blessings from God who is full of love.

Thank you.

Yogyakarta, 20 October 2021

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

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LITERATURE LEARNING WITH A NUSANTARA FEMINIST PERSPECTIVE TO RAISE GENDER JUSTICE AWARENESS IN UNIVERSITIES

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Abstract

Long before the ideas and movements of feminism in the West were echoed in the early 19th century, in the Nusantara (Indonesian Archipelago), gender equality had developed. History recorded that in a number of kingdoms in the Nusantara women have been trusted to become kings and warlords, including Queen Shima (674-695 AD) in the Kalingga Kingdom, Queen Kalinyamat (Ratu Retno Kencono) (1527 - 1579) in the Kalinyamat Kingdom (now Jepara region), Admiral Malahayati (1550 - 1615) in Aceh, and Nyai Ageng Serang (1752 - 1828) in Yogyakarta. However, learning in the classroom that tends to be gender biased, often forgets the existence of women who have played a role in the community. From this background, this article tries to expand the idea of the importance of reconstructing feminist learning, especially Nusantara feminism in literary learning to raise awareness of gender equality in university students. From the results of reflection and evaluation of learning, it is found that students who become participants in learning not only gain knowledge of feminism, including feminism of the Nusantara, but also experience changes in their way of thinking and awareness of the importance of justice and gender equality in understanding various phenomena that occur in society, including literary phenomena, and learning in class.

Keywords: awareness, education, feminism, gender justice, Nusantara

A. Introduction

Various literature sources state that long before the ideas and movements of feminism in the West were echoed in the early 19th century, in the Nusantara, gender equality had developed. History records that in a number of kingdoms in the Nusantara women have been trusted to become kings and warlords, including Queen Shima (674-695 AD) in the Kalingga Kingdom, Queen Kalinyamat (Ratu Retno Kencono) (1527-1579) in the Kalinyamat Kingdom (now Jepara region), Admiral Malahayati (1550 - 1615) and Pocut Meurah Intan in Aceh, and Nyai Ageng Serang (1752 - 1828) in Yogyakarta (Nastiti, 2009; Hayati, 1991; 2000; Sulistyanto, 2018; Hidayatullah, 2008; Syaifullah, 2021; Lasminah, 2007; Ahmad, 2019). However, a number of these names are largely unknown to the younger generation today. In learning history and Indonesian in primary and secondary schools, they only know Kartini, Dewi Sartika, and Cut Nya Dien as national heroes.

Likewise, in learning Indonesian language and literature in high school, even up to university. In the history of Indonesian literature, they have been introduced by the name of the writer Nh. Dini, Toeti Heraty, Ayu Utami, Dee (Dewi Lestari), Oka Rusmini, or Leila S. Chudori. However, only very few of them know the names of women writers who have worked earlier such as Selasih, Arti Purbani, and Soewarsih Djojopuspito. Why are their names unknown to today's younger generation? Why don't teachers and lecturers introduce it in class? Are their names recorded in history books, including in literary history? Could there be something wrong with our learning at school or university?

Based on this background, this paper tries to discuss the importance of reconstructing classroom learning, especially literature learning, from learning that tends to be gender biased, to learning with a feminist perspective. The purpose of the study is to provide knowledge and understanding of feminism and raise awareness of the importance of gender equality. Through this study, a number of female figures, ancestors of the Indonesian nation, who have played a role in society for centuries, both as kings (one) and warlords will be introduced. These historical figures came from various regions in the Nusantara. Some of them have inspired writers to write their literary works, especially novels, for example, *Ratu Rara Kencanawungu*. (Sayekti, 2010), *Hati Suhita* (Anis, 2019), *Ratu Kalinyamat* (Hadi, 2010), dan *Laksamana*

Malahayati (Moerdopo, 2018). In addition, material related to conceptual knowledge of feminism and Nusantara feminism will also be presented which is expected to be an important asset for students to carry out further research and understand gender relations in society.

In this article, the term Nusantara feminism is deliberately chosen instead of Indonesian feminism because the ideas and practices of gender equality and justice have developed in several regions in the archipelago, long before the Indonesian state was formed. Referring to Nastiti's Dissertation (2009) at the University of Indonesia entitled "The Role and Position of Women in Old Javanese Society (VIII-XV centuries)," it appears that the position and role of women in Old Javanese society, from the 8th to the 15th centuries AD, which is traced from the sources of Old Javanese manuscripts and inscriptions. Describing the position and role of women as equal to men, both domestically and publicly. In the 8th to 15th centuries, it was found that women held positions as kings and regional heads. The data shows that since ancient times in several kingdoms in the archipelago (Pre-Indonesia) there was no gender discrimination in leadership. In a few kingdoms in Indonesia, women have got their rightful roles and positions. They are not the second class like women in general in patriarchal culture (Beauvoir, 2010:25), they are subjects who have power over themselves and other people who are their people.

B. Learning Literature with Nusantara Feminist Perspective

To raise awareness of gender equality and justice in students, it is necessary to reconstruct literary learning in the classroom. One of the courses that will be used to implement the learning is the Poststructuralism Theory course, especially about feminism theory, at the Indonesian Literature Study Program, Universitas Negeri Yogyakarta. Learning construction includes learning objectives, learning materials, learning processes, and learning evaluations that are inspired by the spirit of feminist learning.

Feminist learning (feminist pedagogy) is one of the learning models that aims to develop critical awareness and analysis of reality and support transformational actions for justice and equality (Muchtar, 2010:61). Feminist pedagogy is part of critical pedagogy, which is one of the ideal thoughts in education that was born and developed by critical thinking, namely a reflective thinking process that focuses on what is believed to be done (Tilaar, 2011:15). Critical pedagogy sees that education cannot be separated from the socio-cultural context that surrounds it, then provides a critical response to this cultural phenomenon (Subkhan, in Tilaar et al., 2011:137). Critical pedagogy believes that educational practices and the socio-cultural environment always harbor nuances of discrimination, injustice, and even oppression (Subkhan, in Tilaar, et al., 2011:137).

C. Learning Objectives

With the feminist learning model, the learning objectives on the subject of feminist literary theory can be formulated as: after studying the subject matter of feminism theory, students have (a) knowledge about the concept of feminism, the history and development of feminism, the variety of feminism, and feminism in the Nusantara; (b) awareness and attitude that respects and upholds the spirit of justice and gender equality, (c) skills to implement the values of justice and gender equality in life in the family and society at large.

D. Learning Materials

To achieve the learning objectives that have been formulated, then. it is necessary to choose appropriate learning materials, namely materials that provide conceptual knowledge of feminism and examples of literary works that raise the issue of the importance of justice and gender equality or criticize gender injustice which is represented in literary works that are a source of learning. In addition, it is also necessary to pay attention to the activities and works of women writers. Through the study of feminist literature, it is hoped that gradually there will be an awareness of the importance of justice and gender equality in students (students).

Materials on conceptual knowledge of feminism, among others *Feminist Thought: A More Comprehensive Introduction* (Rosemary P. Tong, 2006), *Postcolonial Theory: A Critical Introduction* (Leela Gandhi, 1998), dan *Para Raja dan Pahlawan Perempuan, Serta Bidadari dalam Folklore Indonesia* (Wiyatmi, Liliani, Sari, 2020), *Profil Perempuan, Pengarang, Peneliti, Penerbit di Indonesia* (Rampan, 2007), *Citra Perempuan dalam Sastra Indonesia* (Hellwig, 2003), *Kritik Sastra Feminis: Teori dan Aplikasinya*

dalam *Sastra Indonesia* (Wiyatmi, 2012). Examples of literary works that raise the issue of feminism, including Nusantara feminism, include: *Layar Terkembang* (Alisyahbana, 1938), *Widyawati* karya Arti Purbani (1948), *Burung-Burung Manyar* (Mangunwijaya, 1981), *Saman dan Larung* (Utami, 1998, 2001), *Ratu Rara Kencanawungu*. (Sayekti, 2010), *Hati Suhita* (Anis, 2019), *Ratu Kalinyamat* (Hadi, 2010), *Laksamana Malahayati* (Moerdopo, 2018), *Arok Dedes* (Pramudya Ananta Toer, 1999), *Calon Arang, Kisah Perempuan Korban Patriarki* (Toety Herati, 2000).

From *Feminist Thought: A More Comprehensive Introduction* (Tong, 2006), lecturers and students gain knowledge and understanding of the history and variety of feminism, including third world feminism that developed in former European colonies, including Indonesia (Nusantara). From the reference book *Postcolonial Theory: A Critical Introduction* (Gandhi, 1998) lecturers and students gain an understanding that in addition to developing in Europe and America, feminist ideas and movements are also developing in third world countries as former colonies. In this context, the feminism that developed in the Nusantara (and later Indonesia) was included in the third world feminism (postcolonial feminism), when women not only had to deal with the power of patriarchy, but also the power of colonialism.

From the novel *Ratu Kalinyamat*, for example, lecturers and students get an overview of gender equality and the recognition of the intelligence and leadership qualities of Ratu Kalinyamat from their teacher, Sunan Nyampulngan as an example of the 16th century Nusantara feminism phenomenon.

Kanjeng Sunan menghela napas. "Nduk! Sudah saatnya engkau menetap di pesisir utara. Semakin hari Ki Gede Bangsri, Ki Ageng Jundang, dan aku sendiri semakin disibukkan oleh para santri, banyak mualaf yang masih membutuhkan tuntunan syari'at. Sementara hal-hal yang menyangkut urusan praja di wilayah pesisir biarlah Genduk Kalinyamat yang menurus. Bukankah engkau mempunyai bekal ngelmu keprajuritan, dan engkau pun santri yang paham syari'at, paham ahkamus- sultaniyah? Hal itu sudah cukup untuk menjadi pengareping praja. Engkau sudah pantas menjadi adipate, Nduk!" (Hadi, 2010:16).

[Kanjeng Sunan sighed. "Nduk! It is time for you to settle on the north coast. Every day Ki Gede Bangsri, Ki Ageng Jundang, and myself are getting busier by the students, many converts still need the guidance of the Shari'ah. In the meantime, let Genduk Kalinyamat take care of matters concerning civil service affairs in the coastal area. Don't you have a stock of military knowledge, and you are also a student who understands Shari'ah, understands ahkamus-sultaniyah? That is enough to be a praja raptor. You deserve to be an adipate, Nduk!" (Hadi, 2010:16)].

The data excerpt shows the confession and orders of Sunan Nyampulngan, Ratu Kalinyamat's teacher who not only acknowledged her personality and leadership qualities, but also planned to give power to a woman. The novel *Ratu Kalinyamat* is written based on the historical story of a person. Queen Kalinyamat was one of the dukes under the Demak kingdom, which was led by her father, Sultan Trenggono. He ruled for 30 years in power, in the 16th century and succeeded in bringing Kalinyamat (Jepara) to its peak of glory (Hayati, 2010:2; Supriyono, 2013:33; Sulistyanto, 2018:14). From a Portuguese source written by Meilink-Roelofs, it is stated that Jepara became the largest port city on the north coast of Java and had a large and strong navy in the 16th century (Hayati, 2010: 23; Said, 2017: 108). In addition, Queen Kalinyamat also managed to restore the Jepara trade which had suffered destruction during the reign of Pati Unus. Under his rule, in the mid-16th century, Jepara's trade with overseas areas became more and more intense. Traders from port cities in Java such as Banten, Cirebon, Demak, Tuban, Gresik, and Jepara established relationships with the international market of Malacca. From Jepara, traders came to Bali, Maluku, Makassar, and Banjarmasin with goods produced by their respective regions (Meilink Roelofs, via Hayati, 2010: 27).

E. Learning Process

To achieve feminist literary learning, the learning process in the classroom must also be considered. It takes lecturers who have feminist awareness and place students without discrimination. Both must understand the principles of justice and gender equality. The patriarchal system that usually dominates their way of thinking and acting must be deconstructed. Female students must be awakened by their awareness as subjects who have equal rights and obligations with male students, while male students must be made aware that they are not a superior group, while women are inferior.

Lecturers with a feminist perspective will of course choose and interpret different learning materials

from lecturers who are gender biased. In order to be able to implement a feminist perspective, lecturers also need to understand the basics of human rights, so that they can regulate their language in accordance with the spirit of human rights (Arivia, 2006:421). By using language that is non-discriminatory and gender-biased, lecturers can raise students' awareness of the importance of respecting and respecting one another. In the learning process, lecturers must also be able to build students' courage to think critically and dare to have opinions in discussions of various gender issues discussed in the learning materials.

F. Learning Evaluation

The Indonesian Ministry of Women's Empowerment in 2007 published the Gender Analysis Tool for Development Planning, better known as the Gender Analysis Pathway (GAP). GAP is one of many gender analysis tools designed to help planners carry out gender analysis in the context of mainstreaming gender into the planning of development policies/programs/activities, including the education sector. By using GAP, planners can identify gender gaps and gender issues and at the same time develop a Policy Outlook for Planning (POPI, namely plans for development policies/programs/activities aimed at minimizing or eliminating the gender gap. In GAP there are four factors that are used as the basis for planning and evaluation policies/programs, namely access, benefits, participation and control (control) which have the potential to create a gap between women and men, both as objects and as subjects of development.

With reference to the GAP which was published by the Indonesian Ministry of Women's Empowerment in 2007, in implementing feminist learning, lecturers must also plan and evaluate learning that provides equal access, benefits, participation and control (control) between female and male students. The principle of fairness in learning evaluation is also mandated in Permendiknas (Regulation of The Minister of National Education) Number 20 of 2007 concerning Educational Assessment Standards, which states that one of the principles of assessment is the presence of an element of justice. Fair in the sense that the assessment is not beneficial or detrimental to students because of special needs and differences in religious background, ethnicity, culture, customs, socioeconomic status, and gender. One of the learning evaluation models with a gender perspective that can be applied in the Poststructuralism Theory course is group discussion and individual essay writing. In group discussions, it is suggested that group members should be both male and female. This is to train the cooperation between women and men in solving problems. From individual essays, students' empirical knowledge and experience in knowledge and understanding of feminism, including Nusantara feminism can be extracted.

G. Conclusion

To give birth to a young generation who has knowledge and awareness of the importance of gender justice and equality which will be an important capital for carrying out further research and understanding gender relations in society, it is necessary to reconstruct literary learning with a feminism perspective. The learning model has been tested in the Poststructuralism Theory course, about feminism theory, at the Indonesian Literature Study Program, Universitas Negeri Yogyakarta. In the study, the objectives, materials, processes, and evaluations of learning with a feminist perspective were reconstructed, including Nusantara feminism. From the results of reflection and evaluation of learning, students who are participants in learning not only gain knowledge of feminism, including feminism of the Nusantara, but also experience changes in their way of thinking and awareness of the importance of justice and gender equality in understanding various phenomena that occur in society, including literary phenomena., classroom learning, and conducting research from a feminist perspective.

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AMERICAN DREAMING: A POSTCOLONIAL READING OF AMERICA IS NOT THE HEART

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Abstract

Elaine Castillo's America is not the Heart (2018) gives a vivid description of how colonialism operates within the individual psyche, where we draw our own personal identity and perceptions of others and the world. It presents issues of othering defined by Tyson (2006) as a psychological operation on which colonialist ideology depends and that is its unmistakable landmark, which consists of subjugating an alien people by reinforcing that they must be othered. This paper analyzes the issues of orientalism, otherness, language, and hybridity that challenge the Filipino immigrants in California—emphasizing that the postcolonial condition is fractured, unstable, and hybrid. It provides evidence to the role of postcolonialism in understanding why power, identity, and culture are lost when a group of people is dominated by a conquering force. In addition, it discusses how colonial domination has seeped into the inner local system and divided the nation into classes, allowing the rich and powerful freedom to demonstrate superiority toward their significant “other”—the underprivileged. Moreover, it explores the survival techniques of postcolonial immigrants. It also tackles the different responses and ideologies that make up their identities—and the reasons why they are unstable and multifaceted, proving that immigrants have indelible ties to their cultural and geographical roots, that immigrants have in fact this cultural baggage that do not necessarily interfere in their lives but instead fuel their motivations.

Keywords: *America Is Not the Heart; American dream; Filipino immigrant diaspora*

A. Introduction

The ideology behind colonialism is inescapably connected to psychology because colonial psychology sustains it. As *America Is Not the Heart* (2018) illustrates, colonialism operates within the individual psyche, where we draw our own personal identity and perceptions of others and the world. By considering this, we can use *America Is Not the Heart* as a text about othering, defined by Tyson (2006) as “a psychological operation on which colonialist ideology depends and is its unmistakable hallmark”. It consists of subjugating an alien people by manipulating them into believing that they are inferior, and must be othered. This paper will attempt to analyze the issues of orientalism, otherness, language, and hybridity that challenge the Filipino immigrants in California—emphasizing that the postcolonial condition is fractured, unstable, and hybrid.

In addition, it will uncover the reasons behind second generation children’s detachment from their native language, why they seem to live half of their life in that foreign land and the other half in their mother country. In other words, it will provide evidence to the role of postcolonialism in understanding why power, identity, and culture are lost when a group of people is dominated by a conquering force. It will discuss how colonial domination has seeped into the inner local system and divided the nation into classes, allowing the rich and powerful freedom to demonstrate superiority toward their significant “other”—the underprivileged. Moreover, it will explore the survival techniques of postcolonial immigrants. It will also tackle the different responses and ideologies that make up their identities—and the reasons why they are unstable and multifaceted, proving that immigrants have indelible ties to their cultural and geographical roots, that immigrants have in fact this cultural baggage that do not necessarily interfere in their lives but instead fuel their motivations.

Present in the novel is the depiction of how American neo-colonialism lies at the backbone of Marcos Martial Law. During the Great Depression, when Martial Law was implemented, many Filipinos immigrated

to the West in search for “greener pastures”, which shows that ex-colonies’ solution to their problems is to immigrate, to leave the country where they were made to feel foreign.

B. Hybridity

The cultural encounter results in the split-consciousness of immigrants’ identities—which is explainable by hybridity. This double consciousness is observed in some immigrants’ tendency to blur the line between their first language and English and the unconscious internalization of Filipino values, such as using the hand to eat, although they were intentionally raised to be American. As immigrant children, the transition is not distinct. In fact, some are not able to distinguish which is their native language and which is English. This linguistic issue is more observed in non-Manileños.

Paz, the voice of the prologue, uses the concept of baggage as a self-explanation to what hybridity among Filipino immigrants entails. She notes that “[n]o matter how far you go, no matter how many times you immigrate, there are countries in you you’ll never leave” (25). This bifurcation of identity experienced by immigrants is represented by those whose Green Cards are still in process—spending half of the year in the Philippines and the other half in California.

C. Orientalism

Orientalism is a term explained by Said (2006, cited in Egoian, 2008), as an academic and political concept that suggests Asian or Middle Eastern stereotypes through the White European lens and its corresponding colonial attitudes.

Noticeable in the presence of Bruha or faith healers in California is the impact of the Spanish colonization, especially the imposition of Catholicism to the lives of Local Witches, who belong to the “other”. In the pre-colonial past, faith healers were the primitive doctors. However, they are subject to othering for their showcase of primitive practices such as applying oil to the patient’s body and their tendency to generalize every sickness as a result of a mythical creature’s interest or a neighbor’s malicious envy. Paz’s mother was in fact a well-known bruha in Mangaldan yet she notes that they were all raised Catholic. She maintains that “in [their] family, Catholicism was a simple cult of personality: everything is about the Virgin” (23). Catholicism, for these families, was a tool for survival. It is their practice to kill animals and sprinkle blood around the house that repulses Pol and Hero, who are both raised as upper class children. For Hero, this indifference stems from the fact that they grew up in a family that ridiculed faith healing. Pol, however, has a more philanthropic reason: he believes that faith healers are deluding people, mostly the poor.

One strategy that colonizers capitalize on is to prevent any form of resistance. In the narrative of the New People’s Army (NPA), a guerilla force against the Marcos regime, bits of information about the Philippines’ colonial history can be gathered and analyzed. Also, through the character of a college student Paz, the reasons why the oppressed fail in creating any forms of resistance are present. Language barriers top the list. During the Martial Law, only Tagalog and English were allowed in schools—disregarding the other local languages. Paz even recounted why she couldn’t talk about Martial Law: she barely understands what the news is about. This language barrier discourages people from being invested in their country’s current condition and taking part in any collective struggle.

A righteous anger is displayed through the characters’ narratives of their experiences of American crimes, especially the practice of waterboarding during the Philippine-American war. In the novel, there are other snippets of history told by Teresa, the leader of the NPA. Much of these literatures confront the crimes Americans committed during their “civilizing mission” in the Philippines. Perhaps these snippets are what really display and challenge colonization in the novel. These stories were not widely known, which is to say that “tragedy could be unsensational” (251), just like the story behind the University of Sto. Thomas (UST) ghost that appeared before Hero and how the Aetas living near Pinatubo during its eruption never made it to the news in California. We can infer that the problem lies in the lack of media coverage for the natives, those who are at the receiving end of marginalization.

Some of these stories suggest the cruel and discriminating perception of Filipinos through creating negative stereotypes intending to dehumanize and animalize their identity, by stripping away any dignity and defining the Filipino as the “other.” It includes the derogatory description of the autopsies of Filipino bodies, labelling them a “rather gruesome dissection” (69) and the claim that “natives were inherently unhealthy, prone to all manner of plagues, cankers, and skin disorders. Worse, there was a danger they would spread their infirmity to whites” (69). These inspired America to enact their civilizing mission, thus

employing the water cure in the Philippines, wherein the colonizers put a stick in their mouth to keep it open, and poured a pail of water directly into the mouth and nostrils.

The issues surrounding the Nestlé formula, a campaign which centered on discouraging breastfeeding, is challenged and confronted in the novel, too. Paz witnessed this fad, so when she could afford it in California, she made it her daughter Roni’s breakfast staple that went longer than what is prescribed for her age. What Paz did not know is that during the campaign, there were reported deaths because the campaign did not consider that their target market, mostly poor women, may not have access to clean water. In short, what the San Miguel Corporation was imposing is inappropriate to the Filipinos. This practice, apparently, was a holdover from the colonizers.

D. Othering

The idea of segregating individuals, the existence of the “them versus us” mentality, is called “othering”. It is connected to racial science, a term which biologically defines unequal and biased explanations of race.

One effect of colonization is the creation of the ex-colonies’ negative self-image and alienation from their own cultures. This is because the colonizers constantly devalued and forbid the colonials’ from expressing their pre-colonial culture. For Paz, to be foreign to a country is to be born poor in it. This urges her to pursue her dream to go out of the country. In fact, distance is one of Paz’s armors for survival, clinging to the belief that the feeling of foreignness in living abroad is more tolerable than the foreignness she experiences in her mother country. Getting her college education in Baguio, she “[hoped] to stay in Baguio, up there in the cool green hills, safe and perfumed” (8). It is interesting to note that Paz seems unaware that this determination is actually a contingency pressured into existence by western hegemonic discourses and their consequences.

The hegemonic discourse of “white citizenship” perceives Asian immigrants as “cultural aliens,” birthing various Asian identities, classified according to their relative distance from whiteness, thus encouraging competitive self-differentiation among Asian groups. This explains why even Filipino communities in the diaspora compete with each other. Roni’s classmate calling her Igorota, for example, stems from a deeper internalization of this ideology.

It should not be overlooked that Paz’s current state, her coping mechanisms, and her way of life in general are products of othering demonstrated by rich Filipinos. Paz is not entirely a passive, unresisting subject to colonial power. She manifests her own form of resistance by capitalizing on the things that make her feel inferior. This is why she pursued her American Dream, and to America she went. She developed the thinking that having the characteristics of her dementors will serve as “a crucial talisman for [her] survival (8).” If this physical aspect does not succeed in concealing her provincial past—a thing she is ashamed of—she buys expensive things she could not afford.

Having been exposed to the discrimination extended to dark-skinned Filipinos, Paz expects to be immune to larger forms of discrimination by having these talismans. One of these talismans includes being a mestiza. In fact, in her recount of Diego Silang y Andaya’s story, she placed much emphasis on his wife, Gabriela, as a “mestiza”.

The mestiza part means they’ll definitely make a movie out of her life one day: people remember the mestizas. That [she] is light-skinned enough to pass for mestiza doesn’t slip your mind; frankly, you’re hanging on to it as a crucial talisman for your survival. You want to be remembered, too. Like a blow across the knuckles. (8)

The representation of beauty is Gabriela, which propels the speculation that anyone who does not have Gabriela’s physical characteristics are othered and discriminated. Women, in response, desire to be light-skinned to avoid being at the receiving end of othering and discrimination. It creates a fake notion that being “light-skinned” provides dark-skinned peoples a frail shield against greater forms of discrimination. The psychology behind this thinking is explained by Perez (2017) who stated that “the ‘desire to be white’ observed amongst Filipino/Ilocano-Hawaiian immigrants is not a mere personal resolve nor a sole act of individual decision. It is an aspiration driven by the ideology of ‘white ideal,’ the discourse of middle class success.” Since cultural values are ‘epidermalized’ into one’s consciousness, creating a rift between the nonwhite people and their body, they become alienated from their own bodies.

To cope, over-romanticizing of the American Dream is born. Paz is proud to give birth to Roni, her American girl, someone she desired to become. She notes “she (Roni) doesn’t have to love it (America), she’s of it” (30). Paz’s tendency to think of western stuff as her talisman is passed down to her daughter, constantly reminding her that “if [she] was born in the Philippines, [they] would both be dead” (30). As a consequence, Roni will grow up believing that she is alive only because she was born in America.

The idea that having the characteristics of the colonizers will allow them to experience a softer mistreatment from the colonizer creates a division among the colonized themselves—dividing the poor and rich and the light-skinned and dark-skinned; hence inspiring discrimination and more display of othering. In fact, the white ideal is often taken to ridiculous lengths by using whitening products to achieve it. Through a judging eye, Hero illustrates this through a description of

[P]ictures of girls, most of them Filipinas, most of them taken at school dances, some of them by professional photographers, some of them amateur photos. In nearly all of the photos, the color of the girls' faces was completely different from the color of their bodies, the faces ghostly and pinked, like someone had put calamine lotion all over their cheeks, foreheads, chins, while the skin on their neck, arms, décolletage was usually some shade of warm, sheeny brown. The faces looked like they'd been pasted onto the bodies, like the heads belonged to other people entirely. (190)

In addition, Paz copes by buying more expensive foreign products. Paz is the representation of the way most Filipinos deal with post-colonial mentality. Instead of shunning the colonial practices that put her at the inferior side of the coin, she develops the mentality that she needs to own them in order to survive. This is obvious in her attempts to rid herself of the inferiority she harbors by spending her savings to have her healthy tooth pulled and have it replaced with gold tooth—a symbol of status which the underprivileged desire to have. This Filipino value, this spending more than they could afford, is a result of othering. The price of overspending and the need to appear rich is working overtime, as shown by Paz and Pol.

The kid calling Roni Igorota, more specifically shouting “IGOROTA IGOROTA IGOROOOOTAAAAAAA” (41), intending to insult, signifies the othering of Igorots. Igorots are often stereotyped as dark-skinned high land dwellers. However, their identity is reduced to being just dark-skinned and savage. It is not only Roni's classmate that sees Roni as someone along those lines. In fact, Hero (Roni's aunt) sees in Roni expressions of “choleric fury”, whenever she gets into a fight (41). Hero, tainted by her family's condescending outlook toward dark-skinned people or whom they call Negritos, describes Roni as having animalistic features and actions. She

[F]elt, uneasily, that she was looking at something not altogether human; the hush of dull rage lifting from the girl's body had something creaturely in it, predatory and wounded, something that knew how to fight and not remotely how to speak. (42)

[S]he'd seen the girl eat neck bones with relish, gnawing the meat down to the cartilage and then gnawing that, too. She's even seen Roni eat dinuguan—she apparently had a taste for the sabaw, preferring just the dinuguan sauce with rice, leaving the meat and innards for everyone else. At the time, Hero had asked, delicately, if the girl knew what the sauce she was eating was made of. Roni had been amused by Hero's tone. Pig blood, she'd replied, shoveling a spoon of it into her mouth, then grinning with black-stained teeth. Oink oink. (44)

Notice that the description is of Hero's. While her words are effective in its depiction, her prejudiced perception resonates with orientalism. The description is more subtle than how the whites may have described Roni but the resemblance of their thinking is too striking to consider a coincidence. Emphasized again is the connection of class to colonial thinking. Hero may not be an antagonist but this scenario allows for this thinking's scrutiny and confrontation.

What is ironic is that the kid who called Roni “Igorota” has the same skin color as hers. Considering Roni's family's history of being bruhas or faith healers, perhaps the kid intends to criticize that “frowned upon” fact but ends up misusing the term “Igorota” (41). When the news reached Roni's parents, the way Paz took it as a personal offense tells so much about how low the regard Filipinos themselves have for Igorots. In their response to the internalized light-skinned supremacy, they tend to other their fellow Filipinos, which is consistent with the claim that colonial hegemony wreaks wide rifts among colonies, preventing them from forming collective resistance. Their misrepresentation results in the creation of another still-powerful stereotype of the Igorot, to be placed alongside those that classify them as freaks, and weirdos, and savages.

In reference to Rosalyn's experience of pursuing the world of theater, othering, as experienced by immigrants, can be explained through the lines “You moved backstage, where, it turned out, all the Pinay and Vietnamese kids had been hiding the whole time” (279). Rosalyn was never part of the cast, in each play she was always a sidekick just like how ex-colonies were “othered”, conveniently positioned to shine the spotlight on the whites.

In direct contrast to the non-privileged, white Filipinos will have it better, as evident in this passage:

Charmaine was a light-skinned, church-going Filipina, top of the class, whose parents regularly donated to the school, and who often helped the teachers clap the chalkboard erasers after class. In short, Charmaine was one of Mrs. Waverley’s more civilized wards—but Roni told Hero later that Charmaine had in fact been one of the most savage fighters, and when one of the shortest boys in the class had his jaw locked around Roni’s hand, teeth starting to break the flesh, the taller Charmaine had come up from behind to pick him up by his torso and toss him to the ground like a rag doll. [...] Mrs Waverley believed Charmaine’s story, and because she’d vouched for Roni, was prepared to allow Roni to leave with her. (85)

Perhaps Mrs. Waverley’s response to the kids’ fight is the only situation in the novel that showed a Westerner marginalizing dark-skinned peoples. Apparently she categorizes her students into “more civilized wards” and “most savage fighters,” another display of discrediting dark-skinned peoples. Skin colors are often associated with character: stereotyping dark-skinned as evil and light-skinned as pure. This expectation is foiled by Roni, dark-skinned, when she did not accept Charmaine’s vouching for her.

Come on, Roni, Charmaine singsonged from the doorway to the classroom. Let’s go home. Roni said she remained in her chair. She was staring straight ahead at the whiteboard, where I WILL NOT FIGHT DURING RECESS was written in capital letters. I was too part of it, Roni declared, ensuring her suspension. I started it. (86)

Charmaine, light-skinned, was a blatant liar. Roni, dark-skinned, admitted to her mistake. She had her honor.

The practice of othering exists within the ex-colonies, especially upper class individuals. This proves further that colonialism not only affects the individual psyche but the individual psyche fuels colonialism as well. Those that possess the characteristics of the colonizer have successfully mimicked colonial practices.

After it had been confirmed that the prisoner who spoke Ilocano and said she was only a country doctor was, indeed, a De Vera daughter, and therefore closely related to a family friend and relative through marriage of Marcos, she’d been immediately released from the camp, two years after she’d been taken. Those rumors were, undoubtedly, what had prevented them from raping her, never mind killing her altogether. They’d had reports of a cadre doctor, Ilocana, who might be the missing Geronima De Vera, former medical student at UST, daughter of Benjamin De Vera, niece of Melchior and Apolonio De Vera, friends of Marcos. (93)

Among the things that colonizers shunned the Filipinos for is their celebratory fiestas. Colonizers, with the prejudice that Filipinos are dirty, frowned on the gatherings and feared that they might contaminate the whites. Notable in these celebrations, which immigrants apparently carried with them across the borders, are what Hero noted as the kinds of food which they did not normally eat at home. She notices that in the restaurant ran by Rosalyn’s family, no one ate what she normally had at home in Vigan.

E. Language

This portion discusses the ways in which assimilation is used during the Marcos Regime to control the people. Assimilation involves the colonized being forced to conform to the cultures and traditions of the colonizers. Gauri (1988, cited in Southard, 1997) points out that “cultural assimilation [is] ... the most effective form of political action” because “cultural domination works by consent and often precedes conquest by force”. Colonizing governments realize that they gain strength not necessarily through physical control, but through mental control. This mental control is implemented through a central intellectual location, the school. In Paz’s college days, when she narrates the school’s situation during the Martial Law, it is obvious that the widespread implementation of Filipino or English Only Policy has taken roots. Students were punished for speaking languages other than Tagalog and English. However, leniency was offered to privileged students, directing only on the punishment to the underprivileged ones.

Being colonized is one thing but being colonized by a language may bring forth deeper damage to one’s consciousness and identity. Along with this is the placement of perfect English grammar in an invisible exclusive bubble, outside it are the “wrong” Englishes. One of its effects is shown in Paz’s letter to Pol, attempting to cut their relationship.

You work on it so long that the letter you end up with bears no resemblance to the letter you intended to write; by taking out so much of your bad grammar, you've taken out most of your feelings too. (21)

Immigrants, especially those who were kids when they immigrated, are symbolic of how the native language is forgotten. Rosalyn recounts that as attempts to erase her accent in English increased, she unavoidably forgot how to speak, even understand it too. As Thiong'o (1981 as cited in Margulis and Nowakoski, 1996), who uses his native language in writing, explains, "English [...] is a "cultural bomb" that continues a process of erasing memories of pre-colonial cultures and history and installs the dominance of new, more insidious forms of colonialism."

Along the same vein, Boy and Adela having their own accent for Tagalog which sounds like they have owned it, speaks much of the ways ex-colonials cope with the sudden shift in language. For first generation immigrants, who may probably never lose their accent and have collectively agreed to have their own version of the English language, working in new Englishes can be a therapeutic act of resistance, remaking a colonial language to reflect the postcolonial experience. However, for multilingual immigrants, language can also be the reason for their double-consciousness.

Hero had the sense that Pol's Ilocano was stuck in time, that he only wanted to speak it with the people he'd always spoken it to, but even when Hero and Pol spoke in Ilocano with each other in California, there was a playacting stiffness in their voices that hadn't been there back in Vigan, when Hero used to hang on his every word. (49)

F. Conclusion

It is important that attention be focused on how ex-colonies react to certain situations for their experiences, their psychological status, might affect their preferences, ideologies, and way of life. Boy Cabugao, for example, has an issue with manga (Japanese Comic Book) because he formerly worked on the American navy base in Cavite, where he probably experienced cruelties from the Japanese and therefore grew indifferent toward anything related to Japan.

Much of the othering in the novel can be drawn from Hero's perspective as the story focuses on her. The holdover racist thinking she has internalized from her parents, which she demonstrates by noting the details that differentiate his past life as a donya in Vigan and now (in America), allows us to problematize it. While her descriptions serve only as an outlet for colonialist attitudes and thinking, its relentless emphasis on the characteristics of those around her hints at a problematic dimension of her attitude toward people different from her. It is in the frequentness of her racist observations that makes her the subject of this paper's criticism. It must be noted that as the story progresses, Hero undergoes character development. Perhaps the peak of this development is when she had

[G]otten the time difference wrong. She thought the Philippines was sixteen hours behind California, but it was the opposite; the Philippines was sixteen hours ahead. It was with an inchoate shame that she realized she thought the Philippines was behind California because she—well, because she thought that California must be in the future, ahead, and the Philippines in the past, behind. (359)

Hero's character development arises from her exposure to the realities of life—from her experiences as an activist and an immigrant to a place where people from all walks of life interacted and learned from each other. She represents every Filipino who used to be blind to the truth but is now enlightened to it.

Indeed, *America Is Not the Heart* reveals the ways in which colonial mentality affects the lives of ex-colonials, their ideologies and motivations. It portrays how colonialism takes different forms and how it can happen even without foreign intervention. It presents the roots of colonial mentality and confronts it through the characters.

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ANITA DESAI'S FASTING, FEASTING: THE DIFFERENT PRESENTATIONS OF CONTAGION

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Abstract

Fasting, Feasting (2000) by Anita Desai issues contrast as the means to tell and separate the characters' stories. Two contrasted characters are Uma and Arun, who are the eldest daughter and the only son of their family. Uma is bound by domestic duties and is not allowed to continue her studies or work, while Arun is made to study abroad. This paper argues that another form of this contrast is the figurative presentation of contagion, which this paper defines as the transmission of culture and/or other human manifestations (within the context of postcolonial studies) for the two characters. By analyzing the relationships between Uma, Arun, Papa and Mama, and influences that are deemed as foreign, and by utilizing theories such as the theories of contagion and culture and mimicry, this paper concludes that Uma and Arun experience contagion differently in that one is discouraged and one is encouraged respectively. Uma's case of contagion is linked with the fear of conversion, whereas Arun's is linked with mimicry. This contrast is heavily caused by Papa and Mama and their different ways of raising their children based on the child's gender. In conclusion, this paper argues that the contagion present in the novel differs between Uma and Arun due to their gender-based upbringing and different definitions of what is foreign and Other.

Keywords: *Fasting, Feasting; Anita Desai; contagion; Other*

A. Introduction

Anita Desai's *Fasting, Feasting (2000)* issues contrast as the means to tell and separate the characters' stories. This contrast does not stop at its title — fasting and feasting — but emerges throughout the novel; in part one and part two, in PapaMama's household and the Pattons' household, as well as in Uma and Arun. Furthermore, the contrast in this novel is made through the use of metaphors, namely on the subject of food.

Prasad (1984) explains how Desai often uses imagery in her works to present the complexities of human relationships, scenes and situations to result in a textual density. Despite Prasad's paper having been published before *Fasting, Feasting*, hence not having a specific discussion on the novel, the argument still stands true for said work. One object of imagery in *Fasting, Feasting* is regarding food.

Scholars such as Muthukumar and Mariappan (2019) have talked about the metaphorical function of food in the novel, but they did not link it with ethnicity, identity, and/or ethnic contagion. On the other hand, Chauhan (2016) speaks on *Fasting, Feasting* and links the novel with issues of identity. However, Chauhan does not discuss how the metaphor of food plays into the topic. Amo (2016) expertly analyzes Arun's identity with relation to the foodstuff in the novel, but the arguments do not touch upon Uma.

This paper intends to discuss the gaps within these previous studies and provide a new perspective. This paper will use the novel's theme of contrast by discussing the contrasting experiences of contagion between Uma and Arun, and also describe how Desai's use of food can be interpreted as a metaphor for identity and contagion.

B. Methodology

This paper uses Bhabha's (1984) theory of mimicry to describe Arun's inability to replicate his Indian identity. This paper also uses Pernick's (2002) theory of contagion in the context of culture. Conversely, the etymology of "contagion" and "conversion" are compared and linked together to further understand the experience of contagion from Uma's perspective.

C. Results and Discussion

Pernick describes how “culture” can mean “a group of people with a particular way of doing things” or “a crop of contagious germs” (2002:862). Pernick (2002) then correlates contagion with culture, and how the transmission of “germs” can be seen as the transmission of culture. I argue that this contagion relates to Desai’s two main characters in the novel and that it is presented and feared in different ways.

Uma is our first protagonist in the novel. She is the eldest daughter of the family, and she is given many responsibilities and pressure from her parents, namely in marriage and domestic tasks. When Uma fails to marry, she has no choice but to stay with her parents, unlike her brother, Arun, who gets to physically escape to America for his studies.

Chauhan states that *Fasting, Feasting* is important in that it depicts the “ever-changing yet static concepts of 'self' as well as the 'other’” (2016:75). In the novel, Uma’s conception of identity is complex. Chauhan says,

“Desai expresses poignantly and realistically the fraud, and humiliation that many women have to go through in India, in order to be married, and their confidence is shaken badly, because their identities are solely attached to the fact, that whether they are able to find good matches or not.” (2016:75).

Chauhan (2016) here then implies that Uma’s identity is attached to her ability (or inability) to get a husband. However, I do not think that it is the *sole* identity of Uma. I believe that her identity consists of, and not limited to, being a husband-less woman, a woman, and a daughter.

Uma is quite sheltered by her parents, which can be seen from how they discourage her from leaving the house, whether it’s with her cousin or on her own. A particular instance of this is when Dr. Dutt comes to the family and offers Uma a job. When Dr. Dutt says this, Uma sees Papa frowning. The quote for the description is as follows, “The frown was filled with everything he thought of working women, of women who dared presume to step into the world he occupied.” (Desai, 2000:62). It’s interesting to note that there is an acknowledgment of different worlds, which are the world that Papa occupies and the world that women — Uma — occupy. Papa is showing his distaste at the prospect of a woman, regardless if that woman is his daughter, entering his space. This in turn translates to Papa viewing Uma, along with other women, as an Other, because they do not belong in his world, but rather another world entirely.

Papa and Mama also do not support Uma working outside of their home. It is not labor that they deny, but labor that brings Uma outside. When Dr. Dutt suggests that Uma can take her work outside, Papa says, “There is no need. [...] Where is the need?” (Desai, 2000:62). I interpret this as a form of prohibiting Uma from entering a world that is not hers. Her world is at home (a woman’s world) and not at work (a man’s world), both figuratively and literally.

Additionally, Papa shows his disapproval of Mrs. O’Henry telephoning Uma. It is revealed that Papa believes Mrs. O’Henry is trying to convert Uma to Christianity. Uma’s reaction to this is interesting because she seems to have a hard time processing it. The description that the novel provides is, “It is so grave, it takes time to comprehend.” (Desai, 2000:49). It is as if conversion is something to fear, as if the transformation could bring harm.

The same notion is directed to Uma’s old convent school. After Papa and Mama tell Uma that they are withdrawing her from school, Uma goes to Sister Teresa at the convent, and later comes home to a screaming Mama. Mama says, “See what these nuns do [...] What ideas they fill in the girls’ heads!” (Desai, 2000:49). Here, Mama accuses the convent of teaching her daughters misleading things.

I argue that Uma’s case of contagion comes in the form of her parents sheltering her from the outside world because of this fear of contagion. Papa and Mama view contagion as harmful for their daughter and they take action by forbidding her from entering a world that they deem isn’t hers. Furthermore, Uma’s case of contagion is also linked to conversion. Etymologically, “contagion” and “conversion” share the same assimilated word-forming element com meaning “together, with” (<https://www.etymonline>). “Contagion” can mean “a communicable disease; a harmful or corrupting influence” and/or “a contact with something physically or morally unclean” (<https://www.etymonline>). From these definitions, I find two keywords that correlate with my argument. The first is “corrupting influence” and the second is “morally unclean”. Based on these two keywords, I am able to connect Uma’s experiences with contagion.

First is the fear of the convent’s teachings. Mama’s interpretation of them is that they are a “corrupting influence” on her children, namely Uma. Mama says, “I don’t want to hear all these modern ideas. Is it what

you learnt from the nuns at the convent?” (Desai, 2000:31). Here, Mama connects “modern” with “corrupting”, and she thinks that the traditional way is the only acceptable and morally correct way. She views the teachings of the convent as a harmful contagion to Uma’s mind, and by taking her away from the source of the contagion — the convent school — it is to ensure that Uma will no longer be exposed to it and become “sick”.

The second is the fear of transforming. I argue Papa and Mama’s concerns about Uma potentially being converted to Christianity stem from their fear of change. It is the same type of fear as Papa not wanting women to enter his world and the same type of fear as Mama not wanting her daughters to stray from domestic traditions. I believe that it is the fear of changing and thus becoming an Other. A working woman in Papa’s world is deemed an Other, and a Christian in their household is deemed an Other. Based on the definition of “contagion”, I believe that this fear is linked to the keyword “morally unclean”. The contagion here is in the form of moral teachings that are different than Papa and Mama’s, and because it is different, Papa and Mama deem it as misleading and “morally unclean”.

The second protagonist in the novel is Arun, Uma’s younger brother. Their parents treat Arun differently than Uma because they prioritize different things for each of them. Uma is taken out of school at a young age, while Arun is made to further his education out of the country. I mentioned before how Papa differentiates his world from Uma’s world. Because he is of the same sex as his father, Arun becomes part of Papa’s world and not Uma’s. In Papa’s world, success is a must, and because Arun was born into it, it becomes a must for him, too. One aspect of this success is marked by Arun being able to study abroad — in other words, enter another world. Paralleling the scene of Uma being asked to work outside, when Papa declares that Arun must study abroad, Mama says, “Where is the need?” (Desai, 2000:52). It is the same question that is asked on behalf of Uma, and now it is being asked on behalf of Arun. The difference is that Papa asked on behalf of Uma and Mama asked on behalf of Arun — Father on behalf of daughter, and mother on behalf of son. It is not-so-ironic to see that Papa views their local space as enough for Uma, but not enough for Arun, for he has established that their worlds are different, and therefore the definition of what is enough and what is appropriate differs for each.

Since birth, Arun is frequently forced to consume things that he rejects. Though he is a vegetarian, both Papa and Mr. Patton insist on a meat diet for the family, including him. His parents force-feeding him as a baby stems from Papa’s views on what is beneficial and successful, and Arun being under Papa’s authority has to live with these views that do not align with his own. I believe that this is a metaphor for how Papa also forces his dreams and ideals onto Arun, and that these dreams and ideals become foreign contagions for Arun. When Arun finally moves to America to continue his studies, the Otherness that he experiences does not dissipate, either.

Amo (2016) explains how Arun cannot consume “American identity” through consuming American foods like hamburgers therefore not participating in the American community — more specifically, the Patton household. This is both literally and metaphorically, the former indicating his diet and the latter his inability to bond with the Patton family. Amo (2016) further emphasizes how Arun’s Otherness is also present in his biological family’s household.

Muthukumar and Mariappan (2019) say that Desai uses food as a metaphor to contrast the two families in the novel, one for communion and one for isolation. In this paper, I propose another food metaphor for *Fasting, Feasting*. Bhabha says, “Mimicry is, thus, the sign of a double articulation; a complex strategy of reform, regulation, and discipline, which ‘appropriates’ the Other as it visualizes power.” (1984:126). I see this attempt at mimicry and appropriation of the Other in the scene where Arun is made to cook an Indian dinner in front of Mrs. Patton. When Arun tries to cook, he does not know what to do. He recklessly puts in whatever ingredients they have in the pot while trying to look as if he knows what he’s doing. Here, I view the pot as a metaphor for his vessel, and the food he is cooking as his ethnic identity. In this cooking scene, I interpret it as Arun trying to recreate an Indian identity, which is the ethnic identity he was born and raised into. However, he does not succeed and instead fumbles his way through the spices and ingredients. “Their odours are strong, foreign - they should be right.” (Desai, 2000:82). “Their” is referring to the spices that are supposedly Indian spices. It’s ironic to see how he is trying to reconstruct his Indian identity, but in doing so he becomes conscious of how he does not actually know that identity, therefore feeling that the culture is foreign and is an Other culture.

However, he still tries to appropriate it in this cooking scene. He tries to reconstruct his identity as an Indian, but fails, and ultimately produces a meal that is neither Indian nor anything. He describes the result as “revolting” (Desai, 2000:83). This revolting result then correlates with what Bhabha (1984) says about

mimicry, which is that the success of colonial appropriation depends on the proliferation of inappropriate objects. I view the “inappropriate objects” in this scene as literally the random ingredients that Arun puts in the pot in his attempt at mimicking Indian cuisine. In turn, by going along with the metaphorical theory of this scene, I also view the random ingredients as metaphors for the contagion that Arun has received, therefore linking Bhabha’s “inappropriate objects” with contagion.

Bhabha says “[...] then colonial mimicry is the desire for a reformed, recognizable Other, as a subject of a difference that is almost the same, but not quite.” (1984:126). Since the food is a metaphor for ethnic identity, I interpret this as Arun attempting to mimic his unrecognizable, Other ethnic identity, and failing to make it Indian. Rather, he creates a new identity that is a gross hegemony of nothing and everything. Mimicry is both a resemblance and a menace (Bhabha, 1984), therefore Arun is almost Indian, but not quite, and his attempt at mimicry is “revolting” — a menace.

D. Conclusion

Uma and Arun experience contagion differently in that one is discouraged and one is encouraged, respectively. Papa and Mama shelter Uma in their home, discouraging her from going outside and exposing herself to unwanted contagion. On the other hand, Arun is forced to leave the safety of their home and is encouraged to digest things that he does not want. Ironically, Arun views his Indian heritage as the Other, and he can only produce a poor mimicry of it.

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BEHAVIOR RESTRICTIONS IN CUSTOMS IN PASUNDAN

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Abstract

This article discusses the culture that exists in the Sundanese. This study raises several traditions adopted by the Sundanese people. One of the things that will be taken for this study is the tradition that is recognized by Sundanese people. The method used is a descriptive method, which describes several behaviors that are prohibited after being proposed. An example that should not be done is the action taken by women to avoid the habit of sitting in the doorway because the marriage will be void. This tradition provides a view for society that the behavior of every human being must be maintained. Disrespectful or unethical behavior should be avoided. The current condition of digital culture has a very strong influence compared to the traditions of ancestral values, which for several factors are very encouraging to behave well. The recommendation of this research is that the customs that are still good can be preserved by the Sundanese people as a local wisdom.

Keywords: customs; taboo; engagement

A. Introduction

Sundanese people know some beliefs that a certain action can have an impact on something bad. Some examples of prohibitions for unmarried women such as do not hold the place of betel because it can happen in poligami, Do not eat in "coet" because you can get an old husband. Some other prohibitions such as prohibitions for bad behavior such as whistling in the house because it can eliminate rice, do not sit on the table because it can result in a lot of debt, do not sit on the pillow because it can result in a lot of debt. Examples of other prohibitions such as the prohibition of sleeping without a pillow for pregnant women because it can cause difficulty during childbirth⁴.

Pasundan people have several traditional ceremonies. In the traditional ceremony there are also prohibitions. Pasundan traditional ceremonies include the custom of cravings, the custom of keeping pregnant people, the custom of circumcision, the custom of marriage, the custom of agriculture, and the custom of agriculture⁸. The application ceremony is part of the marriage ceremony. Marriage ceremonies in the past were only held by nobles in the palace environment¹.

Especially Sundanese traditional marriages, almost every region in West Java and Banten Provinces has a slightly different traditional marriage ceremony. There are traditional Sundanese marriages in the style of Bandung, Cirebonan, Banten, and so on, but in general the Sundanese traditional marriage ceremonies are the same. Before entering the stage of the marriage contract, several Sundanese community groups do the custom of asking for a hand first. By the time the proposing ceremony was held, of course there were some prohibitions for women who had been proposed.

Previous research that discusses traditional ceremonies and some prohibitions from certain traditional ceremonies has been carried out by Azhari who discusses changes in traditional ceremonies due to the times, cost factors, and heredity². Hidayatuloh discusses the wisdom of the traditional "ngikis" ceremony which elevates local wisdom which includes religious, social, linguistic, artistic, historical, and cultural values⁵. Bimantara discussed the meaning of traditional ceremonies at Bolmau Cono and enforced very strict laws. Fajarini discussed the application of "pamali" culture in Kuta Village, Ciamis³. Jauhari discusses the meaning and function of the "nyangku" traditional ceremony⁶. The difference with previous research is that it places more emphasis on prohibitions in traditional ceremonies.

B. Theoretical Review

Regional culture shows an identity of a culture that was born, developed in a certain area. The Pasundan community has a regional culture such as asking for a hand. The Sundanese people when they want to marry off their children, the parents of the young people come to visit the parents of the daughters⁹. The goal is to

find information that the woman has not been proposed to by another man. If the girl is not engaged yet and her parents agree to the proposal by the young man's parents, then the two parents discuss what is called "neundeun omong" (putting words).

In pasundan land, this “find a mate” can be done by the young people themselves or their families. In several cities in West Java, there are certain times that allow for a meeting between men and women, for example in Indramayu when the full moon arrives, in Karawang and Ciamis after the rice harvest season arrives¹. In these cities, young men and women gather to get to know each other, get closer, with the hope that one day they can become a couple.

In certain areas, some still use the classic old patterns through their parents. The place of the conversation is not set but it could be anywhere. Can be done in mosques, markets, rice fields, gardens and so on. There are also male parents who deliberately come to the girl's house. When he first came, his way of speaking was not too formal. Usually talking while joking, asking if the girl is still alone or someone already has one. Usually the answers from women's parents are not too serious and answer while joking.

If the girl is not engaged and both parents agree on the proposal of the young man's parents, then the result of the conversation is called "neundeun omong" which means putting words. Between "neundeun omong" and proposing, there is mutual observation and mutual investigation of each other as well as possible. At this time maybe the phases that are carried out to propose to people are somewhat different.

C. Data Source

The data used is the prohibition for women who have been engaged, taken from the book Traditional Ceremonies in Pasundan by H. Akip Prawira Soeganda⁹.

D. Method

The method used is the description method, with the following steps:

1. Collecting references related to traditional ceremonies in Pasundan
2. Collecting data on prohibitions in the Pasundan community
3. Collecting data on the prohibition of women who have been wooed
4. Analyzing the prohibition data in the ceremony after the woman is asked to marry.

E. Findings And Discussion

The following is a collection of data in Sundanese society specifically for women who have been proposed.

1. You are not allowed to sit in the doorway, because in the future you may fail to marry.

This prohibition shows a concern that the marriage could be annulled. So symbolized by the act of standing in front of the door can cause the marriage to be annulled. The behavior of standing in front of the door means blocking people from passing. Therefore, it is analogous to a mate that his mate cannot enter because something is blocking him.

2. Do not eat betel application, because it can happen that the engagement may not occur.

Betel in the engagement event is a symbol. Therefore, women are not polite to eat betel that is not actually to be eaten. Ethically, the betel is not an item that must be eaten but an item to be made part of the ceremony. Betel is a symbol to respect guests. When the application of betel is a sign that the woman already has it. It means that no one else can ask for her hand. The use of betel leaf because the Sundanese people in the past always carried out activities by eating betel. Thus, betel can be used as a tool to make prohibitions.

3. You can't hold the rice that is being pounded, because it can happen that you won't be engaged in the future.

The habit of the Sundanese people is pounding rice. Implicitly that the culture that exists in the Sundanese is pounding rice. Therefore, the prohibition made was taken from the activity of pounding rice. Rice that is being pounded of course still contains the bran. Rice is a special object because it is a staple food for the Sundanese people. Rice that is still pounded means that it has not been completely converted into ready-to-

eat rice. When the rice is still being pounded, holding it means holding things that have not been processed. This is symbolized, blocking the planned goals so that it means that the fiancé is cancelled.

4. *You can't stay long on the bank or in the well, because you will become an old maid.*

This prohibition is symbolized in the bathroom. A woman should not spend too long in the bathroom because women's activities are not only in the bath. This prohibition provides a symbol that time should be used as well as possible. The old woman's habit in the bathroom is used as a symbol of prohibition so that in providing education it is not directly but through the symbol of time and place to bathe.

5. *You must not go to the shore empty-handed, you must bring anything, dirty clothes or dishes, because your future husband will not bring anything.*

The habit of the Sundanese people in the past went to wash dishes, wash clothes, bathe in public baths. Prohibition through the symbol of a public bath is a message that can be directly digested through the symbol. This teaches that a wife should not look lazy like going to a public bath without bringing her dishes or laundry.

6. *Can't step on "nyiru", because it often falls in front of the in-laws.*

"nyiru" is a place to clean rice. "Nyiru" is an item that almost belonged to the Sundanese people in the past. Before the rice is cooked, it must be cleaned first by using "nyiru". Falling in front of the in-laws is a very embarrassing incident. Therefore, to convey a message that contains a prohibition, nyiru is used as a symbol of prohibition because the object is always seen every day.

7. *Don't like to play with rice, because you like to be sold by mamak or mother's brother.*

The rice symbol is a tool that is considered accurate to be applied in prohibition. Rice must be stored neatly, do not play with rice. Rice must be stored properly. The symbol that can be seen from this prohibition is that a woman must guard important items so that people do not take them.

8. *It is not allowed to eat betel with guests, because menstruation will come when you become a bride.*

Actually, it's not something that is a shame when it comes to menstruation when you become a bride, but it is possible that in the past the bride hoped that on a special day, namely when the wedding, she hoped that her period would not come. Therefore, the activity of eating betel nut together with guests is used as a prohibition which will result in menstruation on the wedding day. Menstruation is likened to betel because the symbol for the same color is red. At the time of eating betel, it shows that guests are prioritized.

9. *You can't choose grain from the two of you, because often the in-laws are fussy.*

When working on choosing grain, the two of you may talk more about things that are not too important. Different when working alone, choosing grain is of course more focused. This prohibition is symbolized by the activity of selecting grain because in general the Sundanese people have a habit of choosing grain before the rice is cooked.

10. *Can't hold the betel holder, maybe it will be combined.*

The symbol of prohibition is still related to betel. Betel is an object that is very familiar to the Sundanese people. In the past, the betel holder should not be kept on the lap. To make it easier to convey a certain message, the Sundanese people symbolize it by not being allowed to hold the betel holder because it will be combined by her husband.

11. *Not allowed to eat a piece of betel or odd, maybe her husband will marry her later.*

This prohibition is still using betel leaf so that it can be absorbed more quickly by the community. If you look at the number of betel leaves, it seems as if you don't intend to eat betel. Therefore, at least two strands or even when eating betel. The thing that most women fear the most is when combined. Therefore, when they want to convey a message, the Sundanese people convey it through the symbol of the activity of eating betel leaves.

12. If you wash your hair, you must immediately oil it and comb it, because you will die while you are still young.

Death at a young age may be very feared by everyone. When conveying the prohibition which resulted in death at a young age through oiling and combing hair. The teaching to be conveyed is neatness. So that women stay neat and want to take care of their hair, this prohibition symbol is digested faster.

13. It is not permissible to sew torn clothes while wearing them, because other men or women like to take them.

When people sew clothes but the clothes are being worn, it looks unethical. First, the activity is at risk of pins and needles. The other thing is that it looks lazy because you wear clothes before they are neat. Should be orderly in doing something, such as tidying up the things that will be used

14. It is not permissible to wear wrinkled clothes, because that is called a crooked crocodile, not having children.

This prohibition teaches neatness in dress. The way to convey this message is very easy through the way of dress, but the impact of the prohibition is very strong. This shows that the Sundanese people still maintain neatness in dress.

F. Conclusion

The taboos that are believed by the Sundanese people aim to give an indirect message to the community to be careful in carrying out daily behavior, especially when someone has a specific goal. Abstinence actually shows things that are feared not to happen. Symbols are expressed through objects that are well known to the public. Behind the prohibition there are actually several moral teachings that can be taken such as how to eat and respect guests, must dress neatly, must take care of body parts such as hair on the head, how to walk should not step on carelessly, how to sew clothes, how to use time, teachings to work hard such as diligently cleaning dirty dishes and dirty clothes.

The taboos conveyed to engaged women seem very scary, but actually the prohibition contains a very deep message and very good teachings even though at this time there are some modern societies that consider it a superstition, even though in fact the prohibition is if examined in depth, it contains elements of education and local wisdom for the Sundanese people in particular.

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ANIME SCENES SOUNDTRACK: SEMIOTIC AND PERCEPTUAL CUES FOR FILM COMPREHENSION

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Abstract

This paper discusses how music as a nondiegetic element of narration serves as a filmic semiotic cue for audience film comprehension. What is the matter of interest here is twofold; (1) that is the interplay between music with the other elements of narration, and (2) the way it constitutes affectively invested scenes as perceived by audience. To pursue its interest this paper reviewed numerous reports from studies about music in film in relation to cognitive processing and perception under the framework of cognitive semiotics of film. Excerpted scenes from anime movies were also introspected to provide a phenomenological account of the interplay between music, narration, and film comprehension. It is argued while music as a nondiegetic element dramatizes the perceivable scenes, it also bears significance to the extent of rendering affective state as perceived by audience (e.g., romantic, horrifying, exciting, etc). It is argued further that the signification from music in film taps into meaning construction or schema that is organized by experiential gestalt. The cases argued by this paper offer a phenomenological import about meaning making process in film comprehension with respect to certain cognitive mechanism such as perception and schema. The latter should highlight the multidisciplinary nature of the study, and the possibility to develop testable hypothesis on film comprehension and cognition.

Keywords: music; film narration; scene comprehension; perception

A. Introduction

Film seems to consist of an array of signs that spectators readily process in the mind for meaning making. The process takes up multimodal input of information (i.e., audio-visual information) that human cognitive makeup is naturally capable as wired for operating the underlying cognitive mechanisms in meaning making that enables spectators to make sense the film (i.e., film perception and film comprehension). This follows the idea of cognitivism in the phenomenon of film semiotics that assumes the spectators mind is actively interpreting information from the screen (Buckland, 2000; Stam & Miller, 2004).

Much has been discussed about the nature of human cognition in terms of its capacity to multimodally process information and draws interpretation (Barsalou, 1999, 2007, 2009, 2010). Film meaning making (i.e., film perception and film comprehension) relies the on the very same way one makes sense the immediate environment or the world. When it comes to perception, the operating mechanism follows the principle of gestalt in which the process is by grouping and sorting information. As to narrative understanding ability, human cognition relies on narrative schema that is formed by the knowledge about subject-action intentionality towards certain goal (Bundgaard, 2007; Turner, 1996).

This study takes into consideration the role of nondiegetic sounds (e.g., films score, film soundtracks, film music, etc.) in shaping the way spectators construct meaning. Discussion about film score by Indonesian scholar only gets as far as describing its structural properties (Phetorant, 2020), while subjects around cognitive meaning making of film other than music such as levels of reality and genre has been published (Muwaffaq, 2019; Muwaffaq et al., 2020).

As far as film meaning making concerns, the role of nondiegetic sounds should be clarified since there has been widespread presumptions about how influential they are in affecting spectators' mind. Music in film has often a strong relation to the works and if music can be reflected, it would be like colours and shapes which move through time with a different rhythms, movements and speeds (Nelmes, 2012). There are several film makers view that amongst the psychological, emotional, sound and colour they have a relation which can be expressed by the freedom provided in the use of animation. Sound is necessary in any animated film.

However, it has a particular resonance in experimental film because it is not rarely resisting dialogue, the clichéd sound effects of the cartoon or the easy affective effect of certain kinds of music.

The objective of this study is to provide phenomenological account on the role of music. Two things are of interest here. Firstly, how is the interplay of music as nondiegetic sounds with the other narration elements. Secondly, how does the interplay evokes meaning effects that taps into the affective state. Importantly, the account would also include the way spectator process nondiegetic sounds as perceptual cues in interpreting film scenes. The phenomenological account as provided by this study would also be valuable since the existing one seems to be flawed in a lot of respects (Desilawati et al., 2013). Goldmark in *The Oxford Handbook of Film Music Studies* ((Neumeyer, 2014:231) states that:

“Animation is not only supported by the 5 music, but it also is fully connected to the soundtrack...Yet, the degree to which the action depends on timing (which is, eventually, delivered to the audience by the soundtrack) indicates how important the music was to the way people experienced this film”

This means that music and soundtrack can deliver certain experience (e.g., meaning effects) while watching the movies. Phenomenologically speaking, the film (noema) consists of audio-visual information and whatever else there is on the screen as the structural properties of film as object of experience. It has been argued the screen establishes frame of reference and schema (Buckland, 2003; Coëgnarts & Kravanja, 2012). The spectators use their noesis accordingly to their experiences, thought, emotion, affection. Drawing conscious experience such as mentioned earlier is regarded by introspection. In this study, it is by means of introspection the role of nondiegetic sounds to film meaning making experience will be discussed.

1. Music, film meaning making, and cognition

An interdisciplinary study called Congruence-Association Model-Working Narrative (CAM-WN) pursues the idea that music as film nondiegetic sounds is related with human cognitive ability that renders film meaning making (Cohen, 2015). The framework is built on the foundational empirical studies from film music, film theory, and cognitive science, which encourages without necessarily limiting itself to experimental studies. The earliest hypothetical argument in CAM-WN viewed the most congruent action of film character with and the accompanying film nondiegetic sounds has the highest probability of being attended and associated with the music by spectators.

Notably the argument uses the notions “congruence” and “association” which carry in themselves imports to the framework. In brief, the notion of congruence is directed to the structural characteristics between auditory and visual modalities, which assumes a generalization to the properties of stimuli and media in which they are found. Association points to the interplay of music and film, particularly in a sense that the former contextualizes film interpretation—an idea that can be considered equivalent to film perception and film comprehension. It is in the associationist sense music can be considered meaningful and stands in reference to certain events (e.g., wedding, funeral, etc.).

The term Working Narrative refers to the experiential dynamics of film that includes multi-channel information processing that allows interpretation as in reference to Christian Metz. It is at this point where the current study disagrees. This is because the cognitive mechanism that operates during information processing is necessarily multimodal instead of multi-channel such as that proposed by Perceptual Symbolic Systems (Barsalou, 1999). Instead of having multi-channel that seems to imply an individuated input process, the multimodal sense takes different kinds of information into sensory modalities which is further attended selectively as a perceived experience and tapped into long term memories.

The multimodal information processing happens in two ways, they are the bottom-up process and the top-down process such as that proposed in the Working Narrative framework. However, it does not assume multiple channels, instead of different sensory systems that are responsible to take up types of information the brain readily to interpret. Further section would bring in more detail account about processes. For the current purpose, the CAM-WN is agreeable to the extent of how congruence and association are important for understanding the interplay of film nondiegetic sounds, film meaning making, and cognition. As this study sees the value of the assumption of congruence and association, it will keep using the term. However, it seems necessary to spell out the nature of relationship between music and cognition.

a. On Music and Cognition

Pearce and Rohrmeier (2012) discusses extensively the relevance of music to cognitive science and the role it plays in human cognition. In doing so, they reviewed numerous papers that have reported findings about the relation between music and human cognition. Their discussion is driven by the idea of universalism of music and its importance in life in general, the relation between music with ontogenetic development and human evolution, and the way music production and appreciation activate perceptual, cognitive, and emotional processes thus particularly qualifies music as object study of the mind. Although their extensive literature review offers a lot of insights about music and the working of human mind, only a few important things about music and cognition that have much to do with film.

One of the imports should be highlighted here is that music shares similar characteristics with language to the extent of having each of its own structural properties that may stand for something else in immediate environment. However, they are different when it comes to semantic reference that language can establish as attainable knowledge in the mind. Despite the difference, musical experience may generate effects such as meaningfulness that has to do with an interrelated complex of cognitive system and function such as attention and learning, working memory, auditorial scene, emotion, and perception. Importantly, there is no say the effect requires any special kind of cognitive skill or ability for rendering the effect of musical experience. In this sense, one can argue that human is naturally geared for experiencing music the way it is geared for experiencing audible sounds in daily life. This implies the very same cognitive operation applies in experiencing music and its effect, that it follows the principle of gestalt.

Propositions have been made that music and emotion are linked together, therefore allowing listeners to either assume identified certain emotional expression or appeal themselves into certain emotions. The either-or statement implies two positions under dispute since it is difficult to reach a consensus when emotions that are reported either as perceived or induced cannot be discriminated. Despite all that there has been a study that attempts to confirm whether emotions and music genre are linked together, under the assumption the correspondence of both generate certain emotional effects as specific to particular genre (Eerola, 2011).

The aim of Eerola's study is to build a computational model that can predict perceived emotion instead of induced emotion. The study investigated a number of musical datasets that is put into categories (e.g., classical music, film music, popular music, and mixed genre). Particular features of every music in the categories were extracted and subjected to self-reports in terms of valence (i.e., emotion) and arousal (i.e., excitement), thereby statistical analysis was conducted in order to construct and validate the model. The model may not yet be able to come up with high reliability due to its level of generalizability, both in between genre (i.e., 16% for valence and 43% for arousal) and within genre (i.e., 43% for valence and 62% for arousal). The study further notes the fuzzy concept of valence (i.e., positive and negative emotion) might be the cause to generating a reliable prediction based on musical features. Specifically, the term positive and negative that are used to scale one's perceived emotion is relative thus making it possible to confuse one from the other in the self-report.

In a TEDx Talks it is demonstrated the way one's experience in viewing a silent visual clip shifts relatively to different kinds of music being played in the background (TEDx Talks, 2018). This suggests the mental process engaged in viewing the visual clip integrates the auditory input from the musical background with the visual information from the clip. The visual clip which consists of schools of fish and sharks underwater. Perception of the clip shifts from emotionally neutral, when experienced without music, to peaceful and threatening as relatively to the kinds of background music. The talk further performed a live demonstration of the way music affects brain activity in different regions in terms of electrical activity by using electroencephalogram (EEG) on a subject. The subject was instructed to close his eyes in order to limit stimulus from visual input. When certain style of music was played the electrical waves picked up by the EEG suggests a synchronized activity, which suggests the subject was experiencing peaceful mood. The electrical waves became desynchronized, suggesting it is likely the subject experienced the music differently. The demonstration proceeded with playing different style of music that the EEG waves suggest it affects the brain into building expectation of a certain musical pattern and an ambiguous arrangement.

b. Nondiegetic sounds, film experience, and cognition

Although the previous discussions might convince one to readily assume the effect of music to cognition is generalizable. Intriguingly, music does not seem to be influential when it comes to visual attention on still pictures (Franěk et al., 2018). However, different studies have come up with results that can make the idea about musical effects influences film comprehension more convincing (Costabile & Terman, 2013; Mera & Stumpf, 2014).

Costabile and Terman ran two experiments to test the hypothesis that the employment of nondiegetic sounds (i.e., film soundtrack) amplifies psychological transportation and narrative persuasion to a greater scale, granted that the sounds are perceivably in agreement with emotional tone of the film scenes at the affective level. Recruited participants randomly assigned into two groups, they are film with music condition and silent film condition. They were instructed to complete a set of assessment that rates film-relevant beliefs, psychological transportation, and favourability of the protagonist. The result suggests a greater transportation into the narrative world as reported by participants in film music condition, which further implies a higher inclination towards narrative persuasion. Additionally, the finding suggests a more favourable evaluations and greater identification of the protagonist that are considered as associated with psychological transportation.

In their second experiment, Costabile and Terman twisted the variable by using musical stimuli that are considered evocative in emotional respect. Participants were assigned into dissonant emotional state with respect to the film content (i.e., positive affect), consonant emotional state (i.e., negative affect), and with no musical soundtrack. In so doing they tested the hypothesis the effect of psychological transportation and favourability is at the highest to participants in consonant emotional state, which is regarded congruent in terms of music soundtrack and film scene. In contrast to the first experiment, the material in the second experiment was a film in which the protagonist is considered unfavourable. The result shows psychological transportation into the film produces greater effect when film music was affectively congruent with the mood as portrayed by a given film, thus converging spectators film-relevant beliefs and narrative persuasion at higher scale.

The empirical proof of the widespread presumption on deterministic relation between music and focus of visual attention (Mera & Stumpf, 2014). Their investigation centralizes around the questions about the effect of musical attributes with respect to emotional response, perceived experience, and visual attention of spectators during the activity of watching motion picture. They conducted a meticulous experiment in which participants eye fixations were measured during the activity of watching visual stimuli consisting of a set of related scenes excerpted from an actual film. The use of eye-tracking device allows them to collect data in terms of millisecond that is meticulously calculated in order to see the average time of focus attention and exploration on the scene. They set up two experimental conditions (i.e., focusing music condition and distracting music condition) and a control condition (i.e., silent music). Subjective responses from participants were also collected using Self-Assessment Manikins (SAM) as a part of post-tests. Participants description regarding their experience was also recorded by selecting adjectival words provided by Microsoft Desirability Toolkit. The opportunity of suggesting participants own term implies a degree of freedom from complying into forced choices response. Further probing was also conducted on the subjects of attentional experience during the activity of watching the clips, the effect of music to attentional focus, and the evaluative judgement on whether the music agrees with the clip.

Based on the SAM responses music is interestingly not influential on participants emotions in focusing condition, distracting condition, and silent condition. This result has to do with the proposed argument that emotion is influenced by music, and that the former mediates visual attention. As to the effect of music on directing visual attention, generally it was found a highly significant difference on fixation count wherein participants in focusing music condition spent the least amount of time, while distracting music condition the highest time to direct visual attention on the clip. The average duration time of fixation suggests focusing condition to have the longest time of fixation in comparison to the distracting condition and silent condition. Although there was no significant difference on total fixation duration across conditions, the focusing music condition seems to have the longest duration at glance. These findings imply the independency of fixation count and duration, despite the effect of music applies to both variables.

One could argue that this result might be caused by the emotional appeal of the stimulus in the experiment might be relatively neutral. In this sense both styles of music that accompany the scene may not be easily associated with certain emotional context by participants. Furthermore, supposing the neutrality of the scenes, any style of music then is likely to be perceived as neutrally congruent. This might correlate with the described experience of participants which are also not suggesting emotional entanglement (e.g., interesting, and entertaining), despite the likelihood of musical effect in rendering the film to be immersive. Mera and Stumpf highlighted an experientially descriptive word (i.e., energetic) suggested in distracting music condition. It is argued that the experience is likely a perceived emotion from the music as associated with the visual representation, which may still be qualified as emotionally neutral. However, the focusing music was able to drive participants into settling their foci of visual attention in particular area of the visual scene, while distracting music more pertaining shifts of eye gaze.

At this point one could say the use of nondiegetic sounds in film affects the way spectators experience film narration and visual attention. In both cases, the level of congruence between the accompanying music and the visual scenes seem to play important factor. Arguably, the congruence seems to pave the spectators mind into associating the music and the visual scene with respect so to assume amplification or additional meaning to film understanding. The case in eye-tracking experiment seems to illustrate a case where emotionally neutral visual scene does not evoke emotional meaning among the spectators regardless of music types. The proposed argument in this study would bring a sort of alternative view in discussing the role of music as film nondiegetic sounds with the process of meaning making in film. The next section illustrates the interplay of film soundtrack and film scenes that renders meaning effect in terms of affective state.

B. Results and Discussion

Two arguments are proposed by introspecting the experiential effect of nondiegetic sounds (i.e., film soundtracks) to several scenes from anime movies (Akai, 2020; Araki, 2006, 2013; Ibata, 2019; Shinkai, 2016, 2019). Now that introspection has been mentioned, this illustration would also serve as phenomenological account of meaning making in filmic experience. Taking premises from the reviewed literature, nondiegetic sounds are but one part of elements of narration which in themselves an input of information the mind readily processes with the other narration elements provided by the screen. The interplay between nondiegetic sounds with the other narration elements taps into perception of congruence, thus taken as perceptual cue to be associated with the working narrative and the stored knowledge which produces affective state (i.e., valence and arousal). In general, the interplay situates a bottom-up information processing and the affective state that will be called as meaning effects a top-down processing, which mechanism follows gestalt perception and schema.

1. Introspection on romantic theme anime scenes

There is at least two scenes in *Your Name* (Shinkai, 2016) that can be used to illustrate the case as argued above. The first illustration is in the scene where one of the protagonists *Mitsuha* was stumbled and fell on the way running to urge her father for an evacuation (1.29.42-1.30.52). As Mitsuha forgot the name of the other protagonist *Taki*, she opened her palm to see the name that Taki has written in earlier scene. The subtitle reveals Taki wrote *I love you* on Mitsuha's palm instead of his name. She then stood up then saying to herself that she will not be able to remember his name while crying and holding her palm closely. Then she continued running, trying to keep up with the falling meteorite.

The song *Sparkle* by Radwimps is at interlude when Mitsuha fell. It gradually fades in on violin at 1,30.15, giving the impression of sad yet hopeful. The vocal comes in at the same time as Mitsuha has opened her palm, revealing the romantic note from Taki. The song progressed as escalating to bridge, in which one can hear the drum is rolling as the vocal sings the last word of the verse before getting into chorus. Since the film itself is in Japanese, subtitle holds crucial role in providing translated linguistic information on the scene. It also informs the translated version of the lyric which throughout the scene being discussed as follows:

“Even the way that you loved, I swear I could smell the scent of yours and in the way that you walked I could hear that bright laughter of yours. Since one day you will disappear, I'll keep every part of you, make sure that it's burned into the back of my eyes It's not a right that I'm due, my duty that is must have been kept”

Introspectively, the visually narrated of Mitsuha falling, opening her hand to look the note from Taki, rising up, and continued running is congruent with the subtitle that informs what the note says and her monologue, and also the song. The interplay between these elements motivates one to associate one to the other, thus bringing in the impression of sadness so to identify Mitsuha's despair that would not be able to remember Taki's name yet motivates her to keep up with the effort of saving herself and the townspeople's lives because of her love to Taki. While the scene might not evoke arousal, it might be effective in affecting one's valence dynamically. The dynamic here refers to shift from negative emotion when identifying Mitsuha's despair into positive emotion (i.e., hopeful), thanks to the congruence between the action of Mitsuha continued running, the song, and the lyric.

The accompanying song *Nandemonaiya* seems to bind the montage scenes (01.37.37-01.41.15) into a perceivably set of related and continuous narrative events that can be contextually segmented. The onset of

montage scene (01.37.39-01.38.38) consists of pages that Taki read in a library, portrayal of Tokyo under snowy weather, buildings, changing season marked by the rising sun, people occupied with their activities in different places, and a shot that depicts an identifiable character (Mitsuha’s little sister) in a school classroom. This series of montage can be considered to be segmented as representing time movement marked by change of season. The segmentation seems to be marked by a few second of blank screen. The song progresses from static drum beat in the onset of the scene into instrumental play with melodious tune in the background. into the song verse. though not necessarily unrelated to the succeeding scenes.

The succeeding montage scenes (01.38.40-01.41.15) can be perceived as continuity of the prior one thanks to the song progression into the verse. The montage consists of individuated shots on Taki and Mitsuha who are actually doing the same activities at different locations such as preparing for work, walking to train station, encountering each other in different train, running around to find each other until finally meet up. In this case the part of whole relation between scenes becomes more salient. The lyric at the verse onset “*now, just a little more... let’s stick together a bit longer*” seems congruent to the expectation that both characters would eventually meet and (re)introduce themselves at the ending. As the song progresses into chorus that is more dynamic in musical sense, the montage scenes of Mitsuha and Taki who are struggling to find each other is also congruently dynamic in terms of action. The ending is a camera movement that goes up, leaving both characters and showing the bright sky and a song verse which lyric is congruent with such a happy ending.

Again, the congruence of narration comprises of elements that consist of visual scene, nondiegetic and diegetic sounds, and lyric that are intertwined thus associating the song with the protagonists. In effects, one may perceive the ambiguity of whether or not the protagonists will have their encounter during the first segment of montage scenes, the drive that is identifiable when both characters are trying to find each other and when they finally have the expected encounter in terms of positive valence. This effect also applies perception gestalt of continuity that group together the montage scenes, in which the song element serves as perceptual cue. One’s perception of subject and action draws meeting schema as an understanding of narrative events narrated by the montage.

The song *Grand Escape* (01.33.50-01.36.50) in *Weathering with You* (Shinkai, 2019) begins with dynamic melodious tone that is congruent with the celestial environment as Hodaka comes into the clouds to find Hina. The tone is associated with bizarre impression of the celestial environment and beings present in the scene. As Hina finds Hodaka trying to force his way to reach her, the song comes into play so to be associated with the characters. The reunion of both characters as they both fall down is accompanied with the song. Although the subtitle does not reveal what the lyric says, the song still manages to render the scene more dramatically. The song progresses to have more dynamic arrangement and higher vocal pitch, as Hodaka convince Hina to go home instead of staying in the celestial world. This dynamic progression seems congruent with Hodaka’s headstrong act and line to convince Hina to go home while trying to reach her. The song progresses into chorus as congruently with Hodaka and Hina holding tight each other’s hand as it proceeds to fading out slowly as the camera zooms out to show the gathering of clouds. The soundtrack may affect one’s visual attention to action and lines of characters as well as to evoke positive valence, that the narrated event meets what is expected in the story. Similarly to the ending scene of *Your Name* (Shinkai, 2016), the soundtrack seems to tie together the scenes into perceivable continuity and a part of whole event schema.

A particular scene in *Fruits Basket* (Ibata, 2019) narrates a reconciliation between a couple after the girl character *Rin* collapsed in a street is found by the boy character *Haru*. The soundtrack *Umareru negai* plays at the same time Haru expresses his acceptance for *Rin*, despite her failure. The song dramatizes moment of Haru’s saying *welcome home* to accept the failure, as to contrast the silence prior to the song onset. The silence seems to render effect that is congruent with Rin’s emotional and physical state, that she is sick and feeling unable to achieve the purpose of her journey. This draws visual attention to focus on the characters and the subtitle of their lines, as also affectively impact a shift of negative to positive valence.

2. Introspection on Action theme anime scenes

The soundtrack *Ashes on Fire* is played during a war scene (16.00-22.00) of *Attack on Titan* (Araki, 2013). The battle sets two armies with different equipment, the defender soldiers are on a fort with tanks and cannons and the attacker sends airborne troopers that will turn into giants. There is a little dialogue in the scene, which only expresses verbalization of orders among the soldiers. The accompanying soundtrack seems congruent to the battle portrayed, as associated to the tension of the war. One could sense the fear and tension, which may be considered as negative valence and positive arousal affective states. The effect of soundtrack is to the extent of dramatizing the battle as chaotic. It also directs the attention to the characters

in action as to identify them as soldiers who feel the fear of dying in the face of enemies and fight for survival. The experience might suggest narrative immersion the interplay of audio-visual information produces in mind.

The remarkable scene of Light Yagami killing spree (Araki, 2006) might serve a prototypical example of how the correspondence between visual scene, diegetic actions, and nondiegetic sounds situates discrepancy of belief between the antagonist and the spectator. This is so because one's belief in reality would tap into the evaluation of Light Yagami's actions and lines in the narrated events. In effect, rather than sympathizing with Light Yagami the spectator may be more inclined to perceive him as the evil antagonist, despite being characterized as most honored and diligent student in Japan. The accompanying film may persuade the spectator into associating the music and the narrative events as terrorizing and suspenseful, thus evocative in terms of valence and arousal. The scene starts with Light Yagami who is justifying himself for using the Death Note to wipe out the unwanted criminals and immoral people. Eventually, one can learn that his intention is actually to create a new world under his rule as God.

The film score *Low of Solipsism* draws the impression of ambiguous which is congruent with the action of Light Yagami to be anticipated as the narration proceeds. The film score progresses to be more dynamic and escalating as Light Yagami has finally set himself on self-righteousness to use the Death Note. The choir comes in as Light Yagami is depicted to write names on the Death Note so to take the life out of them. At this point, one may associate the choir with a sense of spiritualism, which one finds congruent with Light Yagami's act of killing, intention of cleansing the world from people he regards unwanted, and the idea of placing himself as the God. The choir sings some words in Latin, they are *Kira, deus, vici, canti* which in English means Kira our God will win. This is the point where one might associate the song with the idea of puritanism in Christianity doctrine of the Middle Ages. By no means, the latter is an attempt to argue similarity between the narrative of Death Note with Christianity. The case in point as emphasized here is that the effect the music produces as part of the corresponding elements of narration can go that far into one's knowledge.

C. Conclusion

Film nondiegetic sounds seems to cue spectators in terms of congruence and association to the other elements of narrations (e.g., the visual, diegetic sounds, etc.). This shapes perception of the spectators in experiencing the film narrative. As illustrated by two different themes, nondiegetic sounds ties together montage into perceivable continuity gestalt and part of whole events schema. Moreover, the congruence and association of nondiegetic sounds seems able to render amplification of film scene that dramatizes the event as evocative to spectators' affective states in terms of emotional feelings (i.e., valence) and excitements (i.e., arousal). It may be the effect as such that motivates spectators with narrative persuasion in identifying and evaluating the characters, and psychologically transport them into the diegesis immersion.

At this point, it seems not a coincidence that the music of anime can be in tune perfectly with each scenes. It is very likely that there is underlying semiotic intent of film makers that motivates the employment of nondiegetic sounds, which is applicable to the other elements of film narration to shape meaning making in spectators' mind. The process of meaning making in film situates a scenario of multimodal information processing that occupies cognitive systems. It is this mental process that is affected by the interplay of narration elements which music play influential role. It is this same process that allows perception of emotionally invested scenes, narrative schemas, and relations between one and the other elements of narrations.

By means of introspection, this paper provides a phenomenological account of the musical effect to film meaning making. Indeed, there is a lack of knowledge in addressing details about music in technical terms. Instead of pointing the weakness as major problem, it is expected that the gap would urge a collaborative scientific engagement in the subject matters in the future. The proposed arguments here would be valuable as baseline for testable hypothesis formulation.

D. Acknowledgement

The authors are extremely grateful for the support in participating this conference that is granted by Direktorat Kemahasiswaan Universitas Al-azhar Indonesia (UAI).

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FREEDOM AND POWER AS CONTRUCTED IN RAY BRADBURY'S FAHRENHEIT 451

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Abstract

This paper discussed the relevance and role of science fiction in reflecting the contemporary society. Specifically, the paper attempted to determine how Fahrenheit 451 novel characters as well as how the movie adaptation characters were characterized and represented as reflective of the modern times were shown. It then analyzed how these characters construct freedom and power as depicted in both the novel and the movies. Professed from formalist and Foucault and Gramsci's power and ideology, findings show that the characters in both the novel and film versions would at first always submit to an authority who uses fear and intimidation. But as the novel and the movies progress, it is deemed that once a citizen is educated and is made socially aware of the repressions, violations, and injustices against the civil society, those who are courageous enough will always aim for freedom and justice in spite of the discomfort and danger this self-awareness and valor bring. Moreover, the characters have shown that knowledge and power can be fashioned depending on one's desires as well as needs. Moreover, the dystopian novel together with the two dystopian movie adaptations have echoed the different current and on-going political, cultural as well as health crises. Moreover, it reflects different kinds of confusion power can create among the people.

Keywords: science fiction; Fahrenheit 451; power; ideology

A. Introduction

As the world is grappled with hunger, political conflicts, greed, scientific advancements, and a health crisis that shook and stilled the world, life is a far cry from the dream world every individual has ever dreamed of. The ideal and perfect society which as early as Plato has been eyeing by humankind is now challenged by the very kind who had been aspiring for it. Thus, a critical evaluation of the ways of individuals as reflected and predicted in science fiction literature is wanting. Suvin (1988) theorized that

Science Fiction (SF) is a literary genre or verbal construct whose necessary and appropriate conditions are the presence and the interaction of estrangement and cognition. SF's main device is an imaginative framework alternative to the author's empirical environment. While, the novum (plural nova) is a fictional device, artifact, or premise that focuses on the difference between the world the reader inhabits and the fictional world of the SF text. The device can either be a spacecraft, time machine, and the likes or an abstraction such as the novel concept of gender or consciousness.

These abstractions are explored in the novel; later adapted into movies (1966 and 2018) with the same title. The novella and the movies are set in a place found in the future and whose characters are oriented to the new consciousness which is dictated by the windows on the wall (television). As the novel and the movie adaptations of Fahrenheit 451 are set in the future, the whole theme of the novella works on the new consciousness that is enforced in the characters of Guy Montag, Captain Beatty, Mildred and, the rest of the characters in the novel's world which are echoing the contemporary effects of the social media. Parrinder in Roberts (2016) postulated that the

the idea of cognitive estrangement balances radical alterity and familiar sameness, such that 'by imagining strange world one sees the own conditions of life in a new and potentially revolutionary perspective leading Broderick in Roberts (2016) to hypothesize that SF becomes that species of storytelling native to a culture undergoing the epistemic changes implicated in the rise and supersession of technical-industrial modes of production, distribution, consumption, and disposal. This genre is marked by (i) metaphoric strategies and metonymic tactics, (ii) the foregrounding of icons and

interpretive schemata from a collectively constituted generic 'mega-text' [i.e. all previously published SF] and the concomitant de-emphasis of 'new writing,' and characterization, and (iii) certain priorities more often found in scientific and postmodern texts than in literary models: specifically, attention to the object in preference to the subject.

SF definition has branched out to so many thoughts thus some critics have tried to content themselves with definitions of the mode [science fiction as mere tautologies leading Edward James to suggest that "SF is what is marketed as SF" (although he concedes that, as a definition, this is "a beginning, nothing more"), while Damon Knight noted that science fiction is what is pointed as such which supports the argument of Norman Spinrad who posited that science fiction is that anything published as science fiction. (James 1994, Clute & Nicholls 1993, Roberts 2006) as cited by Evnine (2015). Mendelson in Evnine (2015) maintained these views stating that science fiction's texts "are mutually referential, maybe written by those active in criticism . . . and have often been generated from the same fan base which supports the market." The novel Fahrenheit 451 analysis approach correlates more with Carl Freedman's and Istvan Csicsery-Ronay's view on cognition. Both Freedman and Csicsery-Ronay (in Gerhard, 2018) speculated that as long as the illusion ("effect") of the cognition is formed or a semblance of scientific knowledge is provided through employment and imitation of the language of science and technology, then science fiction text has succeeded. Finally, it appears that the world in science fiction is concurrently different ("estranged") from the readers' observed milieu and yet still familiar or recognizable; the natural laws that the science-fictional world is founded upon resemble the laws of our reality and yet somehow deviate from them, thereby incorporating, as Tom Moylan suggests, "a realist sensibility in a non-naturalist form" and demonstrating what Suvin refers to as "realistic."

Science fiction is a world building genre where writers construe alternative but self-consistent societies. This imagined community of a perfect state where the citizens are law-abiding and are working for the good of the state is believed to be formally put into records by Plato whose idea of the state is divided into three classes: The artisans, those responsible for building houses, making clothes, and producing food; the warriors, those in charge of defending the state from imminent dangers, and; the guardians, those very small and selected class in charge of ruling the republic. This division shown in Plato's Republic itself shows unjust distribution of work and goods, only a select few can rule and only those favored by the rulers are allowed to have freedom as shown in different science fiction novels and movies not just Fahrenheit 451. This society, the Utopia, as posited by George Kateb in his book Utopia and Its Enemies as cited by Neumann and Kline (2010) is a conflict-free civilization where human beings live in an impressive and prosperous life underscoring that all conflicts of conscience and conflicts of interest are obliterated. He further accentuated that in this society all the complications to a decent life for all men have been removed while the ingenuity of modern technology is put in the unfettered service of lessening labor and increasing and enriching labor [with] peace, abundance, and virtue permanently and universally obtained. This society furthermore, has designed men and women to stop questioning especially those in authority which lead these people to stop thinking or reflecting on their ways and that of their milieu having been conditioned that it is indeed how life should be. These conditions are clearly pictured out in the novel as well as the adaptations where the characters have lived and behaved exactly how the society wanted them to.

This idea of a perfect society which is called Republic by Plato was given the name Utopia in 1516 by Sir Thomas Moore through his book of the same title. He envisioned an ideal place that is politically stable, socially harmonious, just, and economically prosperous. These conditions are assumed to satisfy the people and thus avoiding any conflict nor emotions detrimental to a fully functioning political society. Utopia, although written in Latin is a combination of two Greek words in origin which means 'no place' but the usage stands for 'good place'. More, like Plato, Sir Moore believes that the control and the prosperity of a state can be given to a few government officials who think only of the wellbeing of the citizens, an assumption that is generally practiced in the novel as well as the adaptations. Furthermore, he believes one root cause of the problems of the society is money thus abolishing it would mean abolishing as well the egocentric behavior of the people. Bagchi in Dundar (2013) resonates with the train of thought of Plato, More, and Walsh postulating that utopian idea is not simply a place, it can also be a resonance, a modern perspective but which is very difficult to actualize in reality but can exist through the imaginative principles of the writers. But as the world had faced two world wars, a pandemic, scientific advancements, and economic challenges as the twentieth century enters it had aroused magnanimous fear among people as a result of ambivalence, isolation, and lack of confidence in humanity. This fear as articulated by Gissing as cited by Gerhard (2018) further sparked with the establishment of totalitarian governments which began to devour the freedom of human beings under the false ideals of the state thus drastically changing the ideals of the utopian principles

making some critics believe that this is the main root of dystopian vision. Moylan in Gerhard (2018) articulated that:

the dystopian narrative is largely the product of the terrors of the twentieth century: A hundred years of exploitation, repression, state violence, war genocide, famine, pandemic, ecocide, depression, debt, and the steady depletion of humanity through the buying and selling of the everyday life provided more than enough fertile ground for this fictive underside of the utopian imagination.

People of the period have gone through the complete dereliction of humanity, which resulted in the fading way the beliefs of the assumed ideal state giving birth to dystopian literature. Dystopia is a term originally termed by Joh Stuart Mills as the antonym of utopia in 1868. Opposing the ideals of utopia, dystopia pertains to an imagined community where every possible event or encounter is bad. Disturbed, scared, and looking for hope and possible salvation from internal and external destruction of the twentieth-century world events, Little as cited by Finnsson (2016) quantified dystopian writing to have grown to a peculiar quality of engaging its readers with pressing political concerns, such as liberty and self-determination, environmental destruction and looming catastrophe, questions of identity, and the increasingly fragile boundaries between technology and the self hence showing an imagined environment that is worst than the reader's own. Basu in Finnsson (2016) speculated that the term is tensely vexed as orthographically speaking, dystopia suggests a meaning that is entirely juxtaposed to utopia, functioning as a rhetorical *reductio ad absurdum* extending a utopia to its most extreme ends to warn against the contemporary disparaging politics and culture. Dystopia generally diverges from the utopia as its prescriptions are negative, and it does not show nor tell how to build the ideal state; instead through the bleak dystopian environment it illustrates the possibility of utopian change even in the darkest of circumstances thus suggesting ways to avoid destroying the world further than it already is.

Science fiction plays as the arbiter of the present and the future through dystopian literature. It plays the role of a prosecutor questioning the role, significance, costs, and benefits of current and future technologies and presents ideas that can influence civic beliefs. It also regulates the worldview of individuals, by modification of attitudes to the importance of contemporary and future science and technology as it equips humanity with acceptance to the changes as natural and inevitable through the different metaphors, analogies, and models that science fiction has employed. According to a lot of researches, the psychological and sociological impact of science is profound and extensive as it can serve a directive effect on the understanding and interpretation of science. In so doing, science fiction has become an agent in writing the cultural memory of historic events thus has become centrally germane in many studies of contemporary culture (Stable; Tymn; Bina, Mateus, Peneira & Caffa; Hansen; Kotasek; McIntire; Toscano; Nyhan, Reifler, Richey, & Freed; Prochaska, DiClemente, & Norcross; Rigney; & Hollinger in Menadue & Cheer, 2017). It also in this respect that Science fiction is considered significant in studies of human culture as it is an ancient and enduring form of literature that has been part of what Brian Aldiss called “cultural wallpaper” since the origins of recorded history (Aldiss & Wigmore, 1986, p. 14). Adam Roberts suggested that science fiction begins with the “voyages extraordinaires” of the Ancient Greeks (Roberts, 2005, p. vii), but we might go back a millennium further to the Sumerian creation story, with the supreme god Marduk “cloning” mankind from the blood and bone of the renegade god Kingu (Enúma Eliš, 5.26). Science fiction became an increasingly significant genre for literary study after Darko Suvin's (1979) epochal publication of *Metamorphoses of Science Fiction*, which raised the profile of science fiction as a legitimate field of academic inquiry (Hassler, 1999). Suvin's work has become a core text around which the study of science fiction circulates, and it has been used accordingly as the limiting date for this review (Menadue and Cheer, 2017).

Dystopian literature often showcases an imagined community with environmental issues and other world-changing events such as plague, a third World War, asteroids, or even zombies. These apocalyptic disasters destroy civilization and humanity leaving behind a very small posse of people struggling to exist amid fear, ignorance, secrecy, and isolation in repression and violence exercised by those few who are in power. This world is encapsulated in the Ray Bradbury's *Fahrenheit 451* written in the 1950s and published in 1953 which serves as the corpus of the article investigates the effect of both the movie and 1966 as well as 2018 movie adaptations with the same title to the reader at the same time viewer as guided by the tenets of Foucault and Gramsci's power and ideology.

Ideally, SF is generally characterized by strict conformity among citizens leading to the idea overall assumption that dissent and individuality are bad thus breeding fear or disgust of the world outside the state. Also, traditional life lived simply alongside nature is viewed as primitive and nonsensical thus the natural world is banished from everyday life instead everything is turned mechanical and in the

contemporary world mechanized and computerized with technology more advanced than the ones present in the contemporary society. Furthermore, the dystopian state whose citizens live in fear because of the constant surveillance of the state through technology is far more advanced than that of contemporary society both in their private and public lives. With these technologies too, the state does not practice the due process of law as described by the democratic states nowadays, instead, the law rests in a few powerful individuals who employ both psychological and physical torture to the people; but because of conditioning, this is viewed as an ordinary routine in the community including a penal system that lacks due process laws and often employs psychological or physical torture. These experiences lead the protagonist to reconnection to an inner voice which allows him/her to intrinsically feel that something is wrong leading to an inner desire to be free and to question the society to save the world from being destroyed by the very people it cradles to life (Orwell as cited by Geetha, 2014).

B. Methodology

Using textual analysis through the formalist and Foucault and Gramsci's power and ideology lenses, this paper explores the discourse on power and freedom by probing into Ray Bradbury's *Fahrenheit 451* novel as well as the two movie adaptations' main characters. Specifically, the paper investigated how power and freedom are constructed in the lives of the characters as explored in the narratives presented in both the novel and the films.

The paper investigated how in the novel the citizens have allowed their lives to be controlled by the eyes and ears on the wall proving true to the idea of Gramsci that power is constituted in the realms of ideas and knowledge through consent rather than force along with Foucault's claim that the truth of this world is produced only by virtue of multiple forms of constraints.

Gramsci and Foucault underpinned the analysis of Ray Bradbury's *Fahrenheit 451* to identify and discuss how knowledge and power can be both one's salvation or incarceration.

C. Results and Discussion

Power is wanted by most if not all people. We are willing to do whatever we can to ascertain it stays in our hands for as long as we can. This part of the paper discusses how power can be abused and gained, and how awareness can bolster and free a person.

Guy Montag the protagonist of *Fahrenheit 451* had journeyed to his self-discovery leading to his separation from the job which he thought is his life as it was "the job of his father and the father of his father" to his living as an outlaw with the Book People. Guy always finds it a pleasure to burn. He gets excited with his eyes all orange in flame as he flicks the igniter and watches everything in front of him eaten by the fire, blackened and changed. He is filled with special pleasure as he allows his great python to spit its venomous kerosene and watch the flapping pigeon-winged books die on the porch and lawn of the house as it sparkingly whirls and is blown away by the wind. Doing this, he feels great power and control over his surroundings. Doing this, he needs not to think of what the books contain nor why the state wants it burned, instead he feels proud he is doing his job as a law-abiding citizen. Guy as personified in the 1966 film as well as the 2018 movie greatly believes that he holds the power of making people happy, he makes their lives simpler and less complicated, more so, he has faith in what the state wants him to do, burn books.

The novel and the two movies greatly reflect Gramsci's notion of nuanced power as posited by Jones in Daldal (2014) where it is operated mostly at the level of mutual interactions of culture economy and politics within the realm of a hegemonic discourse (Jones in Daldal, 2014). Montag had been so shaped by the beliefs and virtues of the strong society he believes he is protecting. In the 2018 movie, with the aid of recent film technology, one sees how one's soul is bared to the public through the cameras that surround them. As he burns the books and hurts the outcast of society, the reactions of the people supporting what he is doing through the different emoticons that are sent are shown on the screen.

As one watches the 2018 film, one would notice the different touch given by the director compared with the almost bookish interpretation of the 1966 film. In 2018 Montag uses a powerful gun that kills a man instantaneously while 1966 uses a gun that looks exactly the hose of the modern firemen, only instead of saving lives, it throws out kerosene and consumes the life of anything it touches. He had an erotic connection with Clarisse, the informant of Captain Beatty who is an eel pretending to be a native, who brings out conflicting emotions through him. Unlike in the novel as well as the 1966 film, Montag is not married in the most recent adaptation, instead, he lives the life of a man who has a very active party life being the premier master trooper looked up to by the citizens.

On the other hand, in the 1966 film as well as the novel, he is married and did not have any relationship with Clarisse of the sort in both, instead, his relationship with his wife is rather shallow and almost sterile. The couple's relationship is almost mechanical, there was very little conversation and when Montag had started to share with his wife how he feels she would not listen, and when he burst his frustration his wife in the movie only said, “Talk, Montag, you want to talk then talk until it makes you happy” and she left him in the kitchen. The non-caring and dismissive ways of Mildred (the wife) shows that there is no real communication that is happening anymore, their relationship echoes the general belief in a dystopian community as speculated by Orwell in *Geetha* (2014) that a traditional life such as conversations between husband and wife are primitive and nonsensical, assuming that everything is sustained and provided by the comfort and convenience of machines/technology, thus as portrayed by Montag's wife, a usual discussion where one listens and interacts and feedbacks is no longer necessary.

The dependence on technology and gadgets to communicate emotions or rather to eradicate it that was portrayed by the couple in *Fahrenheit 451* is emulated in the contemporary time as Prensky in Shliakhovchuk (2019) observes that [youth] today communicate, buy and sell, search for information, and socialize differently; technology has become an entire tactic for how to live, survive and prosper in the 21st Century.

Although the world had not completely succumbed to putting everything in automation, the current pandemic as well as the apathy of the people is starting to create a world such as that of Montag's. This view is supported by the findings of Gadowski as cited by Finnsson (2016) that in the 1960s there had been a great upsurge in dystopian fiction in general, which is mainly due to the effects of the Cold War.

Throughout the world, there has been growing restlessness over issues such as regular economic crises, anxiety about the future, war, and terror, along with tensions between the traditional and the progressive politician. Thus, as foretold in the novel and other dystopian studies, the world in general, the Philippines in particular, would be facing a great shift of paradigm in the days to come as a result of the pandemic, economic anxiety, political wars leading to a future that may either be filled with concern and distress or a future that is enlightened and better as the experience had shaped the views of Montag.

Science fiction questions the role, relevance, costs, and benefits of current and future technologies, and presents ideas that can influence public opinion. Brian Stableford as cited by de Marquez (2014) claimed that science fiction could determine the worldview of individuals, by the modification of attitudes to the significance of current and future science and technology. Clarisse McClellan personified this property of the genre both in the novel as well as the two movie adaptations.

Although there were different touches put on the movies such as the 1966 version wherein Clarisse is a teacher while in the 2018 movie she is an eel raised to act like a citizen and an informant of Cpt. Beatty compared to the novel version where she is a carefree teenager who had approached Montag out of nowhere. Both movies followed the general characteristics of Clarisse in the novel as someone unafraid to communicate, to interact, and to ask, likewise in print and both motion pictures, Clarisse had been observing Montag. Her character is unduly killed in the novel, but her presence is felt until the end as Montag had been affected by her absence more than her presence. This existence and her annihilation had been observed in the 1966 film while the 2018 film had made her the love interest of Montag whom he had wanted to protect until the end. The pains and dangers as well as the threat that she went through are necessary evils for her to shake the society Montag is living in. While Beatty, Mildred, and Montag had been following the norms and the expectations of the civilized society which perfectly exemplifies Gramsci's conception of power concerning force as lived by the aforementioned characters without question, Clarisse on the other hand had been creating a balance by asking basic questions such as whether Montag is happy or whether he has never been curious why he had to do what he does or better yet, had he ever wonder what the books contain which the leaders of the society order them to burn on the guise of preserving peace and harmony.

In the process of questioning Montag regarding these unpretentious queries on his job and his life in general, the present and observable power play is shown as a complex relation of force in the society creating both vacuum and fulfillment considering the complete understanding of why a task has to be fulfilled.

As described by de Marquez (2014), this power is mainly exerted by the dominant bourgeois class through the medium of ideology: by working on the popular mentality via the institutions of civil society and thus establishing a hegemony using the State apparatuses. This very power is what the book people challenge. In the contemporary time, in the midst of health catastrophe married by political and cultural division in the country, this power exerted by the dominant group as echoed in the different government programs and execution as packaged for mass consumption through the different media available is what is being challenged by both those watchdogs as well as the intellectual groups. Like Clarisse, those who question do not necessarily invite rebellion nor any terrorism act, instead, they were meant to guide and to clarify abominable actions, but like Captain Montag those who obey blindly execute the designed law and refuse to

listen nor open their eyes to the real calamity brought by those who maintain their power through creating fear or imagined order produce unfathomable series of disasters.

D. Conclusion

Granting the two films had two distinctive approaches in bringing the characters of the novel to life, both the films and the novels have clearly shown how any person would always seek freedom and understanding of the events around him no matter how doomed or tricky the path is. Furthermore, the characters of Montag and Clarisse undoubtedly mirror the fate of the common people whose freedom has been ripped off in exchange for imagined advancement and success in life as well as the people who refuse to be silenced so that what is real can be exposed.

Science fiction collects and narrates the fears and hopes of a people amidst the different catastrophes both manmade and natural. It is an influential discourse that serves as an evaluation of the past as well as the validation of the future as shown in the political, economic, and even emotional state of the general populace as illustrated in both the novel and the movie adaptations of Fahrenheit 451.

As SF continues to investigate the role, relevance, cost, and benefits of current and future technologies as well as ideologies that affect the quality of life as mirrored in Fahrenheit 451, it is judicious to use the genre to critique the society in such a way that it can guide the leaders as well as the followers to always ask and validate before enforcing any novel ideology. As exemplified by the characters, when collectively experiencing something, people are emboldened to express dissenting views in various forms.

E. Acknowledgement

The author would like to thank Central Mindanao University and Dr. Andrea G. Soluta of the Silliman University for the support and encouragement.

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IMPROVING THINKING AND SOFT SKILLS OF LEARNERS BY INTEGRATING LITERATURE PROGRAMS INTO LANGUAGE CLASSES

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Abstract

Low literacy rate combined with the use of technology without educating the mind and characters has taken its heavy toll in the Indonesian society that is evident in the practice of sharing unverified news, being closed-minded, believing blindly in the speech of religious figures without fact-checks, and treating others inappropriately. This paper answers a question on how the literature program is affecting the mind and characters of the learner. The study of literature texts and analyzing the conflicts or multiple points of characters views develop learners to think in different perspectives, values, attitudes, and the need of others beyond their self-centered nature. Learners are encouraged to be critical thinkers, creative, and reflective of their learning process. Using a qualitative approach, the subject of the research are Grade 9 students who analyzed the translated novel “A Monster Calls” and Grade 12 students who analyzed “The Kite Runner”. The comparison results of pretest and posttest are analyzed to evaluate the students' higher order thinking and their soft skills. The findings reveal that integrating literature programs in the educational system increase the literacy level qualitatively. The learning skills that become the unit's focus: thinking, caring, and open-mindedness are achieved by studying the characters, conflicts, and the resolution of the literary works. As a conclusion, intentionally integrating the literature program in the educational setting enhances the thinker quality, the learners' soft skills: caring, open-mindedness, and their integrity from an early age. The soft skills are significant to prepare learners to work collaboratively as active participants to build a continuously changing world.

Keywords: *literacy; thinker; caring; open-mindedness; integrity*

A. Introduction

This paper answers a question on how the literature program is affecting the mind and characters of the learner. The study of literature texts and analyzing the conflicts or multiple points of views in characters develop learners to think in different perspectives, values, attitudes, and promote thinking about the need of others beyond human self-centered nature.

The world has been facing the pandemic that caused a huge change in all areas of human life including the educational system. The distance learning and blended learning becomes the familiar term for the last few months. More than a year, students had no opportunity for direct learning. It impacts not only the physical health and mental fatigue, but also other domain such as a flood of unverified news related to the situation that has bombarded individuals. Thus, the division of people is even sharpened ignited by the phenomena of Covid 19, vaccine, treatment, etc. The digital era opens wide access opportunity to online information like the world has never seen before. Kompas news reported that in 2020 alone there was 2.298 content consisting of fake news and mostly were related to Covid-19. It is about 788 contents came from various social media platforms.

This fabricated, fast sharing, yet unverified news has caused tension and division among people locally and globally. Educating the mind of people is one of the key elements to minimize the trend of sharing information without rechecking the facts nor knowing the whole picture of the events. Training the mind of the young generation through literacy program will impact the critical thinking skills of the learners significantly.

Literacy and literary are two different things yet the two are intertwined and impacts one another. According to Cambridge dictionary, literacy is the ability to read and write or the knowledge of a particular subject. On the other hand, the definition of literary is anything related to literature. Other definitions of

literary includes written artistic works and all the information related to a certain subject. This paper argues that systematic literature programs develop the thinking skills and the learners' soft skills: caring, open-mindedness, and their integrity from an early age. At the end, it will gradually develop and improve the literacy level of the learners to be able to understand reading texts as well as expressing their thought, ideas accurately and appropriately throughout the time.

The research objective is to promote awareness to the stakeholders in Indonesian education system, that by integrating literature programs intentionally in language classes, they will significantly improve the learners' skills and profiles. The soft skills and learners' analytical judgements of the various issues develops well when learners are trained to think and analyze critically the literature texts as well as the global issues within the texts. This critical and analytical evaluation of events or issues are the fruits of reading literature texts which at the end develop the character of caring and open-mindedness for the learners.

National curriculum for language classes is quite heavy in language and structures. Integrating the literature programs intentionally from early ages need to be viewed more seriously. The language, structural and grammatical elements can be learnt in the context of the literature studied instead of standalone units. The characters traits, issues, and conflict in the texts studied lead the opportunity for class discussion or personal research about the diversity of humankind as well as the social issues that each learner has shared in the community.

B. Methodology

1. The Subject and Object of the Research Investigation

The first subject group of the research is Grade 9 students at a private school in Jakarta. This group takes Indonesian language class as their daily language. The syllabus used for this grade level is Cambridge IGCSE 0538. The first aim of the general educational purposes of the course is to encourage learners to communicate accurately, appropriately, confidently, and effectively. Second, to promote candidates' personal development and an understanding of themselves and others (Language syllabus, p.7). This group studies the translated novel of *A Monster Calls* by Patrick Ness.

The second group is Grade 12 students who studied the translated novel of *The Kite Runner* by Khaled Hosseini. The syllabus used for this grade level is the Indonesian A Literature of Diploma Program-International Baccalaureate.

2. Theory of Integrating Literature

The first language syllabus published by the International Baccalaureate (Language A literature syllabus, p. 10) stated that learner achieve an understanding of the ways in which different literatures and languages represent the world through the study of texts in translation as well as texts written originally in the language. Besides, this learning process can reflect and understand various identities. Finally, learners' consideration of different tradition, cultures are varied and they are encouraged to find the reasons behind those variety. Therefore, learners gain better knowledge of how people experience, express themselves in this life, and represent the world. Compassion improves when learners can view how different person's experience of life shape who they are and the choices they have made.

Reading and understanding literature texts gives wider and various experience that are different from what the readers have. Furthermore, the literature texts train the mind of readers to think differently when they put their feet in the life of the characters or the author. Learners will develop different perspectives throughout the reading process and shape the heart of caring individual to the people around them and the world where they live in.

The thinking skills develop when learners use the critical point of views to understand the phenomena of human story in the context of literature texts. The author styles and unique ways to narrate the texts also triggers readers to develop the critical thinking. Learners will train to ask themselves in both reflective and critical ways during class discussions.

The character of open-mindedness develops when learners view different choice of actions, traditions, world view, and ideas as part of human daily life. Dealing the differences with the point of view of appreciation and in an inquiring way is encouraged in study the literature texts. In each literature text studied, the plot and internal or intra-personal conflicts often overlap with the global issues or global significance. This global significance needs to be viewed more carefully during the discussion because

learners tend to overlook when the focus of attention was merely the narrative part of the texts (Language A literature syllabus).

Reading literature texts is an active activity. The mind continuously tries to comprehend the plot, conflicts, characters, settings, theme, message, and the phenomena of the stories. These elements are integrated closely with real human life situation. It is through literature texts, learners can shape their knowledge, understanding of the world around them, and develop their understanding that they need to respect and appreciate the dignity and rights of people despite of the origin and the life background. The principled character and the integrity develop over time as they study various literature texts.

C. Research Approach

Using a qualitative approach, the subject of the research are Grade 9 students who analyzed the translated novel “A Monster Calls” and Grade 12 students who analyzed “The Kite Runner”. The comparison results of pretest and posttest are analyzed to evaluate the students' higher order thinking and their soft skills. The method is a qualitative approach where written analysis made in evaluating the books. It is an evaluation procedure that resulted descriptive result in words instead of numbers.

Comparing the answer to the open-ended questions at the beginning and at the end of the unit, is the way to view the development of the learners understanding and their analytical thinking. The samples of open-ended questions used in the discussion without order of priority are as follows:

1. What can you predict about the illustration of the book and its content?
2. What is your biggest fear? If your fear is a monster, how does it look like?
3. How does the author represent the theme in such manner?
4. Why does these certain dictions of words are chosen in the quotes of the characters?
5. Why does the main character make a decision that impact others tremendously? What are the considerations?
6. What is the impact of an individual action to him/herself and to his/her surroundings?
7. How can people find hope amid the conflict or chaos?
8. Compare and contrast the conflict of the story with your condition or local settings.

Prior to the unit reading, the teacher leads the discussion by asking the open-ended questions first (number 1, 2, and 7). Through the discussion and brainstorming stage, teacher invites the learners to make the reading process as a personal experience because it involves their own idea, thought, past experiences, and educated prediction of events.

The students' respond to questions number two and eight are very interesting and intriguing. These two questions involve learners' personal experiences. At this stage, learners shall feel safe and comfortable to share their idea freely without fear of being judged by others. They also have freedom if they do not want to share their hidden fear nor contrasting the conflict in text with their own situation. The teacher must be sensitive toward each individual learner and ready for any unexpected responds. Open ended questions triggers deep and fruitful discussions among the learners and teacher.

The data collected for the works studied is content analysis. The interpretation of the works studied reveal the message of the literature works. The intrinsic content of a novel: conflicts, characters values and attitudes, settings, and the involvement of supporting characters in developing the plots are the focus of the discussion. In addition to that, the life lesson reveals during sharing and discussion time. The data analysis with descriptive analysis found the correlation between the thorough analysis of literature and learners' profiles of higher order thinking.

D. Result of the Research

1. A Monster Calls

The book A Monster Calls was written by the English writer born in US, Patrick Ness. The original idea of the book came from another writer and human right campaigner, Siobhan Dowd. Dowd could not start her writing project for she died too soon because of the cancer. The strong idea of Down in this story attracted Ness to make the idea into a complete story. Ness accomplished a story into an outstanding and heartbreaking tale of troublesome, hope, and the courage of a young boy to face this life during a very difficult

situation. Jim Kay, the illustrator of the book, created astonishing illustration which provokes vivid imaginations of the monster and the dark atmosphere of the main plot for the readers. This book has been recognized as a work of art and have won the medals of the Carnegie and Greenaway for the story and the illustration.

A Monster Calls narrated the nightmare of 13-year-old boy, Connor. He has faced a “real monster” in a form of a yew tree that suddenly come to live around certain time at the night. This monster was so real in Connor’s mind that anytime he waked up, he could see the remain left by the monster tree in his room. Although this yew tree monster is very frightening, the boy has another terrifying monster that he fights in his entire life: the truth. Truth about his own fear of losing his mother because of cancer. Truth about the wish of letting go everything that he has been through for years. The truth that he is tired of all the situation he deals with, and he wants to let it all go off his hands. This truth silenced him for years and it stays in his unconscious mind.

The fear of losing parallels with the fear of letting go his loved one. Deep inside his mind, Connor knew for sure that all his mother’s encouraging words about the most sophisticated treatments would not work at the end. All the encouraging words are merely to ease her son’s pain. Deep inside his heart and mind, Connor realized the bitter reality that cancer would beat his mother, but he has no courage to say it out loud. Despite the comforting words that his mother shared to him regularly, the boy observed the health condition has changed his mother drastically. She became thinner, balder, and sicker each day. The reality showed different condition with the expectations of the mother, who felt burdened by leaving her son without her presence and for Connor himself.

On the other hand, deep within, Connor was so exhausted of the very difficult situation he faced. Living with a single mother who suffered with cancer for years, receiving special treatments from his teachers and friends that show empathy or ignorance from few, caused another dilemma in this boy’s life. Connor felt different, rejection, hidden rage, and loneliness. When Connor faces all these problems and his hidden suppressed feelings, suddenly the monster yew comes to visit him at night.

a. Book Discussion

First, the teacher opened the discussion with the relevant issues that the world face at this moment. She led the discussion about the challenges that the world has been facing during this pandemic time. After that, Grade 9 students were invited to share about their personal concerns, fear, or prayer request during this challenging time.

Second, leading to the book discussion, students were invited to fill in the reflective form at the beginning of the class. They answered some open-ended questions, such as what they can predict about the story by looking at the book cover, what their hidden fear are in life and if their fear has a form, how does it look like. Later, the students were invited to illustrate the fear or the “monster” of their own life. These open-ended questions lead learners to think even before they start the reading process, and they will describe and illustrate their own “monster” in life. Sickness and losing the loved ones are parts of the answers, together with rejection, humiliation, and loneliness.

The next process was reading and discussing the novel as a class. The activity involved discussion of the intrinsic elements, sharing the answer to the open-ended questions, oral and written analytical evaluation as the final assessments, and reflective journal writing at the end of the reading unit. Below is the summary of the discussion using open-ended questions that trigger the thinking skills, caring, open mindedness and integrity of the learners:

b. Targeted Skills

Skills	Open-ended questions and the discussion
Analytical Thinking	<p>What are the major conflicts of the main character?</p> <p>Students analyzed the internal and intra-personal conflict of the main character, Connor O Malley. The internal conflict about facing and acknowledging the truth of the reality, caused Connor to face the yew monster. The monster apparently arrived as a wake-up call to remind Connor about the meaning of truth that many times misinterpret and buried deep under his unconsciousness.</p>

	<p>Students studied and examined the three intriguing tales shared by the yew monster. The similarity among the three tales is the tendency for human to judge a person or a situation based on what their senses can observe. The bottom line of the three stories stated that life is not just black and white. The spectrum of an observable event or an individual life is wide-ranging as wide as human’s life experiences from time to time. The story of man at this modern era cannot be separated from the history of the previous human history.</p> <p>Students learned about the underlying facts of characters and events illustrated by the tales that the monster shared. The character of a parson usually portrays as a kind and religious figure in society. A parson, that his main job is believing in God and influencing others to follow his noble path, at the end of the tale, he decided to give up everything to gain self-comfort and to prevent pain of losing the loved ones. Unfortunately, this parson is also willing to sacrifice the most important element in the life of a parson, which is his faith and belief as long as it was suitable for him. The parson character parallels with Connor’s father (literature chart second tale). He looks kind and caring at the beginning, yet he refused to be involved actively in Connor’s life. When life hits the hardest for Connor, his father tried to give him life solution but with a condition. The solution must not steal his father own life convenience. His father seems lovely, but his action speaks differently for Connor.</p>
<p>Caring</p>	<p>What is the impact of an individual action to him/herself and to the surroundings?</p> <p>Caring can be defined as demonstrating love, kindness, and courtesy to others especially to those who suffers and needs support. This caring attitude can materialize in many forms. In the story, Connor’s mom showed how much she cared for her only son by hiding the fact from Connor that her illness could not be cured. However, her caring attitude only created lifelong nightmare for his son. From this event, the learners learned that good intention can be interpreted differently by others.</p> <p>Other characters that demonstrate caring attitude are Grandma and Lily, Connor’s child-hood friend. The students learned about persistence in demonstrating care and attention despite of rejection they received from Connor at the beginning of the story. These two supporting characters shows how to continue being compassionate to someone in a hard time situation. Different family members have different ways to show love to a person. Understanding the character of grandma and how she approached the misunderstanding between her and his grandson through forgiveness and heart-to-heart conversation is really uplifting moment for the learners. At the end of those differences, there is one thing in common between Connor and Grandma, that is their love to the same person (Mum).</p> <p>The students examined that the caring attitude demonstrated by supporting characters toward Connor O’Malley are shown in many various forms. Continue learning to understand individual journey in processing hardship and offering forgiveness when it is needed are the life lessons, students gained in this story plot.</p>
<p>Open-mindedness and Integrity</p>	<p>How can people find hope amid the conflict or chaos? Compare and contrast the conflict of the story with your condition or local settings.</p>

Students learned about the hardship of Connor, losing his mother at his very young age, as a real tragedy. Death is inevitable, difficult to accept by many, and yet it is a real-life situation. During the pandemic time at this moment, students also shared and witnessed that Connor's situation can be found in their own life reality. Losing their loved ones, aching with those who are suffers, feeling lonely in the crowded noisy world, or being misunderstood by the surrounding are the real experiences anyone can face at this moment of life.

Open mindedness can be seen through humility. Humbling self to accept help and support from other reliable person in this life is another message that students gained during the discussion time. In the story, Connor strongly expects that he would live with his father after his mom passed away. He refused the idea of living with Grandma, the one who was not so personally close to him yet so care for his wellbeing. Finally, Connor opened up himself to Grandma and accepted her support when he was dealing with his loss. At this stage, students learned that Connor takes a leap of faith to confess his own fear and "rejection" from his father. He takes a courage to acknowledge the fear of the truth and accepting the fact that death is a part of human life. A painful reality that needs to be faced by 13 years old boy.

2. *The Kite Runner*

The Kite Runner was written by Khaled Hosseini. He moved from Afghanistan to America in 1980. Hosseini offers the readers a heartbreaking and engaging story of Afghan people. This story opens the readers' perspectives of how devastating the impact of violence and war to a state and the people. The broken-hearted souls are everywhere and many times their pains remain unheard and hidden from the outside world. The fear of war continues to threaten Afghan people until now.

Hosseini used the combination of backward and forward plot style in narrating the story. He uses the first-person point of view of the main character Amir Jan, as the main narrator. The story opened with Amir who is now living in America. However, he has been keeping the memory of his dark childhood incident for years. He was twelve years old, when the unforgettable and devastating moment happened in the winter of 1975. He has learned to bury the past but the past claws its way out (Hosseini, p. 1).

Previously, Amir and his father, Baba had lived in the most astonishing house in the Wazir Akbar Khan district, a northern part of Kabul, Afghanistan. Baba was a very respected and prosperous businessman in Kabul. His beautiful and luxurious house was one of his possessions that represents his success in town. In that house complex, Baba hired a very faithful servant, Ali and his boy, Hassan. Ali had been serving Baba's family from the previous family generation. Both Ali and Hassan lived in a modest small mud hut which located on the end of Baba's Garden.

Just like their fathers, Amir and Hassan became best friends since they were very young despite different ethnicities and religious background. Hassan, an ethnic minority Hazara was so devoted to Amir, his best Pashtun friend, and his master. Later in their life these two best friends were separated by guilt, betrayal, and war yet the urge to pay the ransom for the past guilt continues to linger in Amir's soul so deeply. Finally, Amir found ways to pay his past debt for remembrance of his old friend, Hassan and he hoped nothing but redemption of the past guilt.

a. *Book Discussion*

This novel triggered the Grade 12 students to think critically throughout the studying of the literature text. The reading and discussion process contains three parts. First, students read for understanding the intrinsic elements of the novel. By reading the text, the students developed knowledge and built a set of inquiries throughout the reading process. They asked questions, checked the facts, researched the latest condition of the story setting and the people, wondered why the conflict in that country seemed never ending throughout the history. At this reading stage, students were putting an observer hat to view the story.

Second, students also practiced taking courage to question themselves about their self-integrity when they studied the main characters and their conflicts. They discussed about the choice of actions and the

impact of the actions to the character’s life and others. For the reflective question, students also discussed Amir’s conflicts when he was facing dilemma to the relation of their own life experiences in making difficult decision. At this stage, the students were putting the thinking hat of the character.

Third, the students presented the analysis of the author’s style in communicating the conflict, plot twist, and characters development throughout the story. Students were challenged to view the settings and the characters from the author’s perspective. At this stage, students were putting the thinking hat of the author. The combination of putting different thinking hats, as an observer, main character, and the author develops critical thinking, open-mindedness, and communication skills of the learners.

b. Targeted Skills: Thinking Skills

Developing the thinking skills when studying the literature has started even before the students read the actual text. The process starts from the beginning of the unit, by asking open ended pre-knowledge questions about the settings of the story or parts of the book in class discussion. The samples of open-ended questions used in the discussion without order of priority are as follows:

1. What do you know about Afghanistan?
2. How does the culture shape the identity of the people in the community?
3. How does the belief system and values shape individuals and community?

Actively involved in class discussion triggers students to think, share ideas systematically, and appreciate the learning process. Sharing and listening to different ideas promote appreciation and respect to each other. In addition to that, reading and analyzing the intrinsic elements of the story enhances the students’ thinking skills significantly. The literature syllabus of first language literature described that reading texts offering different perspectives of the learners. Literature reading will nurture the application of critical thinking skill to make sense of the texts narrated by the author and the ways experiences are shared in the text.

Students will nurture their curiosity in connection with the different views and experiences of life present in a text (inquirers) and engage with issues and ideas of global significance of which they might have been unaware (Literature syllabus, p. 10)

c. Targeted Skills: Open-Mindedness and Integrity

The process of learning literature texts in classroom setting which mainly involves discussion, research, and presentation develop awareness of various perspectives of the class members. Interestingly, this acknowledgement of different viewpoints develops confirmation and stronger sense of their own idea and perspective toward the live events narrated in texts (Literature syllabus).

From reading the *Kite Runner*, the Grade 12 students learned the development and growth of someone’s character in life. The main character, Amir is a great example of a character which develops open mindedness and caring throughout the development of the plot. Once he was a timid, self-centered individual, then he turned into a brave man who is willing to sacrifice life for his friend’s son. He paid a very high price for this process of change, and he was willing to pay for the price.

Students analyzed the character growth of Amir from the development of the story plot. Amir carried an enormous hidden guilt of remaining silent when witnessing his best friend and half-brother, Hassan needed him the most. Hassan was sexually assaulted by Assef in an alley. Amir witnessed silently that incident in the winter of 1975 and chose to act nothing because of fear. Ironically, Hassan happened to wonder around in the alley to catch the blue kite for his dearest friend, Amir. From that moment on, their relationship was never the same again. Amir could not face Hassan who was continuously devoted to serve him at home. In fact, Amir could not deal with his own disappointment of what had happened to his friend and his choice of doing nothing to protect Hassan. This guilt has continued to linger for years.

During the class discussion, students evaluated the plot and the twisted event of these two characters. Students concluded that the assault incident by Assef to Hassan was the main cause of the broken relationship between Amir and Hassan. The author has described the character of Amir as an individual that unable to stand up for himself and others at the earlier chapters, and it found the culmination on that tragic wintertime in 1975. The incident has changed both of them forever. Even after Amir and his father managed to escape to America, because of the war in Afghanistan, the memory and guilt has haunted him across the ocean. When Amir found out that there was a way for redemption, Amir took a courage to go back to Kabul. He understood the risk of his redemption trip was nothing but his own life. At that time, his hometown was

under Taliban and the country has suffered from the war for generations. Amir has made up his mind to find and rescue Hassan's son from the Taliban. Amir's action indicated his commitment not to repeat his old mistake and showed the development of his matured character, from selfish to selfless.

d. Targeted Skills: Caring

There are two open ended questions for the discussion of caring that related to global significance. The first question is how the culture shapes the identity of the people in community. Second, how the belief system and values shapes individuals and the community.

To answer the first question, Grade 12 students needed to do research and to learn that Afghans had a long history of disintegration among the people. The book mentioned how Hazara, the Shi'a, Afghan minority group has faced discrimination systematically from difficulty having civil rights of education, health, choice of works, and other areas of life in the society system.

Conversely, Pashtun the ethnic majority has divided into two big groups. Baba and family who had modern education and open-minded thoughts represented the educated people who know how to treat people kindly and with respect. On the other hand, Assef was born from a German mother and an Afghan Pashtun father had different perspective about the nation and the people. He believed that the land of Afghanistan belongs only to the Pashtun and there should have not been a place for other ethnicities despite of their similarity in other areas.

Students learned about the different view and disturbing perspectives about ethnic Hazara from Assef point of view. Assef thought that people like Amir and his father, Baba contributed to the nation's problematic situation. Baba, as a Pashtun respected family in Kabul, treated Hazara people equally and gave them place to work and stay. This caring and kind attitude toward others has been viewed differently by Assef. He considered people who are different from them are lower or less significant. Assef believed that Amir is a part of the problem. Assef hated Hazaras to the bones and he believed their ethnicity must leave the land and rot in Hazarajat. That is the reason that Assef took the stainless-steel brass knuckles from his pocket and be ready to beat this two friends, Amir and Hassan without mercy.

Students examined how different elements in the community, such as ethnicity and belief system can cause continuous conflict in this nation. The frictions initiated by small groups of individuals whose forced the idea of ethnic supremacy and dominance religion values for others. This idea has been impacting the whole state until now. The supremacy of tribe is clearly shown from the quote below:

Afghanistan is the land of Pashtun. It always will be. We are the true Afghan. The pure Afghans. Not his flat nose here. (Hosseini, 38)

Assef stated this dialogue to warn Amir about his best friend, Hassan. As a Hazara boy, Hassan has been referred to as the flat nose, the group of people that make the Afghan's blood impure. Assef believed that the main problem of the country is this Shi'a minority group, Hazaras. Assef clearly adopted Hitler's philosophy about the ethnic supremacy and this idea consumed his mind and became his mission. Coming from the privileged Pashtun family, Assef possessed a very high narcissistic confidence and said that he would talk to the president to get rid of the Hazaras from the land of Afghan. The mission that the King has failed to accomplish, said Assef (Hosseini, p.38).

The value of an individual character is assessed every moment especially in a muddled situation. When Assef took the stainless-steel brass knuckles from his pocket and be ready to beat Amir and Hassan, an astonishing thing happened. Hassan stood up before Assef to save his friend, Amir. Students learnt how the unexpected character of courage, steadfast, and caring has been shown in this little Hazara boy. Hassan, with his small wooden catapult stood bravely to ask Assef and his gang to leave him and Amir alone.

Reading and analyzing the conflict of the novel, widened up students' perspectives about the people, history, and the culture of Afghanistan. It is stated in the literature A syllabus that the aims in learning literature is to build understanding of connection between texts and different point of views, cultural perspectives, local and global issues. The students could make connection of what happened in Afghanistan today related to the literature texts. They showed sympathy to Hassan and Afghan people who continuously struggle to live and survive. In addition, learning literature texts develop appreciation of how students contribute to various responses and possibilities of several perspectives.

Learning literature develops sensitivity to the formal and aesthetic qualities of texts and an appreciation of how they contribute to diverse responses and open multiple meanings (Literature syllabus, p. 14)

To answer the second question, that is how the belief system and values shape individuals and community, the students researched about the historical background of the Kite Runner setting that mostly took place in Kabul, Afghanistan. This short piece of Afghan history can be seen in the novel. It is said that 17 July 1973 was the last day of the monarchy. The King, Zahir Shah was away in Italy and in his absence, his cousin ended the king’s throne with a bloodless coup. Afghanistan became a republic state, yet the stability is still a long dream. In April 1978 the communist coup d’état happened and in December 1979, Russian army tank moved into Kabul Street and altered the face of Afghan. Amir stated that this year marked the start of a continuing era of bloodletting (Hosseini, p. 34).

From the research and class discussions, Grade 12 students concluded that tradition, belief system, or any cultural values that are inherited from one generation to the next become part of people’s life. Despite of the reasons whether a tradition or belief is worth to preserve, when an individual chooses to follow it blindly with only thinking for themselves, then history will repeat itself. In the case of Amir, he took the courage to go beyond his belief system, tradition, and his comfort zone to show the real value of love and compassion to other human beings. Hazara or Pashtuns, Sunni or Shi’a, they are all Afghans and above all we are all human beings that live on the same mother land.

E. Conclusion

Literature portrays human life experiences of love, fear, struggle, pain, revenge, redemption, and hope. It exposes the brokenness of every soul and the hunger of love and acceptance of each soul. Literature offers unfolding story as well as opportunity for readers to learn about the reality of life. Analyzing the intrinsic elements of texts, such as the struggle of the characters, the conflict, twisted events in characters life, and the development of values and character of the story, develops the learners thinking skills significantly.

The Monster Calls and The Kite Runner recall the real human life struggles. Both the main characters in these two books are male teenagers who experience guilt, pain, and suffering, and eventually find ways to fix the broken relationship. The fractured relationship can be found between characters as well as within oneself. Both Connor and Amir have demonstrated the development of self-maturity and character values through the series of problems that they face in life. Students learned how one decision or action leads into other events that interconnected through times and space. From these two characters of the two different books, students learned a message that they can still find hope in the most difficult life situation. The open-ended questions shared in class discussions improve students analytical thinking, open mindedness, caring and integrity. The answers given at the beginning and at the end of the unit showed the improvement of their analytical and evaluation skills.

The findings reveal that integrating literature programs for Grade 9 and Grade 12 increase their literacy level and thinking skills qualitatively. The learning skills are achieved by studying the characters of Connor and Amir, the conflicts that they faced, and their ways to find redemption. Those learning skills that become the unit’s focus are thinking, caring, and open-mindedness. As a conclusion, intentionally integrating the literature program in the educational setting enhances the thinker quality, the learners’ soft skills: caring, open-mindedness, and their integrity. Studying literature motivates students to inquire more about live events presented in text and engage them with thoughts and concerns of the world. Finally, these skills are significant not only in preparing learners as active thinkers and participants to build this changing world, but also at the same time keeping in mind the essence of being humans.

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REPRESENTATION OF CULTURAL CONTRACTS IN KIDD’S THE SECRET LIFE OF BEES

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Abstract

Sue Monk Kidd’s The Secret Life of Bees portrays Lily Owens’ journey of self-discovery, breaking through her confinement of abuse and continuing her search for identity and liberty. After Lily’s grand escape with her black nanny Rosaleen succeeded, her perspective and awareness expand as she slowly identifies racism, gender inequality, and spirituality. Having lost her mother at a very young age, Lily struggles to understand her past and cope with her loss. However, Rosaleen and the matriarchal black family the Boatwright sisters come as an aid for her longing for affection, especially from a mother figure. Most importantly, they brought the Black Madonna to Lily’s life, further introducing her to the idea of feminine divinity. These female characters holding the dominance in the environment around Lily shape her and change her ways of understanding particular events. The cross-racial relationship and the representation of black characters in effect to the white character’s self-development can be studied through the cultural contract approach, where it proposes how culturally and racially different individuals negotiate their cultural identity through encounters and interactions. In The Secret Life of Bees, the cultural contracts are presented through the output of Lily’s interaction with the black female characters. The white main character develops her character through changes that can be seen throughout the course of the novel from being in contact with and influenced by black female characters.

Keywords: cultural contracts; representation; race; cross-racial

A. Introduction

The Secret Life of Bees is a novel written by Sue Monk Kidd, published in 2002. Kidd is an author who spends most of her life writing about feminist theology and spirituality. She was born in Sylvester, Georgia, a place where she said has inspired her to write *The Secret Life of Bees*. *The Secret Life of Bees* follows the journey of Lily Owens, a fourteen-year-old girl who lives in the small town of Sylvan in South Carolina in 1964. She grew up in a very confined environment in the South, particularly in effect of her controlling father, T.Ray. This leads to her being very reserved and prefers to spend her time alone. The death of her mother, Deborah, also was the pivotal moment contributing to her issues.

As told in the story, Lily has a very vague memory of Deborah because of her young age who has to deal with the concept of grief. Not only that she has no idea of the truth revolving around her mother’s death, she does not have other people to rely on, even her own father. T.Ray is depicted as a very abusive person. He grounds Lily by forcing her to kneel on top of grits or *Martha Whites*, “a form of punishment only T. Ray could have dreamed up”, (Kidd, 2002: 6). He blames Deborah’s death on Lily, even though Deborah’s death happened when Lily was still very little. Because of this, Lily realizes she does not have a guardian or even a true parent. The violent nature of her father and the absence of a mother thus leads Lily to find a way to cope with her loss without the knowledge of T.Ray.

Kidd depicts Lily as a self-contained girl, choosing to spend her days by writing alone and imagining the swarm of bees that she hears in between the walls of her room. She is mostly quiet, but very obvious about her longing for a motherly presence in her life. The only mother figure that she has is Rosaleen, her black nanny. Rosaleen is the only person capable of caring for Lily, also the only one who showed her love and affection. “Despite her sharp ways, her heart was more tender than a flower skin and she loved me beyond reason” (13). Rosaleen, also, is the person Lily look up to whenever she misses the presence of her mother.

As the story was set in 1964 where the South particularly was “in an uproar due to rural African Americans who could tolerate their secondary social positions no longer” (Jackson, 2002: 365), racially motivated violence, segregation, and discrimination appeared throughout the course of the story. This is shown in the story by how the news brought up a very significant figure in the civil rights movement Martin Luther King, Jr., and the issue of the President signing the Civil Rights Act. The political unrest prompted

the act of violence to be justified. In the story also, it was shown through the beatings of Rosaleen by several racist white man for trying to sign up her name to vote, and she was under arrest for “Assault, theft, and **disturbing the peace**” (41). After the incident, Lily planned to save Rosaleen and leave Sylvan for Tiburon, a name of a place written on the back of a Black Madonna picture that belongs to Lily’s mother in hope for a way out of the abuse and injustice. The story unfolds as Lily continues her mission on unveiling the truth of her past and discovering her own Self.

B. Gender Representation

The representation of female and male characters in the novel is apparently different. The representation of women is very abundant, and the depiction of female characters are written in a very positive manner. The male characters in the story are seen as abusive, ignorant, and violent, shown from T.Ray’s abuse towards Lily, the description of Rosaleen’s alcoholic ex-husband, and the beatings of Rosaleen by the three racist men when she decided to register her name to vote in town. T.Ray controls what Lily can do and cannot do, makes her afraid of embracing her memories about her mother, verbally and physically abuse her. The police officers who arrested Rosaleen also arrested her simply because she was black and does not care if she is in the right.

The violent characters depicted in the novel are predominantly men. The most violent part is also seen only at the part where the scene was full of men, which is Rosaleen’s incident. The three racist men first threw remarks on Rosaleen for being a black woman, then proceed to beat her until “Rosaleen lay sprawled on the ground, pinned, twisting her fingers around clumps of grass. Blood ran from a cut beneath her eye. It curved under her chin the way tears do” (40). Even though there are great male characters such as Zach, Lily’s love interest, Clayton Forrest, the known lawful white lawyer, they are not emphasized or shown as much as how the violent male characters were given the spotlight.

On the other hand, women, are seen as saviors, as the divine feminine. No violence is present when Kidd presented women and activities surrounding women. This can be seen through the depiction of Deborah, Rosaleen, and the Boatwright sisters. Deborah is very gentle even towards small creatures as insects, “[...] my mother had spent hours luring roaches out of the house with bits of marshmallow and trails of graham-cracker crumbs, that she was a lunatic when it came to saving bugs.” (16). Rosaleen is also shown as very loving towards Lily, acting like a mother only wanting what’s best for her. She is also seen as very protective towards Lily when she knew T.Ray abused her, tending to Lily’s wounds after she was grounded “Look at you, child. Look what he's done to you” (31). Lastly, most importantly, the Boatwright sisters who provided Rosaleen and Lily a place to stay after they escaped both T.Ray and the police. Even though one character, June Boatwright, seemed very disturbed by the presence of runaways, August Boatwright gave Lily and Rosaleen a chance and a helping hand. August even told Lily the most important thing that changes her perspective,

“Our Lady is not some magical being out there somewhere, like a fairy godmother. She's not the statue in the parlor. She's something inside of you. Do you understand what I'm telling you?" "Our Lady is inside me," I repeated, not sure I did. "**You have to find a mother inside yourself.** We all do. Even if we already have a mother, we still have to find this part of ourselves inside.” (381).

August gave her the assurance and closure that she needs and taught Lily how to make peace with her grief. August also gave them work to help them survive while being on the run, taught Lily how to harvest honey, and make Rosaleen the cook of the house alongside May Boatwright. The Boatwright sisters introduced the Black Madonna to both Lily and Rosaleen, which slowly awakened the connection between Lily and her higher self, opening the gate to her acknowledgement about the concept of feminist spirituality; the divine feminine.

C. Cultural Contracts

As the significance of cultural studies has shown its rise, cultural elements in literature should also be underlined. The incorporation of the culture of a marginalized community to literature plays a big role on contributing to give light and recognition to the represented culture. Bratteklev (2020) referring to Knight, “the novel’s women and their black Goddess highlight the feminist agenda of empowerment, especially for black women,” (33). In other words, the depiction of African Americans and their culture in literature is considerable to become a great way of incorporating representations of the black community. In *The Secret Life of Bees*, the key female characters are black. The depiction of black culture surrounding Lily creates the

image of a safe environment for Lily to learn and to find peace within herself. This is aligned with the concept of identity, which will be elaborated below.

As cultural contracts theory is said to be in accordance with identity negotiation theory, both share the same proposed ideas or arguments. “Generally, identity negotiation refers to a conscious and mindful process of shifting one's worldview and/or cultural behaviors” (Jackson, 2002: 362). Referring to Jackson’s argument, applying it to how Lily is presented in the story, her way of seeing and understanding racial inequality and spirituality shifts. She formerly does not comprehend how white people can be prejudiced, how the interracial relationship of two people of the opposite gender is seen as taboo, how there are occupations that African Americans cannot take, and how some communities of women have strong bonds bound by their beliefs in a godly feminine figure. But after some of the major occurrences involving the Boatwright sisters and Rosaleen, she knew and accepted how in other cultures, different conditions exist.

Quoting Hecht, Jackson, & Ribeau, Jackson (2002) highlighted that “Identities are dynamic, not static; and they are influenced during interaction with others” (364). In other words, the identity of a character is shown as something that can undergo changes and can be influenced or affected by certain interactions. Firstly, Lily negotiates her identity as a person longing for a mother. She does not show her side in religion nor spirituality, but after knowing the Boatwright sister, she acknowledges the black Mary, the Black Madonna, or what the sisters refer to as Our Lady of Chains. August tells her a story about Our Lady of Chains, giving Lily a really impactful insight on a culture of a community different than hers. August explains about the process of how Our Lady of Chains came to them around the times of slavery and saved them from the agony.

"We're celebrating how she woke from her sleep and rose into heaven. And we're here to remember the story of Our Lady of Chains, to remind ourselves that those chains could never keep her down. Our Lady broke free of them every time." (293)

This is the initial step of Lily coming into the world of feminine spirituality. She absorbs the belief that the sisters have introduced to her, slowly by doing the same thing the sister does. At first she was overwhelmed by the unknown feeling after touching the Lady of Chains’ statue. Then she starts seeking peace and serenity through her. She worships the black Mary and becomes fully acknowledged to the concept of belief.

The concept of contract can be seen here, as per what Jackson has proposed. The contracts are easily identified as he stated that it is to “identify”, “align”, and “negotiate” (2020: 362). When one is negotiating, a contract can be arranged. Three cultural contract typologies are “ready to sign contract (assimilation), quasi-completed contract (adaptation), or co-created contract (mutual valuation)” (Jackson, 2002: 362). As *The Secret Life of Bees* is surrounded by the theme of race, there are depictions of interracial relationships throughout the course of the story. Rosaleen, Lily’s nanny, happens to be black. Lily being in contact with a person from a different race is the first step of signing a contract. In the previous paragraph it is stated that Lily’s first time knowing the Lady of Chains is also the initial step of signing the contract. From the latter we can see that the concept of cultural contracts is very similar with the concept of contracts that we know in our lives. There is a negotiation, in which the people from the culture gives a new culture. We also identify how it aligns with our own values. Then it is up to us whether we will sign or not sign the contract. Lily’s process of identifying and then slowly accepting or absorbing a different culture shows how she has signed the contract and decided to continue with the values that she negotiated with.

Lily also negotiates the identity of a person experiencing racism. She becomes confused of her roots as she is white living among black people. For once she experienced being caught in a problem for being white, as stated by June Boatwright, “But she's **white**, August.” (117). She denies it at first, saying that June “don't even know me” (117) and how she never thought white people could be rejected. However, she finally understands how black people are being treated while living in a very white environment, thus she acts cautiously afterwards. Ting-Toomey (2015) also proposes the assumption that,

“Persons tend to desire interpersonal connection via meaningful close relationships (e.g., in close friendship support situations) and experience identity autonomy when they experience relationship separations--meaningful intercultural-interpersonal relationships can create additional emotional security and trust in the cultural strangers.” (5).

This leads to the argument that Lily’s identity was very affected by her loss of her mother. Thus, when Lily has finally opened and felt close to the family of the Boatwright sisters and Rosaleen, going through

several occurrences that highlights racism and spirituality, she began to understand that she has the autonomy to construct her own identity. She started off treating them like a stranger, but her desire to find the truth pushed her to trust the people that she met, in this case, black women. This, in the end, shows that the effect of being in connection with black women is very significant on shaping Lily's profoundly new self.

D. Conclusion

On a final note, the cultural values of the black community and female dominated environment are being negotiated to the white main female character, Lily. This can be seen through the progress of Lily's life in terms of developing her personality and ways of treating her surroundings. In the beginning of the novel, she only has budding sympathy towards African Americans overcoming racism. But after she lived with the Boatwright sisters, experiencing racism firsthand, and being introduced to the Black Madonna or "Our Lady of Chains", her way of identifying herself and goals shifted, aligned with Ting-Toomey's identity negotiation theory and Jackson's theory of cultural contracts. She signed the contract of certain cultural values from the African American culture and developed her true self--her true identity. From searching for the truth about her mother, to finding the mother inside of her. From being distant with spirituality, to believing the divine feminine.

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FOCALIZATION-NARRATOR EFFECT ON PERCEIVED LIKABILITY AND VILLAINY IN KEPNES’S “YOU: A NOVEL”

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Abstract

The goal of this research is to identify the narrator and focalization structures of the novel “You: a novel” by Caroline Kepnes. After identification is made, a discussion on what they do to the reader is provided. The method of study used in this paper is the descriptive qualitative method, wherein the text is analyzed, tagged, then used as points to back up the argument. The main theory used in this research article is narratology, specifically the subsection of narrator and focalization. A secondary theory of narrative empathy is employed to show how the narrator and focalization affects the reader’s perception of the character Joe. The results show that the novel uses a character bound, autodiegetic narrator, while also using internal focalization. This combination creates the biggest identification with readers to Joe as the character, narrator, and focalizer of the story. This is further extended by focalization techniques of sharing feelings and immersion to make the reader sympathize with Joe. Then narratorial techniques of focusing on Joe’s loss instead of his villainous actions primes the reader to empathize with him instead of fully condemning him. Thus the text invites the reader to understand and therefore like Joe instead of hating him.

Keywords: focalization; narrator; likability; villainy

A. Introduction

A novel can create dissonant feelings within the reader. This can be achieved by the structure of the novel. The literary theory used to describe the structure of a novel is called narratology. Within narratology, two aspects discussed is narrator and focalization. Focalization is the way readers can perceive the story world, and narrator is the person who speaks to the reader. The combination of these two things is the biggest factor into how a reader understands and judge elements of the story, such as the characters, plot, and setting.

In 2015, the book “You: a novel” was published by Caroline Kepnes. The book tells a story of a man who falls in love with a woman and proceeds to stalk her. The book got great reviews and was subsequently adapted to the silver screen. Thus, this book becomes an interesting topic to be researched. The book has many themes of a stalker kind of obsession and therefore quite a few research has been conducted on it such as using psychological, sexual, or feminism theory. Yet these studies take from the presumption of Joe as a likable character. This is despite him being a stalker and killing people. The book presents him in a favorable light too. Thus, the question of what the book does to convince the reader of Joe’s likability is worth investigating. This requires the use of narratology to closely examine the novel’s structure, then those structures are explained in relation as to how they affect the reader to be empathetic with Joe. Empathy in this sense is how a reader identifies with elements of the story such as the characters (Keen, 2013).

The primary theoretical framework used in this paper is narratology. Narratology can be understood as the literary theory which describes the innate structures of the text. The object of focus in this theory is not the content, but rather how they are presented. Aspects of the text such as the plot, fabula, story, the distinction between characters and actors, between location and space, and who the implied reader is, these are all topics within this literary framework. Specifically, for this research, the topic of narrator and focalization is used as the lens to pick apart the text. This paper uses these two concepts because they make up the concept of a narrative situation, and therefore are inextricably linked theories because the novel uses a specific type of structure that essentially combines the two, which is a stream of consciousness type of narrator and therefore the narrator and the focalizer are the same person.

Narrator, within the context of narratology, is the part of the text which answers the question of who speaks. According to Bal, narrators can be either external narrator (EN) or character-bound narrator (CBN) (2017). This is based on how the narrator is positioned within the story, are they part of the story world or

not. Meanwhile, Genette names this distinction as homodiegetic or heterodiegetic (1980). Homodiegetic means the narrator exists within the story, heterodiegetic means the narrator is not part of the story world. A homodiegetic narrator can be classified further as autodiegetic, which is when the narrator is the hero or the main character of the story. Guillemette finally adds that a narrator's function can be described in five terms, that being narrative, directing, communication, testimonial, and finally, ideological (2016).

Focalization, as a concept in narratology, can be described as the relation between the vision and what is seen, perceived. In this sense, focalization is the lense by which the story is perceived, be it by the basic five senses of sight, sound, smell, touch, and taste, or by whose mind is thinking. It has three aspects, the focalizer, the focalized object, and the level of focalization. Focalizer is the mind that is used to filter the world of the narrative. Some separate it into two kinds, which are Character Focalizer, shortened to CF, and External Focalizer, shortened to EF (Bal, 2017). CF is when the focalization is tied to one or more characters, whereas EF is when it is exclusively not tied to any characters. Another way to differentiate though, is to distinguish between zero, internal, and external focalization (Genette, 1980). Zero focalization is when the narrator knows more than the characters. He may know the facts about all of the protagonists, as well as their thoughts and gestures. This is the traditional "omniscient narrator". Next is internal focalization, which is when the narrator knows as much as the focal character. This character filters the information provided to the reader. The narrator cannot report the thoughts of other characters. Finally, external focalization is when the narrator knows less than the characters. Here the narrator acts essentially as a camera lens, following the protagonists' actions and gestures from the outside, unable to guess their thoughts. When determining focalization and focalizer, we can also describe what is being focalized, or rather the focalized object. This can be categorized into two separate objects, the perceptible (p) and non-perceptible (np) object. A p object is something tangible, concrete, perceived by the body of the focalizer, such as buildings, food, smells, and colors. An np object is something that's within the mind and cognition of the focalizer, such as their emotions and thoughts. Focalization types in general remain constant throughout the text, but within certain stories, the focalizer can shift between characters, which creates a focalization that embeds upon itself.

B. Methodology

The research method used in this paper is the qualitative descriptive method, specifically of textual analysis. This is a method of data analysis which examines the content and structure of the object in question ("Textual Analysis", 2008). This means it can range from newspaper, television programs, to even architecture and fashion. For this research then, the data will be from the novel *You* by Caroline Kepnes, and thus it will be in the form of only text. Screenshots of passages will be provided alongside an explanation on the structure of it. This will indicate how the innate structure of the text's narrative is presented, and how the narrative builds an understanding within the reader. The object would be deconstructed to its parts, which will then be analyzed to describe and understand how it works according to the research's goal. The goal of this research is to determine how the text's intrinsic structure affects a reader's understanding of the character. Thus the structure of focalization and narrator used within the novel will be identified. Then, it will be discussed in regards to how each of those element builds a dissonant understanding of the character, specifically how the character does villainous and unscrupulous deeds, yet with a sense of likability. Secondary journal articles will also be provided to support the arguments made in this research.

C. Results and Discussion

This section of the research has to be broken up into two parts. Before effect of the novel on the reader is to be understood, the type of focalization and narrator used in this novel must first be identified. Then at the second part, it is explained how these structures affect the reader.

1. *Narratological Analysis: Identification of Narrator and Focalization*

a. *Narrator of the novel*

First for the narrator. The narrator is the character Joe Goldberg, who is essentially performing a monologue of his inner thoughts and judgments as events unfold and on what he learns. The following is an example of Joe narrating.

I talked to too many people in that state. I was sloppy and friendly and there’s Officer Nico and Dr. K and all those junkies and the guy at the garage. What if they all got together? What if they know? The mug of piss flashes through my mind’s eye and what have I done? (Short excerpt from the novel, page 217).

It can be seen from the excerpt that the narrator Joe, is commenting about the situation, and ponders about the possible troubles in the future. Here the narrator, asides performing the narrative function, is also performing the directing function, as in Joe is breaking the flow of events in real time to comment on the current situation. This also show that the narrator of the story is a character-bound narrator (CBN) and a homodiegetic one, specifically autodiegetic. The narrator is autodiegetic because Joe sees himself as the hero, the savior, the protagonist of his story. This is shown by the following excerpt.

You’re not a fan of Monica’s because you’re not an imbecile. But you need to know and I can’t get out of that bloated factory fast enough. I need to save you (Short excerpt from the novel, page 45).

The proclamation of “I need to save you” also serves as both testimonial and ideological function. It is testimonial in that Joe is expressing his thoughts and emotions of his perception as narrator, and ideological in that Joe shares his wisdom, in this case the implied proposition that “Monica is an imbecile, but the “you” is not”.

b. Focalization of the novel

Next is the focalization. Because this is autodiegetic, and a monologue in nature, it is obvious that Joe is the focalizer. The focalization is CF and internal focalization. An example is shown in the following excerpt.

You never sounded farther away from me and I will take that balloon and stab the fuck out of it and at the same time I will take that balloon and tie it around Peach’s neck because WHO THE FUCK CAN CUNT OUT OVER A BALLOON? (Short excerpt from the novel)

That excerpt shows that Joe is the focalizer. Physical real world things are describe in relation to him (“You never sounded farther away from me” indicates this, the subject “You” is related to how she sounds near him) which means the focalized object is p object, and his thoughts are described too (“Who the fuck can cunt out over a balloon” is Joe’s thoughts, him being puzzled over a situation) which means the np object is also a focalized object. Also, despite there being multiple times where the story seems to take the focalization of another character, what happens is that it’s always from Joe’s thoughts, characters don’t actually fully tell him things. Therefore, no focalization shifts happen within the story.

2. Effects on The Reader

Now that the narrator and focalization has been identified, it should be discussed as to the effect this has on the reader.

As previously hinted, this specific combination of autodiegetic narrator and internal focalization or CF is that narrative emotions are evoked to the reader, thus creating a sense of empathy and sympathy. This means that despite Joe being and doing things which can be unsavory, unscrupulous, or straight up villainous, the reader is primed to like him to an extent. This is because first, the focalization gives way for the reader to understand his mind, then the narrator as the speaker essentially persuades the reader to his side, or at the very least understand him. Here is an example of the focalization priming the reader

In the dark, Mo told me she was going to steal my virginity. I tried to run and she pinned me down. I punched her, escaped, and told the teachers. Mo told a story too, and she was good at crying. Who do you think got sent to the fucking psychologist, to the dean’s office, to the “counselor” with the fucking show-me-who-touched-you-where doll? Not Mo Grady! But I don’t dwell on the past. Mo’s the fuckup now (a twice-divorced paralegal with a profile on OkCupid and a Pomeranian named Gosling—obviously, she’ll be alone forever) (Short excerpt from the novel, page 169).

Although the event might be seen to be an attempt into the history of Joe, and thus eliciting compassion from the reader within Joe, the more interesting thing to note is that the text focuses on sharing Joe's feelings (his rage at the injustice), and creates a sense of immersion (a flashback with vivid descriptions of the lighting, what happened, and the aftermath). Those two things are effective parts of focalization that creates empathy (Keen, 2013). Another excerpt shows how CBN, autodiegetic narrator can create likability within Joe.

"Um," I say and might piss my pants. "What is this, uh, what is this about?" He mocks me. "What is this about?" It happens so fast. He grabs me by the collar and yanks me close. His breath is made of onions, raw onions. He seethes. "You little fuck." Am I going to die? I close my eyes and he tightens his grip on my shirt. I'm innocent, innocent until proven guilty. He spits at me. And then he lets go. (Short excerpt from the novel, page 213)

In that excerpt, internal focalization of Joe's feelings are pertinent, however the more important thing is the narration, it is Joe's narrator role that tells the reader. As the speaker of the story, using modals ("might piss my pants"), commenting on the state of things ("His breath is made of onions, raw onions"), his choice of words ("mocks", "yanks", "seethes"), and even his racing thoughts ("Am I going to die?"), all of these things essentially makes it so the reader identifies with the narrator, creating a sense of likability, a sense of pity is invoked so to say. This is in line with Jumpert's study, which states that readers will most likely side with an internally focalized autodiegetic narrator (2020).

Another note of narratorial empathy is built by sentence structure. Renkema notes that a speaker's empathy position can be seen by possessive pronoun referents, and subject position (2018). An example is these two excerpts

I don't wipe my face and I take a step back. (Short excerpt from the novel, page 213)

You groan and you block the door and you let your robe fall open. "You're breaking the Rule of the Robe, Joe." "Fuck," I say and you maul me and eventually I do leave and the day goes by so slowly and we text so much my thumbs are falling off. I want to bring you all the books in the world, but I settle on one of my favorites that you've never read, *In the Lake of the Woods* by Tim O'Brien. You let me into your place and you take it with tender hands and you kiss me with your sweet, soft Guineverean lips. "I knew I was waiting to read this book for a reason," you say. "It's like I knew someday there'd be someone who gave it to me or something." (Short excerpt from the novel, page 221)

These two excerpts show the overall trend, that the narrator, the speaker of the story creates the empathy within mostly himself (using the pronoun I in subject position, and mentioning his belongings such as "my favorites") and the character of "You" (the object of his affection, the character Guinevere Beck). Thus, when the reader identifies with the narrator as mentioned in the previous parts, the narrator then also creates empathy within them to the character Joe, and the character Beck. This is so the reader can understand Joe's feelings about her, they are made to basically follow his train of thought which leads to the obsession. After all, if Joe is obsessed with her, and the reader sides with him, it stands to reason that he's trying to get the reader to also obsess over Beck, and therefore engage with Joe more. Also, and this is actually a contradictory note, the biggest show of this is finally when Joe kills Beck, despite failing the romance, the reader is moved to not hate Joe, the novel justifies and instead focuses on Joe's loss. So Beck is empathized in the reader as an object of obsession, not as a character who was murdered. This is shown in the following excerpt.

I think you would be happy to know...I am the sole reader of *The Book of Beck*. I had your short stories...the story of your life... You changed me, Beck. I will not grow lonely like Mr. Mooney. I have Ethan and Blythe. I have the girls... I am like Hugh Grant in *Love Actually*... Hugh Grant is single, like me. (cut off from long excerpt of the novel, page 266)

The focus of that excerpt is mostly on Joe, the I. The novel may put Beck's death into view once in a while ("story of your life"), but it focuses on how Joe is moving on. Beck the character is not on display, her icon of story, her status of obsession that has died is the one in the reader's mind. It even ends on Joe likening himself to an attractive and desirable celebrity. Thus the reader will fully be on Joe's side despite all the bad things he's done.

D. Conclusion

To conclude, the book “You: a novel” uses the character Joe as the narrator and focalizer. In the narrator, Joe is an autodiegetic, character-bound narrator. He believes he is the protagonist of this story. Also, the book uses internal focalization of just Joe as the focalizer. The reader is invited to perceive p objects, such as Beck’s location and voice, and np objects, such as Joe’s thoughts and emotions. This combination of Joe as character, narrator, and focalizer creates a maximum effort by the book to make the reader like Joe despite his flaws. The text shares his feelings, creates an immersion which sides with Joe, uses empathy techniques of sentence structure, and focuses on Joe’s loss which was the result of his own bad actions. All of this makes the audience more receptive of Joe, it creates him to be likable despite his villainous ways.

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MULTIPLE FORMS OF OPPRESION ON WOMEN IN MUNA MASYARI'S DAMAR KAMBANG AND KHALED HOSSEINI'S A THOUSAND SPLENDID SUNS

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Abstract

The aim of this study is to show multiple forms of oppression experienced by female characters in Muna Masyari's Damar Kambang and Khaled Hosseini's A Thousand Splendid Suns. Muna Masyari unveils Madurese patriarchal practice in the forms of wedding tradition and bet in the bull race in which honor and dignity are upheld above all else. Cebbhing, a 14-year-old girl from Karang Penang Village, became the victim of the wedding tradition. She was caught in the struggle of life caused by the unilateral decisions of her parents. Similar to Damar Kambang, Khaled Hosseini in A Thousand Splendid Suns tells the story of poor, uneducated women who have to go through all kinds of oppression and who have to endure the hardships of life. The story is narrated from the two female characters Mariam and Laila. Using feminist literary approach, these two novels are scrutinized by applying close reading method. Based on the analysis, the forms of oppression found in the two novels are marginalization and violence. The inferior position of women is a result of male domination in all aspects of life. It is concluded that women are oppressed economically, traditionally and ideologically. Patriarchal ideology exposed in these novels shows that women are like goods that can be exchanged for debt or losing bets.

Keywords: *feminist literary criticism; multiple forms of oppression; patriarchal ideology*

A. Introduction

Muna Masyari's Damar Kambang and Khaled Hossaini's A Thousand Splendid Suns are stories about women living in a patriarchal society that exists in Indonesian and Afghan society. Patriarchal ideology causes women to always be in the area of domesticity. Patriarchy according to Kamla Bhasin and Nighat Said Khan (1991: 25-26) is the power of the father or patriarch. It relates to the social system in which the father controls all members of his family, all property and economic resources, and makes all important decisions. In line with this social system, there is a belief or ideology that men have a higher position than women; that women must be controlled by men, and are part of men's property. Moral and legal norms are also double standards which give more rights to men than women, in addition to being based on patriarchy.

The word patriarchy is also meant a system that oppresses and demeans women, because men dominate control over women, over their bodies, their sexuality, and their work in both the family and society. Because of this domination, women have no power over themselves. Men have the power to conquer, expand, and be aggressive. Physical differences that are received from birth are then strengthened by the hegemony of cultural structures, customs, traditions, education, and so on. It can be concluded that patriarchy emphasizes the power of the father/husband in terms of dominating, subordinating and discriminating against women; namely the dominance of parents (especially fathers) over children, husbands' domination over wives, inferiority of women, and stereotypic differences between men and women. In this case, men get a more dominant position and role that do not see women as creatures who have decisions toward themselves (Mills, 2009: 82). Meanwhile, women, because they do not have any power within a family, tend to experience various forms of oppression such as marginalization, exploitation and violence. These forms of oppression can be seen clearly in the two novels mention above. Cebbhing, a 14-year-old girl from Karang Penang Village, became

the victim of the wedding tradition. She was caught in the struggle of life caused by the unilateral decisions of her parents. Similar to *Damar Kambang*, Mariam and Laila in Khaled Hosseini in *A Thousand Splendid Suns* have to go through all kinds of physical abuse of hitting, kicking and slapping, brutal beating, etc. They also struggle against the cruel and extremely sadistic Rasheed, and suffer all kinds of violence and subjected to his shifting mood and volatile temper.

What are experienced by female characters in these novels are analysed using feminist literary criticism. This criticism is expected to contribute to the study of literature and practically it is expected to enrich the readers' insight about the ins and outs of a literary work, especially a novel in terms of a critical study of feminist literature.

B. Methodology

A research method can be interpreted as a way of working to understand the object that is the target of research. Because literary works are aesthetic facts that have their own characteristics, the methods used to approach them are also different. The method in literary studies has its own scientific measure which is determined by its characteristics as a system (Chamamah, 2003:19). The research on *Damar Kambang* and *A Thousand Splendid Suns* relates to reading the text from a woman's point of view. A text research like this is called research with a women's perspective and is based on women's problems. The research is qualitative which emphasizes the subjective experience of the researchers as women to understand women's problems that appear in the text being analyzed (Handayani and Sugiarti, 2002:77-78,85). Thus, the most appropriate theory used in this research is feminist theory. The application of this theory has important benefits related to women's efforts to gain authority over themselves through a literary perspective. In this study, the writers conducted an interpretive reading of *Damar Kambang* and *A Thousand Splendid Suns*, then proceed with accumulating data in the form of texts related to the feminist perspective. Finally, the writers analyse the data texts based on feminist theory and approach.

C. Results and Discussion

1. *Damar Kambang*

Like the color of a prism, *Damar Kambang*, Muna Masyari's first novel offers a variety of readings about traditions, especially the local culture in Madura. Starting from a torn marriage ritual, this book records the breakdown of relationships within the family sphere and socio-cultural relations that still have an influence there. The relationship between parents and children, kiai (Islamic religious leader) and santri (student of Islamic boarding school), to shamans and adherents of their occult beliefs seems to be getting more and more tangled, overshadowed by egos of dignity, by honor, and the most heart breaking thing: the omission of violent behaviors.

In this novel, the story is focused on the two main characters, Chebbing, a 14-year-old girl, and *Damar Kambang*, a lantern that must be provided at wedding rituals and symbolically signifies the continuity of the household. In some parts of the novel, *Damar Kambang* is written as a mirror of wisdom in fostering husband and wife relationships; when the flame goes out, their ship is sunk.

The same thing happens to Chebbing. Her *damar kambang* fire is constantly dying when her wedding ceremony with her lover from another village, Kacong, is being held. Their marriage is annulled only because of a misunderstanding about the amount of the dowry, which infuriates Chebbing's parents. Madlawi, the father, feels that his self-esteem is insulted because the dowry for her daughter is only pillows and cakes, not the possessions that would later fill the couple's home. The relationship between the two families is fractured. The conflict then rolls up and shows the dark face of each character.

Kacong is angry and feels humiliated as a result of the unilateral cancellation. Sakrah, Kacong's uncle, suggests him to the shaman, Nom Matrah, to put a spell on Chebbing. His magic spell succeeds in making Chebbing want to always meet Kacong. She desperately travels alone to Kacong's house and make love.

The intimate relationship between Chebbing and Kacong, which they carries out in secret, angers Madlawi. He feels increasingly trampled on his dignity. He takes a shortcut: he secretly married Chebbing without a dowry to Ke Bulla, an Islamic religious leader, as his third wife.

In this novel, the readers do not find Chebbing's conscious choice. As a woman within the scope of the Madurese tradition, she seems not to put up a fight and is forced to follow what her parents and men want.

2. *Thousand Splendid Suns*

A Thousand Splendid Suns is set in the war-torn neighborhoods of Kabul in 1990s. When battle upends her family, beautiful Laila must seek shelter, first in the home and then in the arms of her older neighbor. The story revolves around two women, Mariam and Laila, born 20 years apart, but whose lives are intertwined through the events of the novel.

Mariam (born in 1959) is the illegitimate daughter of a wealthy merchant named Jalil who has three wives and nine “legitimate” children. Mariam’s mother, Nana, is a servant in Jalil’s house whose affair with Jalil result in Mariam. As readers might expect, the three wives are less than enthused and Nana and Mariam are forced to live on the outskirts of town, making Nana a bitter often cruel person to Mariam.

The other main character is Laila (born in 1978) who lives in the same area as Mariam. Laila’s story begins with her close friendship with a boy named Tariq who loses a leg to a Soviet land mine when he is 5 years old. Years later, with Kabul under constant rocket attacks, Laila’s family decides to leave the city. During an emotional farewell, Laila and Tariq make love. Later, as her family is preparing to depart Kabul, a rocket kills her parents and severely injures Laila.

Through a series of mostly tragic circumstances, Mariam and Laila both end up married to a serious scumbag named Rasheed. Rasheed is an ignorant and mean-spirited person. He is described as an abusive husband. As the wives of Rasheed, Mariam and Laila find themselves together and the story deepens as these two women slowly learn first to live with each other and later to depend upon each other as they face almost daily challenges.

3. *Marginalization and Violence on Women Damar Kambang and A Thousand Splendid Suns*

a. *Marginalization in Damar Kambang and A Thousand Splendid Suns*

Marginalization means the overt actions or tendencies of human societies, where people who they perceive to be undesirable or without useful function are excluded. The people who are marginalized are outside the existing systems of protection and integration. In society, women are often marginalized. They are treated unfairly, not only at work, but also within her own family. Female family members do not have the same rights as men in making decisions in their families. A father will have absolute power over the life of his wife and children, as well as with boys and girls. The position of men who are considered higher will also have an impact on low education for women.

Marginalization of women occurs because of gender differences (Fakih, 2008:14). Attributes for male and female created by the society results in one party being marginalized (impoverished). The marginalization that occurs due to gender differences is created by a patriarchal society. The patriarchal system that is still entrenched in society causes women to continue to be made second humans after men. Their rights are generally neutered and their existence marginalized. Even not few of the women are treated unfairly by the law. Culture is one of the causes of women being marginalized. Culture itself includes issues of patriarchy ideology and stereotypes against women.

In *Damar Kambang*, the issue of marginalization can be seen from how male characters treat female characters. Using three women's point of view, namely Nyai Marinten (Ke Bulla's second wife), Ibu Kacong, and Cebbhing, this novel tells how women are treated in a patriarchal culture. Women are not free to speak up to express their feelings and thoughts. It is also shown how customs and culture place and treat women who are like things.

“Sampean dengarkan saya, dia sudah mempertaruhkan rumah ini beserta isinya, dan kalah! Saya mengalahkannya!” Si Buntung mengelilingi suaminya dengan langkah pelan, “Sampean salah satu isi rumah ini, taiye? Jadi, mulai sekarang sampean ini bukan miliknya lagi! Tapi milik saya!” (Masyari, 2021: 8)

“...Kau ini Perempuan!” “Memangnya kenapa kalau perempuan?” Bukan sekali ini gerakku dibatasi karena aku seorang perempuan. Ayah-ibu sering melarangku dan mengatur ini-itu dengan alasan yang sama. (Masyari, 2021: 76)

The culture described in this novel is very patriarchal. In a part of Cebbhing's father screaming for her daughter, Kacong, who represents the younger generation, said that Cebbhing's father is more concerned

with delivery and honor than Cebbhing; more concerned with tradition than cherishing Cebbhing; even more concerned with the lives of others than Cebbhing herself. At the same time the section on why Cebbhing runs away, actually Kacong is just as patriarchal as Cebbhing's father and other patriarchal men. He inherits Sakrah's way of thinking, to win prestige and dignity over his failure to marry by luring Cebbhing through an unrighteous way. Even worse, when Cebbhing's father comes looking for her daughter, Kacong even instigates Cebbhing by saying how bad the way his father treats Cebbhing is. He dares not go out with Cebbhing to meet her father and state that he still wants the failed marriage to be repaired.

Marginalization and powerlessness of women are also revealed in this novel. The story of a woman's journey after marriage is described in Nyai Marinten. Nyai Marinten has a very dark past, she is once a bet by her husband in a bull fight. Marinten (before becoming a Nyai) is never given an explanation, suddenly one day her husband comes with his victorious opponent and hands her over to them.

“Betapa rapuh hubungan yang diikat lalu dirantas sepotong lidah. Setelah talak dijatuhkan, simpul pernikahan rantas terurai, keduanya menjelma orang asing yang saling berpunggunan, beda jalan dan tujuan (Masyari, 2021: 10).”

“Di rumah itu, riwayatku tinggal kenangan. Pernikahan seperti kontrak sepihak dengan Tuhan yang bisa diakhiri hanya dengan gerak sekerat lidah (Masyari, 2021: 10).”

The above quotations show how a married woman is treated. Marinten's husband leaves her after she is divorced and also makes her into bets and hands over to his opponent because the betting contract is more important than the marriage contract.

Like Damar Kambang, *A Thousand Splendid Suns* also talks about marginalisation and powerlessness of female characters. Through two female characters, Mariam and Leila, the oppression to women in Afghanistan and the injustice with which they are treated and how their only way to social status and approval is to bear a male heir are clearly depicted. Mariam is one of the saddest characters in this novel. Born as an illegitimate child to a very wealthy man, she has been called "harami" her whole life. "Harami" means a bastard child, Mariam has been shunned and discriminated and thought of as ignorant and worthless, even by her own birth father and her family. She is married to a man named Rasheed, who is violent, rude, abusive and just plain. Rasheed sees her only as a tool for breeding his heirs and mistreats severely abuses her, when it is found out that she is sterile. In domestic life, women do not have freedom in terms of reproduction. Everything is controlled by men (Bhasin, 1996: 6). The existence of controls or rules imposed on women in terms of reproduction makes women are marginalized in making these decisions. their rights are ignored. For being unable to give any offsprings to Rasheed, Mariam is considered like an object that can't think.

Rasheed chortled and shook his head, but Mariam thought she saw uncertainty in the way he crossed his arms, the way his eyes shifted. "You know nothing, do you? You're like a child. Your brain is empty. There is no information in it." (Hosseini, 2010: 102)

When Rasheed takes a second wife, Laila, the two women despise each other at first, but soon unite against their husband's verbal and physical and emotional abuse. Mariam, being self-sacrificial, often tries to protect Laila and bears the brunt of Rasheed's anger. Mariam and Leila's journey amidst various domestic difficulties show readers how women are marginalized

b. Violence in Damar Kambang and A Thousand Splendid Suns

According to (Bograd, 1988) violence against women results from gender inequality on the societal level. The more unequal women are compared to men in a society, the more likely men are to be violent toward women. The status of women is a complex, multidimensional concept.

In *A Thousand Splendid Suns*, violence experienced by Miriam and Laila because of gender inequality in society. They have to go through all kinds of physical abuse of hitting, kicking and slapping and brutal beating done by their husband the cruel extremely sadistic Rasheed. They suffered from all kind of violence and subjected to Rasheed shifting mood and volatile temper. They are shown in the following quotations.

“There was always something, some minor thing that would infuriate him, because no matter what she did to please him, no matter how thoroughly she submitted to his wants and demands, it wasn't enough. She could not give him his son back. In this most essential way, she had failed him-seven times she had

failed him-and now she was nothing but a burden to him. She could see it in the way he looked at her, when he looked at her. She was a burden to him. (Hosseini, 2010: 103)

Mariam had learned to harden herself against his scorn and reproach, his ridiculing reprimanding. But this fear she had no control over. All the years and still she shivered with fright when her husband, Rasheed “ was sneering, tightening the belt around his fist, the creaking of the leather, the glint in his bloodshot eyes” (Hosseini, 2010: 104)

"I should have known that you'd corrupt her," Rasheed spat at Mariam. He swung the belt, testing it against his own thigh. The buckle jingled loudly.
"Stop it, basl" the girl said. "Rasheed, you can't do this."

Damar Kambang also portrays violence against women. For parents, having a virgin is more of a responsibility than having a boy. The way to educate them is to use violence in the form of draggings and beatings. "Ayah semakin kasar menyeretku. Nom Matrah mengikuti. Ketika menuruni tanjakan, Kembali aku nyaris jatuh. Ayah tak peduli. (Masyari, 2021: 96)... Tanpa banyak mengumpat lagi, Ayah menyeretku turun dari mobil. Bilah kayu sebesar dan sepanjang lengannya dipukulkan ke betisku berkali-kali. (Masyari, 2021: 97).

The honor of the family is the burden of their daughter. Once a family name is tarnished, a person's lifetime will be tarnished and will not disappear. That's why, the marriage rope becomes the strongest binder to limit girl's movement, before she grows and proliferates, before she is able to tighten the veins to rebel. (Hosseini, 2010: 11). At the age of fourteen, parents have stretched the ropes to tie their daughter in marriage to a man she does fully know. She is submissive, as her friends who first received a similar decision. (Hosseini, 2010: 11).

D. Conclusion

From the above discussion, there are some points that can be concluded:

In *A Thousand Splendid Suns*, the characters struggle for their survival in a harsh and obstinate society: Mariam and Laila are wounded due to wars, relationships get tough and abusive, their property is destroyed; they are marginalized and experienced violence. Despite all this, they stick together. Mariam and Laila show relentless pursuit and resilience and face all obstacles, especially considering how women are treated in their place.

Damar Kambang is a symbol of marriage in Madura. This book tells about the tradition of marriage in Madura in which dowry is very influential. It also raises the issue of early marriage, namely a girl who is still 14 years old. The author describes how tradition makes parents view their children as objects, not as human beings.

The marginalization and violence faced by the female characters in these two novels show that women are always placed in a weak position. Women are considered as second-class citizens who have no power over themselves both economically and physically.

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REVEALING ORIENTALISM AND OCCIDENTALISM IN AVATAR: NA'VI CONQUEST THROUGH ITS DISCOURSES

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Abstract

The film entitled Avatar: Na'vi Conquest (2009) is a science fiction movie that set in the year 2154 in which human look to colonize the Pandora Planet because the human race has depleted the resources on the earth. Pandora is a Planet that densely forested and inhabited by a species called Na'vi, the indigenous people of Pandora who are ten feet tall blue skinned. The human invades Pandora in order to exploit Pandora. It causes the indigenous people do the fight against to the human. This paper aims to portray the Orientalism and the Occidentalism in Avatar: Na'vi Conquest (2009) film through its discourses. This paper applies the theory of Orientalism and Occidentalism by Edward Said. This paper employs descriptive qualitative method. The object of this research is Avatar: Na'vi Conquest (2009) film by James Cameron. The data collection is done by doing the library research. The researcher does three steps in data analysis. The first step, the researcher watches the film for several times. The second step, the researcher selects and sorts the discourses containing Orientalism and Occidentalism. The third step, the researcher analyses the data by applying the theory of Orientalism and Occidentalism by Edward Said (1978). The results of this study show that there are some discourses that portray the Orientalism by the human to the Na'vi and the Occidentalism by the Na'vi toward the human and the representation of the human and the indigenous people through the Orientalism and Occidentalism in Avatar: Na'vi Conquest (2009) film.

Keywords: *postcolonialism; orientalism; occidentalism; Avatar*

A. Introduction

There is an image that has been formed in our minds that the Western is considered as a dominating nation in bringing the progress of civilization and the nation that is more advanced and civilized than the Eastern. These images are the legacy of colonialism and imperialism and it creates a distinction between the Western and the Eastern. As the Western, they want to be different from the Eastern in the sense that they are better. Tyson (2006) states that the colonizer see themselves as the embodiment of what a human being should be, the proper "self"; native people are considered as "other" and different (p. 419). It means that the Western creates a dichotomy that separates between the realities of the East and the imaginative, fictional realities of the Orient. The "othering" practice is also called as Orientalism, the depiction of the Eastern by the Western. Said (1978) states that Orientalism is a way to coming to terms with the Orient that is based on the Orient's special place in European Western experience (p. 1)

As a form of nationalism that opposes the images that are created by the Western, the Eastern also creates images toward the Western. Lary (2006) states that Occidentalism is founded on the nationalism that grew in Asia in reaction to Western imperialism and colonialism (p. 9). These two conflicting views are the legacy of colonialism and imperialism in which the colonizer and the colonized have conflicting views of each other. In the digital era, the phenomenon like this can be expressed in the form of films which are not only as an entertainment media but also media that provide the image of social phenomenon. Turner (1999) states that the development of the moving picture from the still camera was a movement towards realism, towards the apparent replication of the experience of viewing life (p.14). One of films that reflects the phenomenon of Orientalism and Occidentalism is Avatar: Na'vi Conquest (2009).

Avatar: Na'vi Conquest is an American science fiction film written by James Cameron and released in 2009. This film is set in 2154 in which human invades the Pandora Planet because the resources on the earth have been depleted. Pandora is a Planet inhabited by indigenous humanoid people called Na'vi, and varied flora and fauna. Na'vi is ten feet tall blue skinned. The invasion to the Pandora has been prepared in such a way by human in order to exploit the natural resources in Pandora. They are confident and feel that they are more advanced, civilized, and powerful than the indigenous people, Na'vi. Ashcroft, Griffiths, & Tiffin (2007)

states that “those who have power have control of what is known and the way it is known, and those who have such knowledge have power over those who do not. This link between knowledge and power is particularly important in the relationships between colonizers and colonized” (p. 63).

Human uses the avatar technology in order to be able to communicate and win the hearts of the indigenous people of Pandora. Jake, the main character in this film, is infiltrated into the Omaticaya clan in order to win the hearts of the residents to be able to move so that the humans can mine unobtainium. In this process, Jake knows how the humans depict the indigenous people and how the indigenous people of Pandora portray the human. Therefore, it is relevant to reveal the Orientalism and Occidentalism through the discourses in the film. This research is worth researching because the invasion of the humans to Pandora which only intends to exploit unobtainium, expel, and wipe out the indigenous people there reminds us to the arrogance of the Western in the past. They carried out massive expansion throughout the world. As a result of that, Orientalism and Occidentalism are the legacy of colonialism and imperialism that still remain until today. In response to this and the fact that stated earlier, two research questions are formulated in accordance with the objectives of the study: (1) Which discourses in the film that show Orientalism and Occidentalism?; and (2) How are the human and the indigenous people of Pandora represented through Orientalism and Occidentalism?

Past studies focused on Orientalism the Orientalism of Arabs in Larry Charles film’s: *The Dictator* (Brammastian, 2019). His journal article examines the portrayal of Orientalism of Arabs in Larry Charles’s film entitled *The Dictator* (2012). He applies the Orientalism theory by Edward Said and the postcolonial discourse to define the Western perspective in presenting the awful images of Arabs in the film. The researcher is enlightened to conduct a research on Orientalism in different field. Even though this research and Brammastian’s research have similarities, the researcher does not only employ the Orientalism theory, but also the Occidentalism.

The second study belongs to Ronald Maraden Parlindungan Silalahi entitled *Western Capitalism and Eastern Exoticism: Orientalism in Edward Said's Perspectives* (2018). His article journal examines the Western’s views on Orientalism in the comic strips “*The Adventure of Tintin*.” He reveals the thoughts of postmodernism and then associate them with the Orientalism concept by Edward Said. Silalahi’s study helps the researcher finds some Orientalism depictions that can be developed and applied in this research. Although between Silalahi’s study and this research have similarity that is discussing about Orientalism, this research examines the Orientalism in film.

The third study belongs to Sandra Nasser El-Dine entitled *Arab Youth Occidentalism: Images of the West and the Negotiation of Gender Relations in Syria and Jordan* (2016). This study examines the Occidentalism phenomenon among Syrian and Jordanian young adults. . He applies the theory of Occidentalism by Edward Said. The researcher found some theories that are applicable in this research. Even though this research and El-Dine’s research have similarity that is discussing about Occidentalism, this research is not relating the Occidentalism to gender while El-Dine’s research is relating the Occidentalism to the gender.

The fourth study entitled *Images of Non-Arabs in West of the Jordan* by Laila Halaby (2019) belongs to Najoua Stambouli. Stambouli’s study draws on Orientalism and Occidentalism in *West of the Jordan* (2003) by Laila Halaby. Stambouli’s study enlightens the researcher to conduct a research on orientalism and occidentalism in different field. The different between this research and Stambouli’s research is this research conducts to examine the Orientalism and Occidentalism in film while Stambouli’s study is on novel.

B. Methodology

This study employs descriptive qualitative method. The researcher employs the qualitative method since it prioritizes the depth of the researcher's interpretation of the concepts used to analyze a phenomenon. This statement is in accordance with the statement of Creswell (2009) that qualitative research is a form of interpretive inquiry in which researchers make an interpretation of what they see, hear, and understand (p. 176). The researcher employs the Postcolonialism approach and the theory of Orientalism and Occidentalism by Edward Said (1978) is employed since this research aims at describing the Orientalism and Occidentalism in *Avatar* film.

The source of the data in this research is *Avatar: Na’vi Conquest* film that was released in 2009 and directed by James Cameron. The data of this research is in the form of discourses that show the problems regarding to Orientalism and Occidentalism. The discourses are in the form of narratives and the dialogue between characters that show that show behavior, thoughts, and actions regarding the Orientalism and Occidentalism in the *Avatar* film.

This research is library research in gathering the data. The primary source in this research is the discourses of *Avatar: Na'vi Conquest* (2009) film directed by James Cameron as the primary source. Secondary sources are relevant journal articles, essays, and books related to this research.

Data analysis of this research was done in several steps. The first step, the researcher watched *Avatar: Na'vi Conquest* film for several times. The second step, the researcher selected and sorted discourses containing Orientalism and Occidentalism.. The third step, the researcher analyzed the data by applying the theory of Orientalism and Occidentalism by Edward Said.

C. Results and Discussion

The presence of colonizers in a colonized area not only causes physical suffering for the colonized people, but also causes identity suffering because the colonizers, who feel superior, make efforts to differentiate based on a standardization to distinguish and demarcate between the colonized and the colonizers. As the colonized, they fight against the colonizer, either physically or non-physically.

According to Said (1978), Orientalism is related to the West's attempts to dominate, restructure, and have authority over the East (p.3). It is through these efforts that the West uses the East as an object of colonialism and imperialism. In the process, the West depicts the East as "the other" from the West that is under developed and uncivilized. This depiction of the West towards Eastern people as "the other" is what is called as Orientalism. As the resistance to the depiction of the West, The East tries to project west from perspective of the East and East's position against the West. The East has the counter-discourse of Orientalism. This counter-discourse is called as Occidentalism. Occidentalism rejects all of depictions of the West toward the East. The East depicts the West as rootless, arrogant, cruel, and greedy.

In *Avatar: Na'vi Conquest* (2009) directed by James Cameron, the phenomena of Orientalism and Occidentalism are very clearly represented. Colonialism and Imperialism that committed by the humans against the indigenous people of Pandora greatly affects the lives of the indigenous people of Pandora. In the process of Colonialism and Imperialism, the humans do Orientalism to the indigenous people of Pandora. As the resistance, the indigenous people of Pandora do the Occidentalism as the counter-discourse of Orientalism.

1. *Eastern Stereotype through Orientalism Discourses*

In the *Avatar: Na'vi Conquest* (2009) film, these Orientalism discourses are expressed by Parker, the head of mining program in Pandora, and Col. Quaritch, the head of security mining. These two characters express Orientalism discourses since they want to dominate and control the land of the indigenous people.

Col. Quaritch tries to warn the new citizens that have just arrived to the Pandora. He describes condition around the mine outside the fence. The Orientalism can be seen in the following quote.

Col. Quaritch: "Out there, beyond that fence, every living thing that crawls, flies or squats in the mud wants to kill you and eat your eyes for Jujubes." (10:47-10:57)

The Orientalism can be seen very clearly in the discourse above. Col. Quaritch describes the condition around the mine that is very dangerous since they are killer. The description that is given by colonel Quaritch is an arrogant one. Through his description, He conveys that there are primitive, immoral, and undignified creatures that are ready to pounce on the humans. Furthermore, Quaritch uses the word "crawl and squat" instead of "walk". It is to show that the indigenous creatures of Pandora cannot walk as human beings. Thus, the new citizens are indoctrinated that they will coexist, even face off, with the indigenous creatures that are primitive.

The confidence of the colonizer that is too high, it becomes arrogance. They feel that they have the rights of everything, and they feel higher than the colonized. The colonizer comes to the colonized area and they do whatever they want to do, even worse, they create a cultural dichotomy that separates the colonizer and the colonized.

Parker, the head of mining program, explains to Dr. Augustine Grace, the head of avatar program, why they are have to be Pandora. Parker tries to convince what Dr. Augustine has to do because that fact on the mine ground that there are some problems related to the indigenous people of Pandora. Parker portrays that the indigenous people of Pandora are scary and they are nuisance creatures. It can be seen in the following discourse.

Parker: “Now, those savages are threatening our whole operation.” (17:42-17:45)

In the discourse above, it is very clear that the indigenous people of Pandora are considered as the disturbers of the mining operation in Pandora. They are considered as disturbers since the humans are threatened by the Na’vi. The word “threatening” as if to give us a depiction that they are indeed scary. Furthermore, the indigenous people of Pandora are represented as savages, means they are uncivilized and barbarians.

One of the main reasons why the colonizer invades an area is to exploit the natural resources. The colonized conducts operations in order to exploit the natural resources. As the colonizer, they feel that they are higher than the colonized. The colonizer considers that the colonized is just beast that threaten the operations.

Even worse than that, there is racism on color of the Na’vi’s skin that is committed by Parker. When Jake reports what he has done in the jungle and he is able to get in to the Omiticaya clan, He is asked by Parker to find out what the indigenous people of Pandora want. It can be seen in the following discourse.

Parker: “Look, Sully. Sully. Just find out what the blue monkeys want. You know, I mean, we try to give them medicine, education, roads. But no, no, no, they like mud.” (55:54-56:07)

The racism on skin color also emerge here. Parker calls the Na’vi as “blue monkey”. It means that they are colored skin and are considered as “other”. Furthermore, the indigenous people of Pandora are considered as blue monkey that need help to fulfill their necessities that can be provided by the humans. The indigenous people of Pandora are represented as creatures that are lower than human and they need human to fulfill their necessities.

This is the depiction of the Western toward the Eastern that the Western feels that they are stronger than the Eastern and as if the Eastern needs the Western in order to help them to fulfill the necessities of the Eastern. The Western feels that the Eastern can do nothing without the Western.

2. Western Stereotype through Occidentalism Discourses

In *Avatar: Na’vi Conquest* (2009) directed by James Cameron, there are also several discourses that emerge as the resistance of the Orientalism. It is Occidentalism discourses that emerge as the counter-discourses of Orientalism. These discourses are expressed by the Na’vi as the counter-discourses of the Orientalism.

When Jake is attacked by viperwolves and he is saved by Neytiri, the daughter of the Omiticaya clan leader, Jake tries to follow Neytiri but he is rejected. Neytiri asks Jake to go back to the humans. However, Jake rejects Neytiri’s request. Neytiri rejects him since she has depiction of the creatures that come from the humans. The following discourse is the Neytiri’s depiction about Jake who is from the humans.

Neytiri: “*Sky People* cannot learn. You do not See.” (45:23)

Neytiri asks Jake to do not follow her and go back to his homebase. Neytiri depicts Jake who is from the humans as *sky people* as well since the humans fly by aircrafts and choppers. Furthermore, Neytiri depicts that the sky people cannot learn. The emergence of depictions that the sky people cannot learn because the indigenous people of Pandora consider them as stubborn and feel that they are the most advanced so that they do not need to learn anymore.

It is in line with the Occidentalism in real. In response the fact that the Western feel that they are the most advanced that the Eastern so that they do not need to learn anything from the Eastern, the Eastern then consider them as stubborn or hard-headed.

Jake is fanally brought by Neytiri to the hometree which is the basecamp of the Omiticaya clan. He is rejected by the leader of Omiticaya clan and he will be killed since the leader of Omiticaya clan knows that Jake is from the humans. Because Jake is a former marine and there as never been a warrior come to Omiticaya clan , Jake is finally accepted and would be taught by Neytiri how to be a member of Omiticaya clan. Moat who is the wife of the Omiticaya clan leader gives a speech and depicts Jake with the following discourse.

Moat: “Then we will see if your *insanity* can be cured.” (52:29)

In the discourse that is spoken by Moat, it can be seen that even the indigenous people of Pandora do not know Jake yet and the only thing that the indigenous people of Pandora know about Jake is that Jake is from the humans, they depict Jake as insane. It is the depiction of the Na'vi to the humans that human is so insane.

It is relevant with the depictions of the Eastern toward the Western. The Eastern depicts the Western that they are insane and lunatic.

In the end of the film, Jake and the Na'vi are succeed to defeat the humans and force them to go back to their planet, earth. Jake is now part of the Omiticaya clan. When he force the humans, he depicts the humans as the following discourse.

Jake: “*The aliens* went back to their dying world.” (2:49:01)

Jake as Na'vi depicts the humans as aliens. It means that the indigenous people of Pandora consider the humans that they are immigrants and they do not belong to Pandora. The humans are forced to go back to the earth that is dying.

This depiction also happens when the colonialism and imperialism that done by the Western toward the Eastern is failed and the Eastern forces the Western to go back to their own land. The Eastern will have the same depiction as is Jake's depiction.

D. Conclusion

In conclusion, the film entitled *Avatar: Na'vi Conquest* (2009) directed by James Cameron is about the invasion of humans to Pandora planet in order to exploit the valuable mineral called Unobtanium. The presence and the purpose of humans in Pandora are arrogant. The humans use the depictions of Orientalism in order to dominate the Na'vi. These depictions are opposed by the indigenous people of Pandora, the Na'vi, by the depictions of Occidentalism.

The researcher found three discourses that contain of Orientalism. The Orientalism discourses are spoken by Parker, the head of mining program in Pandora, and Col. Quaritch, the head of security in Pandora. The Orientalism discourses show that the humans are arrogant by depicting the indigenous people of Pandora as savages, uncivilized, and blue.

The researcher found three discourses that contain of Occidentalism as the resistance of the depictions of the humans to the indigenous people of Pandora. These Occidentalism discourses are spoken by Neytiri, Mo'at, and Jake. Jake becomes a part of Na'vi after the transference of the soul from the humans to the avatar (Na'vi). The Occidentalism discourses show that the indigenous people oppose the depictions of the humans toward the Na'vi. The Na'vi depicts the humans as sky people, insane, and alien.

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ETHOS IN THE COURTROOM POEMS OF SIMEON DUMDUM, JR.

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Abstract

Literary authors' ethos plays an important role in allowing them to persuade their audience and attain a particular communicative purpose in literary work. An Aristotelian conception of ethos, interacting with contemporary ideations of "prior ethos," enables a poet to strategically communicate with and persuade readers of literature. In this essay, I read two law-themed poems of Simeon Dumdum, a prolific, multi-awarded Filipino poet and former regional trial court judge, and show how he relies on prior ethos to establish credibility and an ethical reputation amongst readers. I then argue that Dumdum's signature deployment of self-deprecating humor (pathos) in these poems is effective, because his ethical appeal (with which pathos works) succeeds.

Keywords: *law and literature; rhetoric; poetry; humor studies*

A. Introduction

Edward P.J. Corbett says that Aristotle recognized that ethos, the ethical appeal, could be the most important of the three artistic modes of persuasion: one's skill at logical argumentation (logos) and appealing to an audience's emotions (pathos) come to nothing if the audience doubts the speaker's character (1965, p. 24). But does ethos matter in literature, specifically, in poetry?

Adherents of New Criticism, who focus mainly on the relation between the craft elements that make up a literary text, deem authorial intention and character as irrelevant to the interpretation of the text. Hence, a poet need not worry about how one might present the self, or the persona of the poem, to one's readers.

But poems arise in particular conversations and socio-historical contexts, and the author is part of that context. James Boyd White, who argued that one can learn much about literature and society by subjecting poetry to rhetorical analysis, prescribes that we pay attention "to the character the writer gives herself, to the way she talks about others, to the way the reader is constituted; to the language of value or motive that is employed, and its adequacy for the purposes of general social life" (1984, p. 1695).

In this paper, I argue that a literary author's ethos plays an important role in allowing for that particular author to persuade her/his audience and attain a particular communicative purpose in literary work. Drawing from Ruth Amossy, I discuss how an Aristotelian conception of ethos interacts with contemporary ideations of "prior ethos," enabling the poet, speaking through a poetic persona, to strategically communicate with and persuade readers of literature. I read two law-themed poems by Simeon Dumdum, a prolific, multi-awarded Filipino poet and former regional trial court judge, to show how he relies on prior ethos—his reputation as both judge and poet—to establish credibility and an ethical reputation amongst readers. I then argue that Dumdum's signature deployment of self-deprecating humor (pathos) in both poems is effective, because his ethical appeal (with which pathos works) succeeds.

B. Ethos, prior ethos

In Aristotle's art of persuasion, the term "ethos" refers to the way orators present themselves in their speech. This self-characterization or image of the self is constructed so as to predispose the audience to accept the orator's message. Ruth Amossy argues that ethos has an intrinsic social dimension (2001, 9). Speakers who wish to exert an influence on their audience within the framework of a verbal exchange need to craft an image of themselves in a manner that the audience might perceive as credible, trustworthy, competent, and benevolent. While it is true that the audience, for whom speakers perform, is likewise imagined (speakers build an image of the speaking self based on an idea of audience as imagined by them), discourse fails when speakers guess incorrectly about the character and nature of their audience; what the audience regards as trustworthy, reliable, and true; or what the audience expects from the speakers (2001, pp. 6-7).

To succeed, the speakers’ characterization of their audience and its values must align with the social—who this audience really is; its values and norms; what it really recognizes as true or valid; and what its expectations are of the speakers.

Amossy introduces the concept of “prior ethos” to denote the audience’s idea of the speakers’ image even before they have spoken. Prior ethos precedes ethos, the construction of the speakers’ image by what the speakers’ say, the way they say it, and through their style of speaking (Amossy, 2001, p. 7). Speakers’ perceived expertise, experience, and rank all function as “prior ethos.” They allow the audience to hypothesize about speakers’ character, linking them to a particular category of person, establishing or casting doubt on the speakers’ credibility and authority even before they say anything. Speakers who are able to determine how audiences perceive them—what category the audience assigns them to—might be able to affirm their reputation (if positive) or transform it (if negative, or unhelpful to one’s message) when they ultimately face the audience. In other words, ethos reworks and integrates with prior ethos, which includes, or may be derived from speakers’ institutional status, which is exterior to the discourse.

C. Simeon Dumdum and the weight of authority

Simeon Dumdum, Jr. is a prolific Filipino writer celebrated for his “uniquely Cebuano humor and comic-ironic wit” (Abad, 1999, p. 566). He has 15 books to date; 12 are poetry collections. He is also a multi-awarded poet who has won five Palanca Awards and five National Book Awards.

Dumdum has two poems that touch upon the law. They carry a weight that other Philippine Anglophone poems on the law do not. This has something to do with the fact that in these poems, the persona is a trial court judge. Adopting a judge persona gives rise to the perception that the latter offers a vision of law from the vantage point of a judge’s wide-ranging powers—something non-judges cannot provide.

In addition, readers who know that Dumdum is not only a poet but also a former judge, read his authority as both—his prior ethos—into the texts. Although we are taught to distinguish between the poem’s persona and Dumdum the author, his former profession adds to the perception that the message we derive from his poetry—particularly that about law and justice—is credible.

In writing his courtroom poems, Dumdum claims not only a judge’s authority, but a poet’s too. Nussbaum points out that in *Leaves of Grass*, Walt Whitman levies a harsh critique against court judges who only see legal abstractions. He proposes instead that a poet is the ideal judge. The poet is an “equable man,” who “sees eternity in men and women” and does not see them as mere “dreams and dots” (Nussbaum, 1995, p. 1478). He is therefore more inclined to consider the particularity of a case, and decide justly. Whitman likens the poet to sunlight, “falling round a helpless thing.” He illumines what is not obvious but nevertheless true. His poems reveal the particular, the intimate, and the richness of human existence. A poet’s occupation, therefore, comes with a claim of moral authority.

Consequently, what the judge-persona has to say in Dumdum’s poems carries the weight of authority thrice over. For readers interested in what Philippine poetry has to say about law and justice, these poems arguably occupy a seminal place in the canon.

Not many Filipino poets writing in English engage with the law thematically, but those who have written about the law have treated it in fairly similar ways.

One thematic strand renders the sentiments of a persona who has observed and therefore critiques how the law has been corrupted and used for self-serving ends. Rafael Zulueta Da Costa’s “Like the Molave,” depicts a corrupt judge, all too willing to forego judicial duty for personal gain. “The Tyrant,” by R. Torres Pandan (1986, p. 29) and “Grave Thief,” by Gemino Abad (2017, p. 15) protest against the way former President Marcos and his family have been able to use the law to their benefit. A more recent poem, Dina Roma’s “First Degree,” suggests that knowledge of the law allows the police to subvert it (2017, p. 122).

Another thematic strand contrasts the restrictive nature of the law against the freedom afforded by poetry. In “The Ordinance,” Luis Cabalquinto underscores the irony of enforcing a law “for good order and better relations” that constricts life (which he aligns with the poem) itself (1990, 30-31). In “Permission to Leave, Sir,” Ernesto Supernal Yee expresses how the law’s deadening, depersonalizing effect makes one yearn for the “fragile, endearingly small” world of “verses” (1999, p. 48).

Dumdum’s poems about the law stand out from the rest in terms of content and tone. This has much to do with the fact that in his poems, the persona is not a victim or observer of law’s excesses, but a judge who wields its power.

D. Discussion

1. “First as Tragedy, Then as Farce”

“First as Tragedy, Then as Farce” appears in *to an evening star*, Dumdum’s fifth collection of poetry (2013, p. 15). The title references Karl Marx’s 1852 political treatise, “The Eighteenth Brumaire of Louis Bonaparte,” which states: “All great world-historic facts and personages appear...twice... the first time as tragedy, the second time as farce.” Despite this allusion, there is little to suggest that the persona shares Marx’s views. Instead, the poem critiques contemporary media’s practice of conducting trial by publicity.

The “tragedy” consists in the judge-persona being forced to appear as a minor figure in the discourse of justice because a “TV crew had jammed” a corridor of his courthouse. The “farce,” on the other hand, consists of the persona’s addressee (“you”) “cowering before the lights” that accompany a TV camera’s “wide unblinking eye.” The very same media that turned a dutiful judge into an insignificant character in his own courthouse earlier in the day, now exerts an absurd power—one that is compared to an angry wife questioning her husband. Media attention can make its fearful subject act as though guilty.

This harsh critique is softened by the persona’s tone. The poem begins with a self-mocking tone. In the first line, the persona coyly describes himself as “shy” and “modest.” The joke’s on me, he seems to be saying. Here I am, a powerful judge, rendered powerless in my own courthouse by a camera crew. It’s ludicrous. Having established his judge-persona to be humble, the latter gains our approval. We like him more for it. This makes us more inclined to agree that it is media that turns a court into a circus and causes the denial of justice.

Note, however, that our assent is premised on an understanding of a judge’s actual power. Without it, we would not be able to recognize the poem’s critique of mass media, how wrongful and ridiculous it is for it to wrest the task of meting justice from hardworking and humble judges.

2. “Justice Aspires to the Condition of Music”

In “Justice Aspires to a Condition of Music,” which appears in his ninth poetry collection, *The Poet Learns to Dance (the Dancer Learns to Write a Poem)*, Dumdum juxtaposes the relative powers of a judge and a bird (2017, p. 1).

The title personifies an abstract concept, Justice, allowing it to “aspire” toward achieving a particular quality or aspect of music. To “aspire” suggests directing oneself upwards (one might say, for instance, “We never thought that we might aspire to those heights.”); thus, the “condition of music” that Justice hopes to achieve is superior to Justice.

In the context of a courtroom, Justice—an abstraction traditionally imagined as Lady Justice, a god-like entity—is personified by the judge. In appellate courts, the individual who settles the dispute is even addressed with the honorific “Justice” appended to her/his surname (for example, “Justice Sereno”). Thus, when the poem’s judge persona speaks, situating himself in his chamber, presiding over cases, admonishing litigants and lawyers, we understand that persona to be Justice, an entity with god-like power.

Unlike the persona of “First as Tragedy, then as Farce,” who begins the poem in a self-mocking tone, the judge-persona of “Justice Aspires to the Condition of Music” intimidates readers with the declarative statement: “In court, my gavel is authority.” This aligns, not only with the idea of a judge being the personification of Justice in the courtroom, but also with popular notions about the way judges act in the courtroom—sternly, authoritatively. The persona lets us know that the gavel—a small ceremonial mallet or hammer that judges strike against a surface to call people’s attention and establish order—stands for his power. When he makes a loud, sudden noise with his gavel, it literally silences everyone in court; but the metaphor in line 1 also makes us understand that judges have the power to make others do what they would not otherwise do. The verb “bang” suggests not only a loud noise, but also the action of hitting, striking something violently. Hence, violence, or the threat of violence, is integral to the judge’s display of authority, his ability to silence others who fill the courtroom with loud talk, ringing cellphones—noise.

In line 7, the persona mentions the word, “justice”—but this time, “justice” is no longer identified with the judge-persona himself, but with a voice he “would like” to hear—the “voice of justice”. This voice is hardly audible. It is a “ting,” a sound that can only be heard in complete silence (when “the truth and the lie are a pin/Dropped”). This is why the persona bangs his gavel, makes a forceful, violent demonstration of his power: he hopes that enforcing silence and order might help him determine what is the truth, and truth might then enable him to deliver justice. Once again, these lines align with the general understanding and expectation that judges will uncover the truth and rule according to their discovery.

But in the succeeding lines, the judge-persona reveals that even he doubts that hearing the truth naturally results in justice: “If both the truth and the lie were a pin/Dropped in the courtroom, I would like

to hear it/Its ting *might* be the small, *still* voice of justice.” The word “still,” which modifies “voice of justice,” connotes silence, but also the absence of motion—qualities that readers might associate with dead things especially when the judge-persona contrasts the voice of justice with a sound from a living thing outside the court room: the “trill of birdsong/So sweet.”

This deviation from popular notions about judges is accompanied by a deviation in tone: “Just imagine my shock,” the judge-persona suddenly says, when birdsong interrupts his judicial proceedings, silences the accused who “was insisting that he/Was somewhere else on the night of the crime,” and makes the complainant feel “set to forgive.” This un-judge-like utterance signals the humorous reversal that Dumdum allows his judge-persona to make. In turn, tendentious humor facilitates readers’ acceptance of the judge-persona’s final insight even though it deviates from the expectation that one can obtain justice from courts and be satisfied. For in the end, the persona (Justice personified, the person tasked with hearing and speaking the voice of justice) realizes that, although the power of his office can bring about a semblance of order (and even then, not necessarily a just outcome based on truth), it cannot restore human relations. Thus, the persona declares, the gavel in his hand (and therefore himself, the all-powerful judge, the embodiment of Justice) is “useless,” and the bird, the “better witness.”

When the judge-persona comically yields to the “better witness,” one reads this as a gesture toward the sublime, to the realm outside the pettiness and contingency of human life, rather than a statement that birdsong actually settles disputes. But this understanding depends on one’s prior acknowledgment that in real life, judges ought to be unhampered in their search for truth, and that in a real courtroom, judges are powerful and authoritative. Outside the poem, a judge’s pronouncements and actions do result in real consequences—including the loss of one’s life, liberty, property.

Similarly, when the judge-persona in “First as Tragedy, then as Farce” says he had “no choice” but to “walk behind the lawyer,” one understands that Dumdum’s point is not that the judge is literally powerless, but that contemporary media overreaches and works to defeat even a dutiful judge’s attempt to deliver justice.

When Dumdum allows his persona to bring himself down in these two instances, it is because he expects his readers to affirm his judge-persona’s privileged position. Success is contingent upon the reader’s awareness that the self-disparaging insight is not literally true.

Humor helps the judge-persona avoid negative associations with authority (his arrogance, condescension, his harshness toward, and disregard for, the people in and outside the courtroom) and bridge the gap between himself and the readers without undermining the position of authority he has established and buttresses by way of the ethical appeal.

E. Conclusion

Simeon Dumdum, Jr. is often celebrated for his wit and humor. In his two courtroom poems, Dumdum’s celebrated gifts are clearly on display. I suggest that the charming, tendentious humor in these poems is particularly effective because of his successful calibration of his audience’s knowledge of who he is, and what they think judges are, or ought to be. Sharing the audience’s understanding of judges as god-like figures with authority and power, Dumdum reverses readers’ expectations by presenting judges who “walk behind” a lawyer and who hold a “useless” gavel in his hand. The incongruence between readers’ expectations and the poems’ image of judges is what accounts for the humor in these poems. While it is true that readers may differ in their reception of the work, those who know that Dumdum is both poet and a former judge may tend to read the poems, if not autobiographically, then with the belief that the poems are informed by Dumdum’s experience as a judge. They may even take the poems as frank expressions of the poet’s feelings about having been a judge.

What both judge-personas in Dumdum’s poems emphasize is their lack of power to do what they are expected to do: solve cases quickly and independently, bring back peace and order, and restore human relations. But the poems also suggest that this lack isn’t due to any fault of the judges (as is the case of Zulueta da Costa’s corrupt magistrate). In “First as Tragedy, then as Farce,” the dutiful judge is constrained by mass media from doing his job, and it is mass media that forces him into a position that the audience knows does not befit his true station. In “Justice Aspires to the Condition of Music,” it is suggested that true justice resides outside the courtroom, and judges and courts can only “aspire” to be as effective. Thus, the poems foreground the fact that *judges are human after all*. They’re less god-like, and more like the rest of us: constrained by life’s vicissitudes; unable to deliver the impossible. This, in turn, suggests a new way for readers to view judges: we can hardly see them as superior to us—instead, we ought to sympathize with them, feel as though they were our equals.

But just as Dumdum's judges are not Zulueta da Costa's corrupt magistrate, neither are they Whitman's ideal—the poet-judge who can, in fact, dispense the justice that the poems suggest judges cannot provide. Whereas Whitman's poet-judge sees the women and men in the courtroom as persons, and not simply as abstractions, Dumdum's judges either fail to make it inside the courtroom, or, having gained entrance somehow, find that justice is outside it.

In positioning his judges to be just like the rest of us non-judges, Dumdum may have gained them our sympathy. However, it is impossible for us to ignore the following questions: What might he be saying about the law, legal practice, and the justice system in the Philippines? What can judges, poets, and the rest of us do about it? What can we possibly hope for?

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Journal Article

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HOW AND WHY MEN AND WOMEN SPEAK DIFFERENTLY: A CASE STUDY FROM INDONESIAN SPEAKERS IN MATARAM, PALANGKARAYA, AND TEMANGGUNG

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Abstract

Brown (1980) states that women speak more formally, using a higher proportion of standard more prestigious forms than men in comparable situations. Women seem to care more about forming correct sentences when talking to other people, either to men or women. In addition, women also tend to maintain good conversations by introducing more various topics and sharing different information. This article mainly aims to observe how female and male speakers of Indonesian in three different regions: West Nusa Tenggara (Mataram), Central Kalimantan (Palangkaraya), and Central Java (Temanggung), where each of the researchers live differ in using the standard Indonesian variant and why. This research was conducted in June 2020 by observing three men and women from three different regions (aged between 19 to 21 years old) having conversations in his/her own natural surroundings. The conversations were all recorded and transcribed for the analysis. We found that women tend to use more question forms and the standard variety when asking for help. Men are more straight to the point, whereas women are more talkative, have more topics, and are less straightforward. Women tend to speak not only to communicate but also to build good relationships with others. In conclusion, men and women have many significant differences when speaking in Indonesian in which women apply the Indonesian standard variety more than men do.

Keywords: *women language; Indonesian; the standard language*

A. Introduction

Women tend to use more standard forms of English (Lakoff, 1975). Women seem to care more about how they form sentences when they talk to other people. They use more standard forms of English to create great conversations. They like to talk about feelings and the impact of events upon themselves.

Women use language to create and maintain social cohesiveness, and their activities are generally cooperative and non-competitive (Lakoff, 1975). Women are known for their skill to build a pleasant environment of social interactions. They believe that ‘women’s language is essential to help them maintain their relations with other people.

Female patterns of speech are very open to receiving insight from others. It allows other people to join in and enrich their conversation topic. It seems women are more ready to let other speakers into the conversation or allow another speaker to dominate the discussion (Lakoff, 1975).

Gender and language are such interesting topics to discuss. Indonesia is a country where both females and males have to act according to their culture, so there will be some language differences between genders since men and women have their roles and social norms. This paper will discuss the differences between Indonesian women’s language and Indonesian language is spoken by men by comparing the two in their daily lives.

Most people think that as women, we are expected to be more polite than men. In some countries, women are the center of attention in daily life. Women are also viewed and seen as good figures and cautious in speech. Furthermore, when it comes to gender, it comes to men and women. As women, in particular, we should be modest and keep our image before others when speaking. A woman’s language is polite, and women are prone to be cautious when expressing something, while men are more assertive and spontaneous. Nevertheless, not a few women speak as men do these days. Hence, we held small research on our friends based on their daily use of language. Moreover, we found a difference between the language women use and the language men use when speaking. We will focus on seeing how gender is affecting women’s language.

Men and women have many significant differences when speaking. They are influenced by gender, politeness, and stereotypes in society. By looking at the gender, women are more polite than men. Penelope Brown (1980), in the introduction of her research, stated that women speak more formally, using a higher proportion of standard (“prestige”) forms than men do in comparable situations. Hence, we held a little research on our friends based on their use of Indonesian language. Many differences are found when speaking, including when they use rising intonation, why men tend to swear more often, and their perspectives of speaking with politeness. Therefore, this paper focuses on the differences between men and women at age 19-21 in Kalimantan, Javanese, and West Nusa Tenggara speaking Indonesian based on their gender and stereotypes in society.

B. Methodology

The method applied to get qualitative data in this essay is by interviewing six persons. The data were collected from our friends in three different regions (Kalimantan, Javanese, and West Nusa Tenggara) at ages 19-21. Six persons, including three pairs of men and women, were interviewed. They are Vio and Bagus (West Nusa Tenggara), Shelly and Arif (Central Java), and Nia and Ega (Central Kalimantan). The interview was held to ask several questions related to the use of Indonesian women’s language in daily life and Indonesian language spoken by men. After that, the data from our interviews were collected into one. Several questions were asked, as they are mentioned below:

- A. When talking to your friends, do you use swear words (e.g., *kampret*/fuck you bastard)?
- B. What would you say if your close friends copy your assignments?
- C. Do you use rising intonation when talking? What is the purpose?
- D. What would you say if you need someone’s help to teach English in Indonesian?

C. Results and Discussion

1. Gender Stereotypes Affect Women’s Language

As we know, gender has a powerful influence on the languages of women and men, mainly the main focus is in women’s language. Men and women have many significant differences when interacting with people around them. By looking at the gender, women are more polite than men. Women speak using their feelings gently to express feelings through language, and they tend to talk in indirect ways. Women are less capable language users than men when they use language in their daily life: “In language we see this very clearly: the highest linguistic genius and the lowest degree of linguistic imbecility are rarely found among women” (Cameron, 1998: 240).

Gender stereotypes are highly noted and are a model for society in seeing a person’s personality. Findings often demonstrate that male and female raters are equally likely to characterize women and men in stereotypic terms (Heilman, 2001,2012). This focus is on gender stereotypes experienced by women. In the workplace, women have tended to be employed in people-oriented, service occupations rather than things-oriented, competitive occupations traditionally, which men have traditionally occupied(e.g., Lippa et al., 2014). Some people always assume that women can do anything and multitask in their daily life. Based on the problem stated above, the data from three pairs of men and women aged 19-21 from three different regions (Central Kalimantan, Central Java, and West Nusa Tenggara) were collected to show the demand experienced by women in society. We asked them how they interact with people around them and whether they ever use swear words in their daily interactions.

When women and men interact with people, they interact by speaking depends on the situation. They interact with people who want interaction with them, and they should be careful about what they say and to whom they speak. Especially in older people, they should be able to put themself in, and when they are with their friends, they speak casually. The results of this interview were that three women whom we interviewed agreed that interacting with older people should be polite and keep a good word. However, when speaking to their close friend, they speak casually and comfortably. This proves, too, that the stereotype of women has a profound impact on society. One woman agreed that talking with politeness should be avoiding negative or swear words like “*babi*”, “*anjing*”, “*kampret*”, “*asu*” etc.

Table 1: The Use of Swear Words

Name	Gender	Region	Use Swear Words
Vio	Female	West Nusa Tenggara	No, it is impolite
Bagus	Male	West Nusa Tenggara	No, it is impolite
Sherlly	Female	Central Java	Yes, only with close friends
Arif	Male	Central Java	Yes, to show our friendship
Nia	Female	Central Kalimantan	Yes, because it is a habit of our friendship
Ega	Male	Central Kalimantan	Yes, but only with close friends

From the data above, it could be seen that women tend to be careful when using their words when speaking since the words coming out can make people view them differently. Mainly when using swear words, they use them only to their close friend. In addition, women are sensitive and very careful, so they are afraid of hurting or making others mad because of their own words. Society sees women as gentle, gracious, and emotional gender (Planned Parenthood, n.d.). Therefore, it is when women better understand how to be in society and know where to place themselves than men.

2. Differences between Indonesian Language Spoken by Women and Men

In general, people will generally adjust their way of speaking according to whom she/he is talking. In terms of politeness, women are more polite than men when speaking Indonesian. Women seem to care more about the sense of politeness than men in how they speak Indonesian in both formal and informal situations. It is because women have a strong sense to create and maintain social cohesiveness, so they try to speak politely in order to have a good impression in society so that they will be respected and seen as good partners to be socialized with. This is how they make their ‘network’ with others. When women use more politeness devices, this could be regarded as another way to show consideration for the addressee (Holmes, 2013).

Men are more straightforward than women when speaking Indonesian. They talk only about the points and make it short. In contrast, women are more chatty. They have more topics to talk about and also love to keep the conversation going.

Men and women differ when using rising intonation in their conversation in Indonesian. Rising intonation often occurs because there are some emotional circumstances. Women use rising intonation to show their emotions, for example, their anger. In contrast, men use it to assert their power of thought, for example, when they argue.

Men use curse words more than women when speaking Indonesian. They usually use curse words more often when they are with their friends. In some situations, swear words do not always show impoliteness, such as in friendship, the relationship in the friendship is very close and tight, so speaking in harsh language actually shows their ‘closeness’ or the ‘familiarity’ between them.

Analyses that consider the function of features of women’s speech often suggest that women are facilitative and supportive conversationalists rather than unconfident, tentative talkers (Holmes, 2013). Women have their own language features that support their skills in speaking Indonesian. They use rising intonation in some cases, and they make a good choice of words also.

Words are powerful. What we say will affect how people think of us. In terms of politeness, women tend to use words that are considered polite and not harmful. They know how word usage really matters in society, especially in Indonesia, where the people are sometimes compassionate. The choice of words depends on whom they are talking to. There are swear words, anger words, filler words, social words, discrepancy words, references to positive emotions, and references to negative emotions.

Men talk relatively plain and unmodified compared to women when speaking Indonesian. Men’s word usage is not as varied as women's. They are more into direct language and focus on the main points of their speaking rather than the word usage, speech patterns, and language features.

Based on the problem stated above, the data from three pairs of men and women aged 19-21 from three different regions (Central Kalimantan, Central Java, and West Nusa Tenggara) were collected to show the demand experienced by women in society. Through the interview, we asked them what they would say if their friend copied their assignment.

Table 2: The Use of Rising Intonations and Choice of Words

Name	Gender	Region	Use Rising Intonations	Choice of words
Vio	Female	West Nusa Tenggara	Yes, when I’m getting mad	“ <i>Sundel!</i> ” means Bitch. Vio uses that word to show that she is mad so she shouts Bitch to her friend.
Bagus	Male	West Nusa Tenggara	Yes, when I’m arguing with my friends	“ <i>Kamu harusnya kasih tau!</i> ” Bagus uses the word <i>Harusnya</i> , which means you should argue that before copying his assignment, his friend should ask for permission first.
Sherlly	Female	Centra Java	Yes, when I need to show the discipline side of me to other people	“ <i>Buat apa punya otak!</i> ” Sherlly uses the word <i>Otak</i> , which means Brain, to state it clearly that her friend has her Brain to think, to do the assignment herself.
Arif	Male	Central Java	Yes, but depends on the situation (when I need to be tough in responding at something)	“ <i>Hargain temen mu!</i> ” Arif uses the word <i>Hargain</i> that means Respect to ask to be respected because copying his assignment without permission is bad behavior.
Nia	Female	Central Kalimantan	Yes, when I’m getting mad	“ <i>Jangan sembarangan!</i> ” Nia uses the word <i>Sembarangan</i> , which means Arbitrary, to show that she is mad and her friend should not copy her assignment arbitrarily.

Ega	Male	Central Kalimantan	Yes, when I'm asserting my arguments and my opinion	“ <i>Bukannya pelit!</i> ” Ega uses the word <i>Bukannya</i> , which means Instead to assert his argument that he is not stingy and he has his own rational reasons instead.
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a. Arif

Men have their own ideas or views that they uphold. They often use this to refute the opinions of others. Arif uses raising intonations to show his tough side against things that are not in line with his understanding. When a friend is copying his assignment, Arif feels that it is not right. He feels that the hard work that he puts on his assignments should be appreciated and cannot easily be copied by others. Therefore, he uses raising intonation to emphasize his attitude by saying, "Hargain temen mu!" which means *Respect your friend!* to ask to be respected because copying his assignment without permission is such bad behavior according to him.

b. Sherlly

Everyone has their own way of expressing their emotions. Sherlly is one example of many people who use raising intonations when they want to express their emotions. she uses it when she wants to show the discipline side of herself to others, in this case, when a friend copied her assignment. As a student who is really trying her best to do an assignment, Sherlly feels that totally copying her assignment without changing anything is not a commendable act. Therefore, Sherlly uses raising intonations by saying, “Buat apa punya otak!” which means *What is the point of having a brain!* to express her anger because as a disciplined person, she feels that her friend should use her brain to think and do her own assignments, not just copy other people's assignments.

c. Vio

As it is mentioned in the table above, Vio says “*Sundel*” when she is getting mad. “*Sundel*” comes from the Sasak language. Sasak is a tribe in Lombok, West Nusa Tenggara. “*Sundel*” means *bitch* in English. In addition, it is impolite since the meaning is to curse someone. Although it is impolite, it has become the most common curse word in Lombok. People in Lombok say it to express that they are certainly getting mad at something or someone. For instance, Vio said it when she was angry with her friend who copied her assignment. Moreover, Vio uses rising intonations when she is getting mad. She uses it to emphasize that she is being irritated.

d. Bagus

Another example was taken from Bagus. He would say “*Kamu harusnya kasih tau.*” If it is translated into English, it would be “You should let me know.” It means that his friend should have told him when they wanted to copy his assignment. Unlike Vio, Bagus uses polite forms to express his madness by giving suggestions. In other words, Bagus preferred to advise his friends when he was getting mad instead of cursing their behavior like Vio. Furthermore, the difference of using rising intonations between Vio and Bagus appears. If Vio uses rising intonations when she gets mad, Bagus uses them when arguing with his friends. Rising intonations help him to assert the highlighted point while arguing.

e. *Nia*

As it is mentioned in the table above, it could be seen that Nia is one of the examples of females from Central Kalimantan. When she was getting mad, she used rising intonation. Nia uses rising intonation to show her emotion, and it could be seen when Nia was getting mad about something. She will use a choice of words “*Jangan sembarangan*” when her friend copied her assignment arbitrarily. Nia uses the word “*Sembarangan*” which means Arbitrary, showing that she is mad and does not want her friend to copy her assignment without her permission. Nia is getting mad and she wants to stress “*Sembarangan*”. Most women are more concerned with the choice of words. For instance, she will use it when speaking with people or with her friend. In this case, Nia uses “*Jangan sembarangan*” to show what she feels. Women know how word usage really affects society, especially in Indonesia where the people are sometimes very sensitive.

f. *Ega*

As it is mentioned in the table above, it could be seen Ega is one of the examples of males from Central Kalimantan with the same case as the previous people above and the case is about a friend who copied the assignment without permission. Ega uses the words “*Bukannya pelit*” which means instead to assert his argument that he is not stingy and he has his own rational reasons instead. He was more concerned with a reasonable reason to share when he getting mad with his friend because his friend copied the assignment without his permission. The choice of words used depends on whom they are talking to. From this example, Ega uses rising intonations when he asserts his arguments and his opinion about something. Not all men use rising intonation or voices when getting mad. Sometimes men use rising intonations to assert their arguments and their opinion or underline something, and they want to show their power of thought.

3. Several Factors which Distinguish Indonesian Women’s Language and Language Spoken by Men

Indonesian speakers distinguish women’s language and language spoken by men based on several factors. Society, gender stereotypes, and culture are the factors that influence it. Society is a group of familiar territory, interaction, and culture (Sparknotes, n.d.). Meanwhile, gender stereotype is a generalized view or preconception about attributes or characteristics, or the roles that are or ought to be possessed by, or performed by, women and men (UN Human Rights, n.d.). Besides, culture is the characteristics and knowledge of a particular group of people, encompassing language, religion, cuisine, social habits, music, and arts (Zimmerman, 2017). These factors differentiate Indonesian women’s speech and Indonesian language is spoken by men since women tend to talk politely and avoid curse words when talking.

Holmes in Wardhaugh (2006) perceives gender differences in speaking. For instance, women usually focus more on the affective functions of interaction, and women tend to use linguistic devices that stress solidarity more often than men do. In addition, women generally communicate in some ways which will maintain and increase solidarity, while men tend to communicate in some ways which will focus on power and status.

Moreover, society is the most impactful factor why Indonesian women’s language and Indonesian language is spoken by men are distinguished. Society perceives that women should speak politely by using the higher version of Indonesian. According to Gray (2001), women use passive voice and conjunctions more than men do. Unlike men, women tend to use question forms to show their politeness. Hence, it shows that gender stereotypes still affect how society demands women to be polite.

Based on the problem stated above, the data from three pairs of men and women aged 19-21 from three different regions (Central Kalimantan, Central Java, and West Nusa Tenggara) were collected to show the demand experienced by women in society. We asked them through the interview what they would say when asking for help, e.g., asking someone to teach English in Indonesian.

Table 3. How They Ask Someone to Teach English in Indonesian

Name	Gender	Region	Asking for help
Vio	Female	West Nusa Tenggara	<i>Boleh minta tolong ajarin aku Bahasa Inggris, gak?</i> Would you mind teaching me English?
Bagus	Male	West Nusa Tenggara	<i>Ajarin Bahasa Inggris, dong!</i> Teach me English!
Sherlly	Female	Central Java	<i>Boleh nggak saya minta bantuan kamu buat ngajarin Bahasa Inggris?</i> Can I ask you to help me by teaching me English?
Arif	Male	Central Java	<i>Tolong ajarin aku Bahasa Inggris.</i> Teach me English please
Nia	Female	Central Kalimantan	<i>Boleh tolong ajarin aku Bahasa Inggris?</i> Can you teach me English please
Ega	Male	Central Kalimantan	<i>Tolong dong, ajarkan aku Bahasa Inggris.</i> Teach me English please

From the data above, it can be seen that women use question forms when asking for help. As mentioned before, women tend to use question forms to show their politeness, unlike men (Gray, 2001). They ask whether someone wants to teach English or not combined with the word *tolong*. Thus, women say, “Boleh tolong ajarin aku Bahasa Inggris?” Meanwhile, men directly state what they need from others. They rarely use the question form when asking for help. Otherwise, they say, “Tolong ajarin aku Bahasa Inggris.” This phenomenon occurs in society because women are expected to be more polite than men. Society sees women as gentle, gracious, and emotional gender (Planned Parenthood, n.d.). Besides society, the culture has the same perspective on women. For instance, in Central Java, women are encouraged to use Bahasa Krama since it is the politest version of Javanese. Both society and culture lead to gender stereotypes which demand women to behave gently and politely.

In addition, women are sensitive, so they are afraid of hurting or making others mad because of their requests. They assume that asking for help will burden others. Therefore, women will ask whether someone wants to help them or not initially, followed by the word *please* or *tolong* to emphasize that they gently need someone’s help.

D. Conclusion

To sum up, women are more polite when speaking Indonesian compared to men. It is because women want to have a good impression to help them maintain their relationship with others. Meanwhile, men use curse words more, especially when they are with their close friends. Furthermore, men are more straightforward in speaking Indonesian since they directly state what they are thinking about without considering whether it is polite or not. In contrast, women have more topics, so they are more talkative and less straightforward. Moreover, rising intonation is used differently by men and women. Women use rising intonation to show their emotions, whereas men use it when arguing.

Therefore, both men and women agree that talking with politeness should avoid rising voices and intonation. When we speak with others, women and men agree that we should display a good attitude and are strongly encouraged to prevent rising voices and intonation of what is commonly considered a form of impolite. Rising intonation often occurs in emotional circumstances. The use of rising intonation could change the meaning of the words. Thus, people would speak with rising and faster intonation, i.e., emotional cases, when stressed out.

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TEXT AS A TOOL FOR MAINTAINING POLITICAL AND RELIGIOUS POWER IN 1-2 CHRONICLES

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Abstract

This research tries to analyze the story of Ancient Israelite Dynasties in the Old Testament. We will try to compare some stories about Kings of Israel in 1-2 Samuel, 1-2 Kings, and 1-2 Chronicles. We will use historiography as a method. Through this approach some questions can arise: (1) What are the similarities between Samuel, Kings, and Chronicles versions? (2) What are the differences between them? (3) Did the Chronicler intentionally change some passages? (4) What are the intentions of the Chronicler to change some stories? (5) Are there some political and religious agendas behind Chronicles texts? From these questions, this article tries to find (a) the function of the text of 1-2 Chronicles in Ancient Israel and (b) its relationship with political and religious power. Meanwhile, many scholars try to analyze the implication theologies of 1-2 Chronicles. In this paper, 1-2 Chronicles will be examined as a text in the context of political and religious situations in its own era. Moreover, this article tries to explain three periods of Israelite Dynasties, i.e. Davidic Era, Solomon Era, and Divided Monarchy based on “Chronicler Eyes”. Therefore, this article also tries to find (a) the uniqueness of each era and (b) their political and religious situation behind the text. All of these will bring us to the conclusion that “Text can be used as a tool to maintain political and religious power and it all already happened thousands of years ago”.

Keywords: *chronicles; politics; power; text*

A. Introduction

The story of Ancient Israelite Dynasties in the Old Testament is very interesting to be investigated as a text itself. At least, there are six books in the Old Testament which narrate the history of Ancient Israelite Dynasties: (1) 1 Kings; (2) 2 Kings; (3) 1 Samuel; (4) 2 Samuel; (5) 1 Chronicles; and (6) 2 Chronicles. In these six books, we can categorize the era of Israelite Dynasties becomes three big sections: *First*, Davidic Era; *Second*, Solomon Era; and *Third*, Divided Monarchy.

The date of composition of these six books can be a material to be discussed for a long discourse. Many scholars, until today, do not agree one to another on the date of composition of these books. In this article, we just want to follow one hypothesis for each book, in order to put easily the context behind the book of 1-2 Chronicles between the other books (1-2 Samuel and 1-2 Kings). The early version of 1-2 Samuel were composed in the 8th Century B.C.E., in the time of King Hezekiah, and work was substantially complete by about 550 B.C.E. (6th Century B.C.E.) (Auld, 2003). Then, the composition of 1-2 Kings is to be assigned to the period between 562 and 536 B.C.E. (6th Century B.C.E.) (Lange, Schaff, Bahr, Harwood, & Sumner, 2008). Finally, 1-2 Chronicles, in general, it may be said that the early version was composed about 515 B.C.E and its final form was completed about 350-300 B.C.E. (Braun, 2002; Klein & Krüger, 2006).

Based on the hypothesis of the date of composition of these six books, 1-2 Chronicles are the latest books between them. It seems that the author of 1-2 Chronicles (*Chroniclers* – it is possible more than an author) already knew about 1-2 Samuel and 1-2 Kings in that era (6th-4th Century B.C.E.). It is proved by John C. Endres and his colleagues in *Chronicles and Its Synoptic Parallels: Samuel, Kings, and Related Biblical Texts* (1998) who stated that in the Hebrew Bible, there are 1323 pericopes (Greek: *literally*, “something cut around”; a discrete, self-contained unit of biblical text). At least, 25 percent of them have some kind of clear synoptic parallelism. The majority of the parallelism can be found in the Former Prophets or Deuteronomistic History (417 pericopes). From these 417 pericopes contain approximately 41 percent of all synoptic parallels within the Hebrew Bible. Most of them occur in 1-2 Chronicles (Endres, Millar, & Burns, 1998).

This article tries to analyze the story of Ancient Israelite Dynasties in the Old Testament. We will try to compare some stories about Kings of Israel in 1-2 Samuel, 1-2 Kings, and 1-2 Chronicles. However, we will focus on the historiography of the Ancient Israelite Dynasties in the point of view of 1-2 Chronicles.

B. Methodology

We will use historiography as a method (Vann, 2020) to analyze the motif of Chronicler to write the Ancient Israelite Dynasties in 1-2 Chronicles. Through this approach some questions can arise: (1) What are the similarities between Samuel, Kings, and Chronicles versions? (2) What are the differences between them? (3) Did the Chronicler intentionally change some passages? (4) What are the intentions of the Chronicler to change some stories? (5) Are there some political and religious agendas behind Chronicles texts? From these questions, this article tries to find (a) the function of the text of 1-2 Chronicles in Ancient Israel and (b) its relationship with political and religious power.

Meanwhile, many scholars try to analyze the implication theologies of 1-2 Chronicles. In this paper, 1-2 Chronicles will be examined as a text in the context of political and religious situations in its own era. Moreover, this article tries to explain three periods of Israelite Dynasties, i.e. Davidic Era, Solomon Era, and Divided Monarchy based on "Chronicler Eyes".

C. Result and Discussion

1. Davidic Era

a. The Ark of God

Before "David goes to bring the Ark" (1 Chronicles 13:5-14 // 2 Sam 6:1-11), in 1 Chronicles 13:1-4, we can find a story "David proposes to Bring the Ark to Jerusalem":

¹ And David consulted with the captains of thousands and hundreds, and with every leader. ² And David said unto all the congregation of Israel, If it seem good unto you, and that it be of the LORD our God, let us send abroad unto our brethren everywhere, that are left in all the land of Israel, and with them also to the priests and Levites which are in their cities and suburbs, that they may gather themselves unto us: ³ And let us bring again the ark of our God to us: for we enquired not at it in the days of Saul. ⁴ And all the congregation said that they would do so: for the thing was right in the eyes of all the people.

This narrative is only found in 1 Chronicles. There is no a parallel text in 1-2 Kings and 1-2 Samuel which narrates this story. It means that the Chronicler wants to underline David as a person who proposes to bring the Ark to Jerusalem. In 2 Samuel 6:1-11, we can find a narration "David goes to Bring the Ark". It has a parallel to 1 Chronicle 13:1-14. But, in this part (1 Chronicle 13:1-4), the author wants to make an introduction to the story of "David goes to Bring the Ark" by adding 4 verses which narrates where David made a consultation to every leader in Israel. It seems that the author has an agenda to propose David as an initiator to bring Ark to Jerusalem and this action is supported by all leader of Israel. It means that David is also convoking of his elite troops (*David consulted with the captains of thousands and hundreds, and with every leader* [1 Chr 13:1]. The phrase "*the captains of thousands and hundreds*" refers to military leaders (cf. Num 31:14,54; 1 Sam 22:7; 2 Sam 18:1; 2 Kgs 11:4,9,10,15) rather than to judicial officials (cf. Exod 18:21,25; Deut 1:15) (Knoppers, 2004). Therefore, David has his legitimation from every leader of Israel. It means that the people of Israel are behind him. This narrative has a background of David's victory of Jerusalem in 1 Chr 11:4-9:

⁴ Then David and all Israel went to Jerusalem (that is, Jebus); and the Jebusites, the inhabitants of the land, were there. ⁵ And the inhabitants of Jebus said to David, "You shall not enter here." Nevertheless, David captured the stronghold of Zion (that is, the city of David). ⁶ Now David had said, "Whoever strikes down a Jebusite first shall be chief and commander." And Joab the son of Zeruiah went up first, so he became chief. ⁷ Then David dwelt in the stronghold; therefore, it was called the city of David. ⁸ And he built the city all around, from the Millo even to the surrounding area; and Joab repaired the rest of the city. ⁹ And David became greater and greater, for the LORD of hosts was with him.

The temporal narrative ended in 11:9 and resumed again in 13:1 (Knoppers, 2004). The Ark of God was in the hand of Philistines. It was in the house of Abinadab at Kiriath-Jearim for twenty years (cf. 1 Sam 6:2). Kiriath-Jearim (city of forests) is about eight miles west of Jerusalem. Nowadays, Kiriath-Jearim is Tell el-Azhar (Myers, 1965a). In other words, having seized the Jerusalem, David consults with Israel's leader to bring the Ark of God into the newly won capital, Jerusalem (Knoppers, 2004).

The Ark is a part of the identity of Israel. It is so important for them. God himself said to Moses, “You shall put into the ark the testimony which I shall give you (Ex. 25:16).” More than that, the ark is also a meeting point between God and His people:

“And there I will meet with you; and from above the mercy seat, from between the two cherubim which are upon the ark of the testimony, I will speak to you about all that I will give you in commandment for the sons of Israel.” (Exod. 25:22)

Therefore, when Chronicler describes David as an initiator to bring the Ark to Jerusalem, it means that the Chronicler tries to put David as a central for the religious life of Israelites. On the other hand, the author wants to say that without David, the Ark would not be in Jerusalem.

The narrative “The Ark brought to Jerusalem” in 2 Sam 6:12-19a can also be found in 1 Chronicle 15:25-16:3. But, in 1 Chronicle, we can find an introduction and a conclusion which are constructed by the author to frame the narration of 1 Chr 15:25-16:1-3.

Introduction (1 Chr 15:1-24):

¹ Now David built houses for himself in the city of David; and he prepared a place for the ark of God, and pitched a tent for it. ² Then David said, "No one is to carry the ark of God but the Levites; for the LORD chose them to carry the ark of God, and to minister to Him forever." ³ And David assembled all Israel at Jerusalem, to bring up the ark of the LORD to its place, which he had prepared for it. ⁴ And David gathered together the sons of Aaron, and the Levites: ⁵ of the sons of Kohath, Uriel the chief, and 120 of his relatives; ⁶ of the sons of Merari, Asaiah the chief, and 220 of his relatives; ⁷ of the sons of Gershom, Joel the chief, and 130 of his relatives; ⁸ of the sons of Elizaphan, Shemaiah the chief, and 200 of his relatives; ⁹ of the sons of Hebron, Eliel the chief, and 80 of his relatives; ¹⁰ of the sons of Uzziel, Amminadab the chief, and 112 of his relatives. **¹¹ Then David called for Zadok and Abiathar the priests, and for the Levites, for Uriel, Asaiah, Joel, Shemaiah, Eliel, and Amminadab, ¹² and said to them, "You are the heads of the fathers' households of the Levites; consecrate yourselves both you and your relatives, that you may bring up the ark of the LORD God of Israel, to the place that I have prepared for it. ¹³ "Because you did not carry it at the first, the LORD our God made an outburst on us, for we did not seek Him according to the ordinance." ¹⁴ So the priests and the Levites consecrated themselves to bring up the ark of the LORD God of Israel. ¹⁵ And the sons of the Levites carried the ark of God on their shoulders, with the poles thereon as Moses had commanded according to the word of the LORD. ¹⁶ Then David spoke to the chiefs of the Levites to appoint their relatives the singers, with instruments of music, harps, lyres, loud-sounding cymbals, to raise sounds of joy. ¹⁷ So the Levites appointed Heman the son of Joel, and from his relatives, Asaph the son of Berechiah; and from the sons of Merari their relatives, Ethan the son of Kushaiah, ¹⁸ and with them their relatives of the second rank, Zechariah, Ben, Jaaziel, Shemiramoth, Jehiel, Unni, Eliab, Benaiah, Maaseiah, Mattithiah, Eliphelehu, Mikneiah, Obed-edom, and Jeiel, the gatekeepers. ¹⁹ So the singers, Heman, Asaph, and Ethan were appointed to sound aloud cymbals of bronze; ²⁰ and Zechariah, Aziel, Shemiramoth, Jehiel, Unni, Eliab, Maaseiah, and Benaiah, with harps tuned to alamoth; ²¹ and Mattithiah, Eliphelehu, Mikneiah, Obed-edom, Jeiel, and Azariah, to lead with lyres tuned to the sheminith. ²² And Chenaniah, chief of the Levites, was in charge of the singing; he gave instruction in singing because he was skillful. ²³ And Berechiah and Elkanah were gatekeepers for the ark. ²⁴ And Shebaniah, Joshaphat, Nethanel, Amasai, Zechariah, Benaiah, and Eliezer, the priests, blew the trumpets before the ark of God. Obed-edom and Jehiah also were gatekeepers for the ark.**

Conclusion (1 Chronicle 16:4-6)

⁴ And he [David] appointed some of the Levites as ministers before the ark of the LORD, even to celebrate and to thank and praise the LORD God of Israel: ⁵ Asaph the chief, and second to him Zechariah, then Jeiel, Shemiramoth, Jehiel, Mattithiah, Eliab, Benaiah, Obed-edom, and Jeiel, with musical instruments, harps, lyres; also Asaph played loud-sounding cymbals, ⁶ and Benaiah and Jahaziel the priests blew trumpets continually before the ark of the covenant of God.

The story about “The Ark Brought to Jerusalem” can be found in 1 Chr 15: 25-16:3 and 2 Samuel 6:12-19. However, only in 1 Chronicles, we can find an introduction and a conclusion to that story. In both part, David was described as a King who gave a legitimation for the Priests and the Levites **(1)** to bring the Ark of God and **(2)** to be ministers before the Ark.

b. David and Bathsheba

In 2 Samuel 11:1-27, there is a narration about “David and Bathsheba”:

¹ Then it happened in the spring, at the time when kings go out to battle, that David sent Joab and his servants with him and all Israel, and they destroyed the sons of Ammon and besieged Rabbah. But David stayed at Jerusalem. ² Now when evening came David arose from his bed and walked around on the roof of the king's house, and from the roof he saw a woman bathing; and the woman was very beautiful in appearance. ³ So David sent and inquired about the woman. And one said, "Is this not Bathsheba, the daughter of Eliam, the wife of Uriah the Hittite?" ⁴ **And David sent messengers and took her, and when she came to him, he lay with her; and when she had purified herself from her uncleanness, she returned to her house. ⁵ And the woman conceived; and she sent and told David, and said, "I am pregnant."**

⁶ Then David sent to Joab, saying, "Send me Uriah the Hittite." So Joab sent Uriah to David. ⁷ When Uriah came to him, David asked concerning the welfare of Joab and the people and the state of the war. ⁸ Then David said to Uriah, "Go down to your house, and wash your feet." And Uriah went out of the king's house, and a present from the king was sent out after him. ⁹ But Uriah slept at the door of the king's house with all the servants of his lord, and did not go down to his house. ¹⁰ Now when they told David, saying, "Uriah did not go down to his house," David said to Uriah, "Have you not come from a journey? Why did you not go down to your house?" ¹¹ And Uriah said to David, "The ark and Israel and Judah are staying in temporary shelters, and my lord Joab and the servants of my lord are camping in the open field. Shall I then go to my house to eat and to drink and to lie with my wife? By your life and the life of your soul, I will not do this thing." ¹² Then David said to Uriah, "Stay here today also, and tomorrow I will let you go." So Uriah remained in Jerusalem that day and the next. ¹³ Now David called him, and he ate and drank before him, and he made him drunk; and in the evening he went out to lie on his bed with his lord's servants, but he did not go down to his house.

¹⁴ **Now it came about in the morning that David wrote a letter to Joab, and sent it by the hand of Uriah. ¹⁵ And he had written in the letter, saying, "Place Uriah in the front line of the fiercest battle and withdraw from him, so that he may be struck down and die."**

¹⁶ So it was as Joab kept watch on the city, that he put Uriah at the place where he knew there were valiant men. ¹⁷ And the men of the city went out and fought against Joab, and some of the people among David's servants fell; and Uriah the Hittite also died. ¹⁸ Then Joab sent and reported to David all the events of the war. ¹⁹ And he charged the messenger, saying, "When you have finished telling all the events of the war to the king, ²⁰ and if it happens that the king's wrath rises and he says to you, 'Why did you go so near to the city to fight? Did you not know that they would shoot from the wall?' ²¹ 'Who struck down Abimelech the son of Jerubbesheth? Did not a woman throw an upper millstone on him from the wall so that he died at Thebez? Why did you go so near the wall?' then you shall say, 'Your servant Uriah the Hittite is dead also.'"

²² So the messenger departed and came and reported to David all that Joab had sent him to tell. ²³ And the messenger said to David, "The men prevailed against us and came out against us in the field, but we pressed them as far as the entrance of the gate. ²⁴ "Moreover, the archers shot at your servants from the wall; so some of the king's servants are dead, and your servant Uriah the Hittite is also dead." ²⁵ Then David said to the messenger, "Thus you shall say to Joab, 'Do not let this thing displease you,

for the sword devours one as well as another; make your battle against the city stronger and overthrow it'; and so encourage him."

²⁶ Now when the wife of Uriah heard that Uriah her husband was dead, she mourned for her husband.

²⁷ When the time of mourning was over, David sent and brought her to his house and she became his wife; then she bore him a son. But the thing that David had done was evil in the sight of the LORD.

Table 1: This long story in 2 Samuel 11:1-27 is reused by the Chronicler just in a verse (1 Chr 20:1)

2 Sam 11:1; 12:26	1 Chr 20:1
<p><i>11:1 Then it happened in the spring, at the time when kings go out to battle, that David sent Joab and his servants with him and all Israel, and they destroyed the sons of Ammon and besieged Rabbah. But David stayed at Jerusalem.</i></p>	<p><i>1a Then it happened in the spring, at the time when kings go out to battle, that Joab led out the army and ravaged the land of the sons of Ammon, and came and besieged Rabbah. But David stayed at Jerusalem.</i></p>
<p><i>12:26 Now Joab fought against Rabbah of the sons of Ammon, and captured the royal city.</i></p>	<p><i>1b And Joab struck Rabbah and overthrew it.</i></p>

From the fact above, there are 51 verses – from 2 Sam 11:2 up to 12:25 – which cannot be found in 1 Chr 20. Totally, fifty-three verses in 2 Sam 11-12:26 are reconstructed by the Chronicler to be a single verse in 1 Chronicles 20:1. In this case, there are many narrations which are deleted by the author to reconstruct the story of “David Captures Rabbah”. There are 2 important story which cannot be found: **First**, “The Sin of David” (2 Sam 11:2-27); and **Second**, “Nathan Reproves David” (2 Sam 12:1-25). It means the author of 1 Chronicles wants to avoid all the negative things of David. The Chronicler tries to describe David as a “Perfect-Ideal-King” for Israel.

c. Amnon and Tamar

In 2 Sam 13:1-22, we can find a story about Amnon and Tamar. Tamar was raped by Amnon, her half-brother:

¹ Now it was after this that Absalom the son of David had a beautiful sister whose name was Tamar, and Amnon the son of David loved her. ² And Amnon was so frustrated because of his sister Tamar that he made himself ill, for she was a virgin, and it seemed hard to Amnon to do anything to her. ³ But Amnon had a friend whose name was Jonadab, the son of Shimeah, David's brother; and Jonadab was a very shrewd man. ⁴ And he said to him, "O son of the king, why are you so depressed morning after morning? Will you not tell me?" Then Amnon said to him, "I am in love with Tamar, the sister of my brother Absalom." ⁵ Jonadab then said to him, "Lie down on your bed and pretend to be ill; when your father comes to see you, say to him, 'Please let my sister Tamar come and give me some food to eat, and let her prepare the food in my sight, that I may see it and eat from her hand.'" ⁶ So Amnon lay down and pretended to be ill; when the king came to see him, Amnon said to the king, "Please let my sister Tamar come and make me a couple of cakes in my sight, that I may eat from her hand."

⁷ Then David sent to the house for Tamar, saying, "Go now to your brother Amnon's house, and prepare food for him." ⁸ So Tamar went to her brother Amnon's house, and he was lying down. And she took dough, kneaded it, made cakes in his sight, and baked the cakes. ⁹ And she took the pan and dished them out before him, but he refused to eat. And Amnon said, "Have everyone go out from me." So everyone went out from him.

¹⁰ Then Amnon said to Tamar, "Bring the food into the bedroom, that I may eat from your hand." So Tamar took the cakes which she had made and brought them into the bedroom to her brother Amnon. ¹¹ When she brought them to him to eat, he took hold of her and said to her, "Come, lie with me, my sister." ¹² But she answered him, "No, my brother, do not violate me, for such a thing is not done in Israel; do not do this disgraceful thing! ¹³ "As for me, where could I get rid of my reproach? And as for you, you will be like one of the fools in Israel. Now therefore, please speak to the king, for he will not withhold me from you."

¹⁴ However, he would not listen to her; since he was stronger than she, he violated her and lay with her. ¹⁵ Then Amnon hated her with a very great hatred; for the hatred with which

he hated her was greater than the love with which he had loved her. And Amnon said to her, "Get up, go away!" ¹⁶ But she said to him, "No, because this wrong in sending me away is greater than the other that you have done to me!" Yet he would not listen to her.

¹⁷ Then he called his young man who attended him and said, "Now throw this woman out of my presence, and lock the door behind her." ¹⁸ Now she had on a long-sleeved garment; for in this manner the virgin daughters of the king dressed themselves in robes. Then his attendant took her out and locked the door behind her.

¹⁹ And Tamar put ashes on her head, and tore her long-sleeved garment which was on her; and she put her hand on her head and went away, crying aloud as she went. ²⁰ Then Absalom her brother said to her, "Has Amnon your brother been with you? But now keep silent, my sister, he is your brother; do not take this matter to heart." So, Tamar remained and was desolate in her brother Absalom's house.

²¹ Now when King David heard of all these matters, he was very angry. ²² But Absalom did not speak to Amnon either good or bad; for Absalom hated Amnon because he had violated his sister Tamar.

This narration cannot be found in 1-2 Chronicles. Furthermore, 1-2 Chronicles does not also recount **(1)** "Absalom's Revenge and Flight" (2 Sam 13:23-39); **(2)** Joab's Scheme for Absalom's Return" (2 Sam 14:1-33); **(3)** "Absalom's Rebellion" (2 Sam 15:1-16:23); **(4)** "Ahithopel's Advice Undermined by Hushai" (2 Sam 17:1-23); and **(5)** "The Death of Absalom: (2 Sam 18:1-19:9b). All of these are disgraceful stories of David's Family. In 1-2 Chronicles, we cannot find all of these narrations. The Chronicler seems to reconstruct a new narration about David's Family Stories. All of shameful histories of David try to be cleaned by the Chronicler. Therefore, David's dynasty looks perfect and ideal in 1-2 Chronicles.

2. Solomon Era

a. Fire from the Lord Consumes the Sacrifices

In 2 Chr 7:1-3, we can find a story which narrates about "Fire from the Lord consumes the sacrifices":

¹Now when Solomon had finished praying, **fire came down from heaven and consumed the burnt offering and the sacrifices; and the glory of the LORD filled the house.** ² And the priests could not enter into the house of the LORD, because the glory of the LORD filled the LORD's house. ³ And all the sons of Israel, seeing the fire come down and the glory of the LORD upon the house, bowed down on the pavement with their faces to the ground, and they worshiped and gave praise to the LORD, saying, "Truly He is good, truly His lovingkindness is everlasting."

In 1 Kings 8:54, we just find a parallel from 2 Chr 7:1a: "*It came about that when Solomon had finished praying this entire prayer and supplication to the Lord.*" Furthermore, the Chronicler adds 2 Chr 7:1b-3 to describe the good response from the Lord to Solomon's prayer by narrating "Fire from the Lord Consumes the Sacrifices". This is a symbol from God to accept the sacrifice of His people. Therefore, in this case, the Chronicler wants to represent King Solomon as a wise, holy, and faithful man.

b. Solomon's Wise Judgment

The interesting fact of Solomon can be found also in 1 Kings 3:16-28. In that part, we can find a story about two women who came to King Solomon to ask his wise judgment for their case:

¹⁶ **Then two women who were prostitutes came to the king and stood before him.** ¹⁷ And the one woman said, "Oh, my lord, this woman and I live in the same house; and I gave birth to a child while she was in the house. ¹⁸ "And it happened on the third day after I gave birth, that this woman also gave birth to a child, and we were together. There was no stranger with us in the house, only the two of us in the house. ¹⁹ "And this woman's son died in the night, because she lay on it. ²⁰ "So she arose in the middle of the night and took my son from beside me while your maidservant slept, and laid him in her bosom, and laid her dead son in my bosom. ²¹ "And when I rose in the morning to nurse my son, behold, he was dead; but when I looked at him carefully in the morning, behold, he was not my son, whom I had borne." ²² Then the other woman said, "No! For the living one is my son, and the dead one is your son." But the first woman said, "No! For the dead one is your son, and the living one is my son." Thus, they spoke before the king. ²³ Then the king said, "The one says, "This is my son who is living, and your son is the

dead one'; and the other says, 'No! For your son is the dead one, and my son is the living one.'" ²⁴ And the king said, "Get me a sword." So, they brought a sword before the king. ²⁵ And the king said, "Divide the living child in two, and give half to the one and half to the other." ²⁶ Then the woman whose child was the living one spoke to the king, for she was deeply stirred over her son and said, "Oh, my lord, give her the living child, and by no means kill him." But the other said, "He shall be neither mine nor yours; divide him!" ²⁷ Then the king answered and said, "Give the first woman the living child, and by no means kill him. She is his mother." ²⁸ When all Israel heard of the judgment which the king had handed down, they feared the king; for they saw that the wisdom of God was in him to administer justice.

This story describes the King Solomon as a wise judge. Nevertheless, this good episode cannot be found in 1-2 Chronicles. Usually, all good narration of Kings of Israel is always narrated by the Chronicler, however, it is not narrated. Then, we can ask a question, “Why is the Chronicler not interested in this good narration?”

A clue word that we can find from the text is “prostitute”. Even though, the all story describes the wise of Solomon, however, the word “prostitute” becomes an obstacle to reuse this story to 1-2 Chronicles. The Chronicler tries to avoid all the story – even a word – that can bring all negative senses of Kings of Israel. In that sense, the Chronicler works as a “purifying-editor”.

c. *Solomon's Apostasy and Adversaries*

In 1-2 Chronicles, the author refuses the narration of 1 Kings 11:1-40:

¹Now **King Solomon loved many foreign women along with the daughter of Pharaoh: Moabite, Ammonite, Edomite, Sidonian, and Hittite women**, ² from the nations concerning which the LORD had said to the sons of Israel, "You shall not associate with them, neither shall they associate with you, for they will surely turn your heart away after their gods." Solomon held fast to these in love. ³ And **he had seven hundred wives, princesses, and three hundred concubines, and his wives turned his heart away**. ⁴ For it came about when Solomon was old, his wives turned his heart away after other gods; and his heart was not wholly devoted to the LORD his God, as the heart of David his father had been. ⁵ For Solomon went after Ashtoreth the goddess of the Sidonians and after Milcom the detestable idol of the Ammonites. ⁶ And Solomon did what was evil in the sight of the LORD, and did not follow the LORD fully, as David his father had done. ⁷ Then **Solomon built a high place for Chemosh the detestable idol of Moab, on the mountain which is east of Jerusalem, and for Molech the detestable idol of the sons of Ammon**. ⁸ Thus also **he did for all his foreign wives, who burned incense and sacrificed to their gods**. ⁹ Now the LORD was angry with Solomon because his heart was turned away from the LORD, the God of Israel, who had appeared to him twice, ¹⁰ and had commanded him concerning this thing, that he should not go after other gods; but he did not observe what the LORD had commanded. [...] ⁴⁰ **Solomon sought therefore to put Jeroboam to death**; but Jeroboam arose and fled to Egypt to Shishak king of Egypt, and he was in Egypt until the death of Solomon.

From this passage (1 Kings 11:1-40), there are many wicked things that relate to King Solomon. For that reason, the Chronicler seems to avoid all these things on his work because it can form the bad image of King Solomon. Solomon must be an ideal King for Israelites. Therefore, this omission becomes a part of Chronicler's agenda to maintain an ideal image of Solomon.

3. *Divided Monarchy (1-2 Kings, 1-2 Samuel and 1-2 Chronicles)*

a. *Jeroboam I Leads Israel into Sin*

In 1 Kings 12:25-33, we can find a story about Jeroboam I who leads Israel into Sin. The interesting fact, there is no one scene of this story can be found in 1-2 Chronicles. This is the story of Jeroboam I (1 Kings 12:25-33):

²⁵Then Jeroboam built Shechem in the hill country of Ephraim, and lived there. And he went out from there and built Penuel. ²⁶ And Jeroboam said in his heart, "Now the kingdom will return to the house of David. ²⁷ "If this people go up to offer sacrifices in the house of the LORD at Jerusalem, then the heart of this people will return to their lord, even to Rehoboam king of Judah; and they will kill me and return

to Rehoboam king of Judah." ²⁸ So the king consulted, and made two golden calves, and he said to them, "It is too much for you to go up to Jerusalem; behold your gods, O Israel, that brought you up from the land of Egypt." ²⁹ And **he set one in Bethel, and the other he put in Dan.** ³⁰ Now this thing became a sin, for the people went to worship before the one as far as Dan. ³¹ And he made houses on high places, and made priests from among all the people who were not of the sons of Levi. ³² And Jeroboam instituted a feast in the eighth month on the fifteenth day of the month, like the feast which is in Judah, and he went up to the altar; thus, **he did in Bethel, sacrificing to the calves which he had made. And he stationed in Bethel the priests of the high places which he had made.** ³³ Then he went up to the altar which he had made in Bethel on the fifteenth day in the eighth month, even in the month which he had devised in his own heart; and he instituted a feast for the sons of Israel, and went up to the altar to burn incense.

In this case, it is not about to purify the name of Jeroboam I. Chronicler is not interested to reuse the story of Jeroboam I. He flees to Egypt during the Solomon Era. He tries to form conspiracies to be a king of the ten northern tribes. Nevertheless, this agenda is discovered. He returns from Egypt after the death of Solomon. He is well known for his revolt against Rehoboam (the successor of Solomon) that put an end to the United Monarchy (Oded & Sperling, 2007).

Furthermore, it does not mean that Jeroboam I cannot be found in Chronicles. At least, in 2 Chronicles 9:29; 10:1-19, Jeroboam I occurs in the story. In this context, chronicler just wants to explain why Jeroboam I in Egypt and why he returns from Egypt (Myers, 1965b). In this case, Jeroboam seems not to be an important person for Chronicler. The Chronicler's view that only those elements of Israel that remain loyal to the Davidic line are the true Israel (Myers, 1965b).

b. The Prosperity of Rehoboam

In this case, we will find a story about The Prosperity of Rehoboam. It is only found in 2 Chronicles 11:5-23:

⁵Rehoboam lived in Jerusalem and built cities for defense in Judah. ⁶ Thus he built Bethlehem, Etam, Tekoa, ⁷ Beth-zur, Soco, Adullam, ⁸ Gath, Mareshah, Ziph, ⁹ Adoraim, Lachish, Azekah, ¹⁰ Zorah, Aijalon, and Hebron, which are fortified cities in Judah and in Benjamin. ¹¹ He also strengthened the fortresses and put officers in them and stores of food, oil and wine. ¹² And he put shields and spears in every city and strengthened them greatly. So, he held Judah and Benjamin.

¹³ Moreover, the priests and the Levites who were in all Israel stood with him from all their districts. ¹⁴ For the Levites left their pasture lands and their property and came to Judah and Jerusalem, for Jeroboam and his sons had excluded them from serving as priests to the LORD. ¹⁵ And he set up priests of his own for the high places, for the satyrs, and for the calves which he had made. ¹⁶ And those from all the tribes of Israel who set their hearts on seeking the LORD God of Israel, followed them to Jerusalem to sacrifice to the LORD God of their fathers. ¹⁷ And they strengthened the kingdom of Judah and supported Rehoboam the son of Solomon for three years, for they walked in the way of David and Solomon for three years.

¹⁸ Then Rehoboam took as a wife Mahalath the daughter of Jerimoth the son of David and of Abihail the daughter of Eliab the son of Jesse, ¹⁹ and she bore him sons: Jeush, Shemariah, and Zaham. ²⁰ And after her he took Maacah the daughter of Absalom, and she bore him Abijah, Attai, Ziza, and Shelomith. ²¹ And Rehoboam loved Maacah the daughter of Absalom more than all his other wives and concubines. For he had taken eighteen wives and sixty concubines and fathered twenty-eight sons and sixty daughters. ²² And Rehoboam appointed Abijah the son of Maacah as head and leader among his brothers, for he intended to make him king. ²³ And he acted wisely and distributed some of his sons through all the territories of Judah and Benjamin to all the fortified cities, and he gave them food in abundance. And he sought many wives for them.

This pericope shows us the grandeur of Rehoboam. *First*, based on the first section (2 Chr 11:5-12), we can find that the system of fortifications belongs to the period of Rehoboam (Beyer, 1931). It is also proved by the archeological excavations at Azekah, Mareshah, Lachish, Beth-Zur, and elsewhere that have discovered fortifications which may date from the period of Rehoboam (Bliss & Macalister, 1902; Myers, 1965b; Sellars, 1933; Tufnell, 1953).

Second, the priests and the Levites who were in all Israel stood with Rehoboam from all their districts (2 Chr 11:3). The Chronicler is not interested in the report of 1 Kings 12:31-32; 13:33 which narrate about Jeroboam who appoints priests from the whole people who are not Levites. Everything that Jeroboam did is sinful in the sight of the Chronicler. For the Chronicler, the migration of priests and Levites becoming a part of Rehoboam’s side is more interesting (Myers, 1965b). For that reason, this story can be found in 2 Chr 11:13-17. It means that the religious power is supporting the Rehoboam’s authority in the sight of the Chronicler.

Third, in 2 Chr 11:18-23, we can find a strategic plan of Rehoboam which places his sons in the center movement to maintain his position for all the territories of Judah and Benjamin and to guard against disloyalty, like his Father Solomon did (cf. 1 Kings 4:1-20) (Myers, 1965b).

c. *Asa’s Reform*

In 2 Chronicles 15:1-15, there is a story of Asa’s Reform:

¹ Now the Spirit of God came on Azariah the son of Oded, ² and he went out to meet Asa and said to him, "Listen to me, Asa, and all Judah and Benjamin: the LORD is with you when you are with Him. And if you seek Him, He will let you find Him; but if you forsake Him, He will forsake you. ³ "And for many days Israel was without the true God and without a teaching priest and without law. ⁴ "But in their distress they turned to the LORD God of Israel, and they sought Him, and He let them find Him. ⁵ "And in those times there was no peace to him who went out or to him who came in, for many disturbances afflicted all the inhabitants of the lands. ⁶ "And nation was crushed by nation, and city by city, for God troubled them with every kind of distress. ⁷ "But you, be strong and do not lose courage, for there is reward for your work."

⁸ **Now when Asa heard these words and the prophecy which Azariah the son of Oded the prophet spoke, he took courage and removed the abominable idols from all the land of Judah and Benjamin and from the cities which he had captured in the hill country of Ephraim. He then restored the altar of the LORD which was in front of the porch of the LORD. ⁹ And he gathered all Judah and Benjamin and those from Ephraim, Manasseh, and Simeon who resided with them, for many defected to him from Israel when they saw that the LORD his God was with him. ¹⁰ So they assembled at Jerusalem in the third month of the fifteenth year of Asa's reign. ¹¹ And they sacrificed to the LORD that day 700 oxen and 7,000 sheep from the spoil they had brought. ¹² And they entered into the covenant to seek the LORD God of their fathers with all their heart and soul;** ¹³ and whoever would not seek the LORD God of Israel should be put to death, whether small or great, man or woman. ¹⁴ Moreover, they made an oath to the LORD with a loud voice, with shouting, with trumpets, and with horns. ¹⁵ And all Judah rejoiced concerning the oath, for they had sworn with their whole heart and had sought Him earnestly, and He let them find Him. So, the LORD gave them rest on every side.

This pericope has two big section: *First*, The Sermon of the Prophet Azariah (2 Chr 15:1-7); and *Second*, The Reformation of King Asa (2 Chr 15:8-15).

First, The Sermon of the Prophet Azariah has three main points: (1) *The Declaration of the Lord* who promises to King Asa that He will be with the King and his people so long as they are with Him (v.2); (2) *The Illustration from History*, especially from Judges that narrates about “The Nation without God and all its consequences”. We can find it in 2 Chr 15:3-6; and (3) *The Exhortation and Promise* can be found in third part (v.7) where God wants to courage King Asa and his people to be strong and there will be a reward for their work (Myers, 1965b).

Second, The Reformation of King Asa (2 Chr 15:8-15) is a religious reformation. “If a nation wants to be better than before, they have to do a religious reformation and the rest will follow”, it is a faith of King Asa to reform Israel to be better than before. Therefore, at least there are 7 actions that he does:

- a. He removes all the idols from all the land of Judah and Benjamin
- b. He restores the altar of the Lord
- c. He gathers all people in the land of Judah and Benjamin to assemble at Jerusalem
- d. They sacrifice to the Lord 700 oxen and 7000 sheep
- e. They enter into the covenant to seek the Lord God of their fathers
- f. They made an oath to the Lord with a loud voice, with shouting, with trumpets, and with horns
- g. Whoever would not seek the Lord God of Israel should be put to death

D. Conclusion

At least, there are three strategic manners of Chronicler to bring his agenda to their readers: **First**, **adding** some passages in the history of Israelite Dynasties which can be found in 1-2 Samuel and 1-2 Kings to 1-2 Chronicles; **Second**, making **omissions** for some passages in 1-2 Samuel and 1-2 Kings which are “not proper” in the sight of Chronicler; **Third**, creating a “**framing stories**” (adding an introduction and a conclusion in some passages) in the story which is narrated by 1-2 Samuel and 1-2 Kings to make a new nuance of the story that has be already known.

Table 2: Analysis of the Text of Israelite Dynasties in 1-2 Chronicles

No.	Theme	1-2 Samuel / 1-2 Kings	1-2 Chronicles	Strategic of Chronicler	Purpose
A					
Davidic Era					
1	The Ark of God	(2 Sam 6:12-19a)	1 Chr 13:1-4 1 Chr 15:1-24; (1 Chr 15:25-16:3) 1 Chr 16:4-6	Addition Framing (Introduction & Conclusion)	Legitimizing the religious power of Priests and Levites by the political power of King David.
2	David and Bathsheba	2 Sam 11:1-27 (2 Samuel 11:1-27)	- (1 Chr 20:1)	Omission (Summarize)	The Chronicler wants to avoid all the negative things about David. The Chronicler tries to describe David as a “Perfect-Ideal-King” for Israel.
3	Amnon and Tamar	2 Sam 13:1-22	-	Omission	The Chronicler seems to reconstruct a new narration about David’s Family Stories. All of shameful histories of David try to be cleaned by the Chronicler. Therefore, David’s dynasty looks perfect and ideal in 1-2 Chronicles.
B					
Solomon Era					
1	Fire from the Lord Consumes the Sacrifices	-	2 Chr 7:1-3	Addition	The Chronicler wants to represent King Solomon as a wise, holy, and faithful man.
2	Solomon’s Wise Judgement	1 Kgs 3:16-28	-	Omission	The Chronicler tries to avoid a negative sense of a word “prostitute” in the story – even the whole story is good. The Chronicler avoids all

					negative senses of Kings of Israel. In that sense, the Chronicler works as a “purifying-editor”.
3	Solomon’s Apostasy and Adversaries	1 Kgs 11:1-40	-	Omission	This omission becomes a part of Chronicler’s agenda to maintain an ideal image of King Solomon.
C	<i>Divided Monarchy</i>				
1	Jeroboam I Leads Israel into Sin	1 Kgs 12:25-33	-	Omission	It is not about to purify the name of Jeroboam I. Chronicler is not interested to reuse the story of Jeroboam I because he is a traitor of the nation.
2	The Prosperity of Rehoboam	-	2 Chr 11:5-23	Addition	The Chronicler wants to show us the grandeur of Rehoboam.
3	Asa’s Reform	-	2 Chr 15:1-15	Addition	The Chronicler tries to show his readers that King Asa is listening the word of God through the Prophet Azariah and does what God’s will.

From this table, we try to compare some stories about Kings of Israel in 1-2 Samuel, 1-2 Kings, and 1-2 Chronicles. We use historiography as a method. Through this approach some conclusions can arise: **(1)** There are some similarities between Samuel, Kings, and Chronicles versions; **(2)** At the same time, there are some differences between them; **(3)** The Chronicler intentionally changes some passages on his text **(4)** with intentions to change some nuances of the story; and **(5)** there are some political and religious agendas behind Chronicles texts: **First**, the Chronicler tries to make an ideal-perfect-image of Kings of Israel, especially those who is in the line of King David and King Solomon; **Second**, Israel after the exile is a confused nation seeking identity. The Chronicler gives them direction by telling them to find identity in their relationship with God (Geysler-Fouché & Chukwuka, 2021); **Third**, the Chronicler, intentionally, wants to bold and underline the important role of Priests and Levites. It is acceptable because some scholars argue that the author of 1-2 Chronicles comes from the group of Priests of Levites (McKenzie, 2004) and they want to legitimize their religious power through the text which narrates that their legitimation comes from the King himself (political power); **Fourth**, the religious and political power for the Chronicler are two important powers for Israel Dynasties. For that reason, the Chronicler seems to model God’s theocratic rule over the earth in Israel history (Brueggemann, 1997; Merrill, 1991); **Fifth**, all of these bring us to the conclusion that “Text can be used as a tool to maintain political and religious power and it all already happened thousands of years ago”. All of these can be found in 1-2 Chronicles.

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WOMAN’S MOVEMENTS THROUGH SOCIAL MEDIA: FEMINIST ACTIVISM ON INSTAGRAM

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Abstract

Social media has become so broad and unmeasurable therefore it could give such a huge impact to people all over the world. In Indonesia, some people are using social media from various online platforms to conduct a group of social movements. One of the social movements which was established by women is an Instagram account @_perempuan. This group concerns women's issues. The contents of the account are mostly about provoking women to be brave. This paper would investigate how feminist provokes Indonesian women to do some movements and to empower them more through group of social media. There are some ideologies that could be grasped from its contents that signify the Indonesian women's movements. Therefore, discourse analysis of Fairclough and Spivak's Subaltern would be used to dismantle discourse practices on social media. The writer found four patterns as the feminist ideology in provoking and empower Indonesian women, (1) Educating people about sex and gender, (2) Sexual Assault discussions, (3) Spreading solidarity to not only women but also men, (4) Women's self-affirmation. Those four patterns had triggered some Indonesian women to be braver than before dealing with some issues related to patriarchy and its domination.

Keywords: *social media; feminism; voice of women; discourse analysis*

A. Introduction

In recent decades, the digital era was provoking people all over the world to do communications and all activities by using digitized tools. Social media is one of my favorite parts of it. Facebook, WhatsApp, Twitter, Tik Tok, and Instagram have become the top rank now. These social media have been widely used for some purposes including social activism because it gave the impacts broadly and easier to influence people. The activists have been conducting some groups of activists who are always echoing their certain struggles. The researcher found that one of the examples is the feminists' activism on instagram. This social media platform is now becoming an interested one for groups of feminist movement in Indonesia. By attaching a picture or an animated video or film, they can explore and attract more about what they would like to struggle or reach.

Suárez-Carballo et al (2021) analyzed how instagram was the first social media which is acting as a tool of political activism and public interaction because imagery as the visual communication. They saw it as a part of cyberfeminism issues. Their research is exploring images of plastic, linguistics, and icons created by Spanish professional female illustrators for International Women's Day. Those images represent women's vindication, sorority and empowerment. Li et al (2021) is also discussed about social media's functions but the platform they choosed was twitter because they found that it was widely used as a tool for feminist social movements. They explained how twitter addressed social problem such as sexual assault traumatization. By using thematic analyses, the results revealed that social media victims who are self-disclosed have always been discredited, criticized or even blamed. Meanwhile, the social media users engaged the hashtag activism in conducting the discussions through their social problem's experiences. Li's research was so provoking for others to do research on social media because it encouraged people to do more for life. Simões et al (2021) agreed that it has also been creating big influence from its digital environment. Their research was also about feminist activism along internet of ICTs. Feminist social movement learning was used to dig out how digital platforms provide larger chances for feminist to deconstruct patriarchy, understand more about misogyny and educate people about toxic masculinity. The usage of internet for feminist movements like what the previous researchers explored was also studied by Kharroub (2021). She explained that for the Arab women's movement, the internet and social media platforms helped them to spread their message, recruit supporters, connect, mobilize, accelerate progress, and create change in the counterpublic, mediated, and transnational

space. This research was focusing on intersection of media, transnationalism, dan women’s movements from a spatial feminist approach.

From those researchs, the discussion is mostly about the usage social media platforms toward feminist movements and largely focused on issues in their own nations. Therefore, the writer would like to challenge it by presenting the similar issue which figure out by Indonesian feminist activism. The focus of this research is how feminists such as on @_perempuan_ provokes Indonesian women to do some movements and to empower them more through social media. Through imageries and short videos, the Indonesian feminist tried to deploy their message and carried out solidarities especially for sexual assault victims. This turning is definitely such a huge discussion for most Indonesian people who until now are still ‘conquered’ by patriarchy.

B. Methodology

The method of the study is qualitative research, content analyses of instagram posts will be discussed by using discourse analysis Fairclough. However, the study of Indonesian feminist activism’s ideology on instagram will be studied by using Spivak’s theory of subaltern. The procedures in conducting the research are as followed: First, downloading instagram application on smartphone by using prepaid internet; second, choosing instagram account @_perempuan_; third, watching and comprehending all contents on its posts (from January to August 2021); fourth, categorizing the ideology from the contents; fifth, capturing the contents based on the similarities and write it on the table.

Table 1: The ideology of the content

Ideology A	Ideology B	Ideology C	Ideology D
Significances	Significances	Significances	Significances

From the data collected above, the writer analyzes by using the discourse analyses of Fairclough and enhancing by Spivak’s theory of subaltern. Critical discourse analysis is a linguistic study that discusses a discourse not only from linguistic elements but also relates it to the context. The main purpose of critical discourse analysis is to open the blurring that is in the discourse. Fairclough’s discourse analysis explained that discourse activities as a social practice. It caused a dialectical relationship between social practice and the process of formation of discourse, that is, discourse influences social order and social order affects the discourse. Fairclough (1989) discourse is a form of dialectics between language and social conditions. Linguistics is social, that is, linguistics cannot escape from the influence of the social environment. Temporary Social phenomena also have linguistic properties because language activities in the social context do not only become expression or reflection of processes and practices socially, but also a part of social processes and practices. Analysis critical discourse wants to reveal language used to see injustice in society. Fairclough combines several traditions, namely linguistics, interpretive traditions, and sociology (Fairclough, 1995).

According to Neil Rogall: ‘The term Subaltern [in the Subaltern Studies title] was taken from Gramsci’s euphemism for the proletariat in his Prison Notebooks. However, the Subaltern Studies collective used it as a catch-all term for all groups they viewed as oppressed, the proletariat, the peasantry, women, tribal people (Green, 2011). In feminism, this concept is related to subalternity; women who can not speak because of her inferiorities therefore they need spaces to represent their voices, they need to be heard more and to be freed from all kinds of oppression they have. Spivak argued that between patriarchy and imperialism, subject-constitution and object formation, the figure of the woman disappears, not into a pristine nothingness, but into a violent shuttling which is the displaced figuration of the ‘third-world woman’ caught between tradition and modernization. These considerations would revise every detail of judgements that seem valid for a history of sexuality in the West: “Such would be the property of repression, that which distinguishes it from the prohibitions maintained by simple penal law: repression functions well as a sentence disappear, but also as an injunction to silence, affirmation of non-existence; and consequently, states that of all these there is nothing to say, to see, to know. The subaltern cannot speak. There is no virtue in global laundry lists with ‘woman’ as a pious item. Representation has not withered away. The female intellectual as intellectual has a circumscribed task which she must not disown with a flourish (Spivak in Williams dan Lauran Chrisman, 2013:102-104).

C. Results and Discussion

There are some studies that have discussed digital activism in Indonesia. Social media platforms become the target to depict some issues related to digital activism. Instagram and also other online platforms have become a fertile site to aspire people’s views and mobilize them to the worldwide. For feminism, it could help voicing feminist perspectives in Indonesian online sphere. The activists initiate their movement on social media platforms as a means of creating a digital safe and comfortable place for sharing personal experiences, providing online discussion forums, promoting marches and online discussion events, responding to criticisms and oppositional standpoints, as well as conduct solidarity. The writer noted that from all contents of @_perempuan_, the discourse the feminist activism wants to share to signify their movements are the ideologies as followed:

Table 1: The ideology of the content

Sex and Gender	Sexual assault Discussions	Spreading solidarities	Women’s Self Affirmation
Educating people about sex and gender	Encouraging and Educating Women to talk about Sexual Assaults	Increasing the sympathy for both women and men who feel inferior	Empowering women to know more herself correctly

1. Sex and Gender

Spivak’s subaltern reveals about women that need to be heard and to be known. Therefore, the subaltern native must adopt Western ways of knowing (language, thought, reasoning); because of such Westernization, a subaltern people can never express their native ways of knowing, and, instead, must conform their native expression of knowledge to the Western, colonial ways of knowing the world. The subordinated native can be heard by the colonisers only by speaking the language of their empire; thus, intellectual and cultural filters of conformity muddle the true voice of the subaltern native. In Indonesia, sex education is mostly still taboo as well as gender education. By looking at some contents that was posted by @_perempuan_, the writer found that, the feminist activism tried to open up this issue wider and precisely. Indonesian women must be well educated from childhood to this point. The problems are not merely just because we must stick to the Eastern culture that we have but how we can start to be aware that the reality was always built by patriarchy. The male domination has conquered us until now. So, women need to accept the openness to all knowledge which are from both eastern and western. Sex and gender education are important for children, parents and Indonesian society. It will decrease the curiosity of young men who sometimes get trapped on it. Academic writings perhaps could also be the answer to increase the spirit of Indonesian feminist activism or movements. Susan Blackburn (2004:4-5) explains that not much academic literature has elaborated the relationship of Indonesian women’s movements and issues in nation-state formation as well as state ideology and intervention on gender relations. The scholarships, hence, do not classify Indonesian women’s movement into the first, second, third, and of course, the fourth wave which is characterized by the use of digital media as what happens in the Western contexts. Indonesian feminist activism through media would be noticed as means to conduct and create the survival moments and reactions towards all violences against women and gender relations. The Indonesian activists helped people (men and women) to voice more about the issues happening to them or to assist them to get healed from traumatic experiences, to guide them to have freedom of expression and reach justice as well. Along the elaborations, the writer noticed some issues regarding the subalternity of sex and gender discussion, the Indonesian activists @_perempuan_ described as followed:

a. *Cyber-based Gender Violences*

Cyber-based gender violences attacked technology-based gender identity. The perpetrator would spreading the sexual contents, sending pornvideo, raping and exploiting sexually that eventually destroyed the mental and phisical of the target. Through some cases discussed, the activists try to alert and educate all of us, especially women, to be aware of the cyber-world. People nowadays seem so close

to it but rare to be aware of it. The victims' experience gave us some clues to it so we can know more.

b. *The visibility of Transpuan or Transpria*

In Indonesia, gender issues are still such a huge problem. The digital activists could be the agenda in spreading more knowledge about gender relation and its developments. The Internet seems naturally widely adopted by young women and girls to voice their opinions and aspirations easily as the medium is unregulated in nature and out of adult intervention compared to other media (Keller, 2012: 435). Therefore, @_perempuan_ believes that this digital site could help people to understand more about issues such as gender identity like Transpuan and Transpria and gender roles like wife and husband, man and woman, and so forth. The Indonesian feminist @_perempuan_ also invited Transpuan namely Shinta Ratri to voice more about gender identity. On their discussions, the writer concluded that there are some factors contribute in engaging women to be feminist sympathizers and feminism activists such as awareness and educations, memory collective, power relation, supportive environments. Those things are also mentioned by Swank & Fahs that educational and higher income, feminist consciousness, collective orientations and identities, perceptions of gender justice, power discontent, and social networks and mobilizing structures will influence women to become more active through feminism activists (2017:2-3).

2. *Sexual assault discussions*

At this point, the writer found that the contents reveal about how to encourage women in voicing their trauma, releasing the bad vibes and bad energy and assisting them to get a 'new life.' Besides, the activist was also conducted some debates to reach best solution for sexual assault and educate people especially women about issues related to sexual violences. Some elaborations conducted through @_perempuan_ regarding this issue and the writer concluded as followed:

a. *Q & A with @srikandiuiii about sexual assault*

Sexual assault has been discussed along so many colleges and scholar. They give more attention on how to assist the victims.

b. *'RUU penghapusan Kekerasan Seksual' should be banished, discussion with @swarahima*

The law in Indonesia is forced to pay more attention in solving the sexual assault.

c. *Online gender-based violence*

There is Non-Consensual Dissemination of Intimate Image (NCII) which is described as an activity of distributing sexual photos and videos for private 'circle' or circumstances and private intentions only but then those things are suddenly distributed to the public. The victims finally got victims blaming both from the wrongdoings of NCII's perpetrators and online users.

d. *Emasculation, Sexual Grooming, Himpathy, Unsolicited Dick Picture, and Stockholm Syndrome, and Bystander Effect are categorized as sexual violences*

Emasculation is to deprive the virility or procreative power. This punishment is given to the sexual violences' perpetrators but it seems still could not be the best solution to decrease the case of sexual violences. Government perhaps only took it as a way to reduce people's emotion and anger toward the doer. In fact, the victims need more treatments; medical attention and spiritual counseling to heal trauma. Therefore, people should be more aware that emasculation is only focused on figuring out the deterrent effect for others, meanwhile putting aside the victims.

Sexual Grooming can happen in online spaces as well as in person, by a stranger or someone known. It involves the offender building a relationship with a child, and sometimes with their wider family, gaining their trust and a position of power over the child, in preparation for abuse. The process of grooming can take place in a matter of minutes, over one conversation, or over long periods of time, in some cases, years. Sexual grooming refers to grooming where the offender aims to sexually abuse the child. The aim of sexual grooming is to abuse or exploit in two ways:

1. Online sexual abuse. Children and young people being tricked or coerced into sexual activity over chat, video or photos.
2. A physical meeting. Persuading children and young people to meet them face to face in order to abuse them.

Grooming is also used by offenders with the aim of other forms of abuse, such as criminal exploitation or trafficking children. In all cases of grooming, it is never the child or young person's fault.

Himpathy is an excessive sympathy for male perpetrators of sexual violence. A privilege is given to them because of their popularity, their good looks, their social level and many more. This condition could afford a chance to create victims blaming because people would give more attention to the perpetrators.

Unsolicited Dick Picture happened when the relationship among young girls and young boys was getting more intimate. Usually, they intended to share some pictures to express their feelings. Unfortunately, a young girl sometimes was not aware of the danger that followed. Sending an unsolicited dick picture would be categorized as one of sexual violence. The perpetrator tried to stimulate the target to do sexual activism.

Stockholm Syndrome is a condition in which hostages develop a psychological bond and sympathy with their captors during captivity. Stockholm Syndrome is resulted from a rather specific set of circumstances, namely the power imbalances contained in hostage-taking, kidnapping, and abusive relationships. It makes it difficult to find a large number of people who experience Stockholm Syndrome to conduct studies with any sort of power and also hard to determine trends in the development and effects of the condition. Stockholm syndrome would give a bigger chance for the perpetrators to manipulate his violences.

The bystander effect, or bystander apathy, is a social psychological theory that states that individuals are less likely to offer help to a victim when there are other people present. The victims would be worse off. Moreover, they suffer because they see many people but some of them prefer to ignore them rather than give assistance.

e. *Commodification and Promotion toward sexual assault*

A social content creator is a person responsible for creating and uploading content to social media platforms. They may create this content for fun, or they may have a job as a professional content creator; otherwise known as an influencer. A social media content creator can post on one or several platforms. They often create a content from the newest issues happened in society including the sexual assault because it will invite more attention and creating more money. This activity should be banned because they do not understand that it would increase the violence.

f. *Online redemption is manipulative*

Online Redemption from perpetrators is only a manipulative way to grasp more sympathy and create a new image or controlling damage. Besides, it usually tried to put the mistake on the victims because they assumed that they were getting trapped in the bad situation created by the victims. Therefore, we have to guide people's opinion toward the victims' conditions and still focusing on punishing the perpetrator

In Indonesia, victim blaming is always haunted. Therefore, they feel embarrassed to share their bad experiences to the world but by feminist activisms such as @_perempuan_ assist them to be more courage in expressing and understanding more about sexual assaults.

3. *Spreading solidarities*

The writer found that the contents are also discussed about how to increase the sympathy for both women and men who feel inferior and who have been the sexual assault survivor. The feminist activisms @_perempuan_ are also highlight the problems that deal with men in real life. Some cases portray how men can sometimes experience the discriminations as well as oppression; if you are male, ugly, black, and poor, you are also subaltern. They need help and more attention also because feminism issues could be so unpredictable. The point of this finding is that women and men can eventually co-exist in this world. Some points that the writer collected are as followed:

a. *#Jubaedah or Jum'at bareng berfaedah*

This activity is a weekly programme to discuss some urgent topics in developing people solidarities toward women issues but sometimes it also happened to men such as sexual assault, sexual harassment, raping, marital issues, victims blaming, and so forth. This event is always inviting speakers such as experts, survivors, activists, feminists, and many more.

b. *Dating Applications and Sex education as an urgent issue nowadays*

An online dating application is an online dating service presented through a mobile phone application, often taking advantage of a smartphone's GPS location capabilities, always on-hand presence, and easy access to digital photo galleries and mobile wallets to enhance the traditional nature of online dating. Dating applications are often not a solution for those who want to get a partner in life. Indeed, sometimes

some people succeed but the rest only get trapped in the 'toxic relationship.' Therefore, @_perempuan_ emphasized how women and men could possibly be the victims of sexual perpetrators.

Sex Education is high quality teaching and learning about a broad variety of topics related to sex, sexuality, and sexual reproduction, exploring values and beliefs about those topics and gaining the skills that are needed to navigate relationships and manage one's own sexual health. Sex education may take place in schools, in community settings, or online. Planned Parenthood believes that parents play a critical and central role in providing sex education. It would help us to understand how to treat our body or others correctly. Therefore, perhaps it would also decrease the sexual assaults for both men and women.

4. *Women's self affirmation*

This part shows us how @_perempuan_ could assist women reinventing themselves after the trauma. We often heard that there is a case of women committing suicides because of love or lack of confidence after bullying. There are also women who get plastic surgery continuously, using whitening creams every second and never stop comparing herself to others because they think they were born 'unlucky'. This happens because they are always inferior. They need to know about herself correctly. Women should understand male standards, male-orienteds, and male dominations which always haunt them. Self affirmation means the act of affirming one's own worthiness and value as an individual for beneficial effect (such as increasing one's confidence or raising self-esteem). Self-affirmation could help women to overcome obstacles and to get better by recalling moments in their lives they were proud of or by educating them about their meaning, their functions, their bodies, their strength and so forth. The writer found the example as followed:

a. *Female Circumcision or Female Genital Mutilation (FGM)*

The writer noticed that the discussion about the female circumcision becomes an appropriate example to elaborate more about how women in Indonesia should educate herself correctly regarding to her body and her life. Female genital mutilation (FGM) still happened until now in Indonesia. FGM comprises all procedures that involve partial or total removal of the external female genitalia, or other injury to the female genital organs for non-medical reasons or no helath benefits only harm. The practice is mostly carried out by traditional circumcisers, who often play other central roles in communities, such as attending childbirths. In many settings, health care providers perform FGM due to the belief that the procedure is safer when medicalized. WHO strongly urges health care providers not to perform FGM. FGM is recognized internationally as a violation of the human rights of girls and women. It reflects deep-rooted inequality between the sexes, and constitutes an extreme form of discrimination against women. It is nearly always carried out on minors and is a violation of the rights of children. The practice also violates a person's rights to health, security and physical integrity, the right to be free from torture and cruel, inhuman or degrading treatment, and the right to life when the procedure results in death. Usually, it is cultural and social factors for performing FGM. The main problem is, it is our body and every woman has their own right toward her own body. Therefore, after understanding the issue, perhaps we can really stop it now.

b. *Catcalling*

Catcalling is not a compliment, it is harassment. What men need to understand is that catcalling is not cute, funny, or complimenting. It's degrading, demeaning, and disgusting. It lets women know they are being objectified and looked at as nothing more than a piece of meat. It makes women feel as though they have no rights or values. Women are not dogs to be whistled at and they are not sexual objects. Women are more than their looks. Women have the right to be treated with as much respect and dignity when walking down the street as any man. Women deserve to feel safe and get respect correctly.

D. **Conclusion**

Some scholars have discussed about feminist digital activism in Indonesia but the studies about feminist activism on social media from Sipvak and Fairclough's persperctive have rare to be conducted. Instagram and perhaps other online platforms have become a precious site for the public to aspire, create and mobilize their views including voicing feminist perspectives in Indonesian online sphere. The activists initiate the movement on social media which functions as a means of creating a digital safe place for women to get freedom of expression. @_perempuan_ is one of feminist activism on instagram that provides us an online discussion forum, promoting marches and offline discussion events, responding to criticisms and oppositional standpoints, as well as conducting and publishing research toward the victims of sexual assault. The

development of feminist personalities on Instagram sphere of Indonesia is also supported by the literacies of the activists and their social-educational background. Their writing skills, digital literacy and adaptability in the technological saturation era have earned the feminist personalities online. Therefore, the writer concluded that the campaigns of feminist activism of @_perempuan_ from January-August 2021 are about four insightful points. The activists tried to voice the subalternity from the victims and elaborate more about some discourse related to sex and sexuality. The feminist discussed thoroughly about Sex and Gender, Sexual Assault Discussions, Spreading Solidarities and Women’s self affirmation. The writer also assumed that sexual violences that also become the major issue can be categorized from three aspects; Visual, Verbal and Physic.

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THE RESISTANCE TOWARDS AMERICAN ANARCHY: A POSTCOLONIAL INTERROGATION OF CAMBODIAN POLITICAL REALITY IN LOUNG UNG'S FIRST THEY KILLED MY FATHER

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Abstract

This study weights the interrogation on the initial cross-border political dynamics preceded coup d'état by Pol Pot's Khmer Rouge in 1970s as well as the nature of postcolonial resistance within the communist movement in Cambodia which are subtly reflected in "First, They Killed My Father", a testimonio by Cambodian writer, Loung Ung. It intertwines international relations (IR) framework and postcolonial constellation to break down the geopolitical implicits, which include American offensive expansion and recent colonial employment within the Cold War's context - rooted in the peculiar 'American exceptionalism' - to its certain corollary towards Cambodians' lives as reflected in the narrative of Ung's testimonio. The two main topics discussed in this study include the elaboration on Cambodian political reality within 1970s context, the employment of United States' anarchy towards Cambodia which resulting in a rather elusive conduct of contemporary colonization, as well as the figuration of Cambodian communists as a resistance movement towards United States' occupation. Initially, as communism rose significantly in Indo-China Peninsula, Cambodia was established as a contested land. United States, feared of growing Marxist ideology and North Vietnamese's presence, furthermore, employed intelligence act to abolish Cambodian Norodom Sihanouk's communist-friendly government and assigned a military general, Lon Nol, as the country's leader. This foreign power's interference to certain own hegemonical settlement in Cambodian political reality, then, creating a domino effect to emergence of a resistance, another coup by the prominent and massive Khmer Rouge. For this study, the IR framework of neorealism is constellated to support the theory of postcolonial resistance in order to further uncover the dynamics in Cambodian political realm as well as its contact with external forces, by the implication within the subtleties of Loung Ung's testimonio. This study argues that the practice of neorealism anarchy by United States has resulted in a colonialism that is elusive, while it also elaborates that the communists Khmer Rouge, despite on their profound brutality, was originally initiated as a resistance movement towards US' control and settlement within Cambodian political reality.

Keywords: *testimonio; neorealism anarchy; elusive colonialism; resistance*

A. Introduction

Testimonial text or *testimonio* is the narrative of witnessing to past events which firstly emerged in the Cold War as a response towards the rise of a globalized capitalism and hegemony of the West. It is an art of memory which is not merely directed towards the memorialization of the past, but also to the constitution of more heterogeneous, diverse, egalitarian, and democratic nation-states, as well as forms of community, solidarity, and affinity that extends beyond or between nation-states (Beverley, 2004, p. 24). Testimonio is the extinguishing of the text political flame, neutralizing its affront to the status quo, and romanticizing the subalterns (Maddox, 2013, p. 3). As for Beverley (1996), initially, testimonio should have considered on five elements: 1) the length of a text 2) it is a first-person narrative 3) it narrates an individual life or their significant moments in life 4) the narrators is not a professional writer 5) it is an oral recounting of events to an interlocutor (pp. 24 – 25). Loung Ung's testimonio might instead challenge the fourth and fifth Beverley's conditions due to the present-time "chaotic" implications rooted in the postmodern debate regarding the definition of "professional writer" as well as the fact that Loung Ung's is rather presented as a direct testimonial than a mediated one (p. 3). At the other hand, regarding on the previous format matter, Craft (1997) elaborates that the form of testimonio could be instead various as in the forms of adopting narrative discourses: autobiography, historical novel, interview, photographs, prison memoirs, diary, chronicle, letter, newspaper, article, anthropological, or social science documentary (p. 22). Jameson (1996), in the parallel

with previous elaboration, admits that the initial specific regional focus (Latin America) within testimonio needs to be expanded as it instead signify a part of a greater trend of “cultural-import substitution” in which writers from Third World appropriate cultural forms such as the coming of age novel altering them through cultural hybridization with autochthonous forms and contents (p. 172). Departing from the two later notions, it is justified to claim Loung Ung’s *First They Killed My Father* as a *testimonio* as it performs the specific experience of contested oppressed subjects and their agency based on the narration of its writer.

Regardless of its historical detail accuracy which have led to a debate (read: Lay - Ung’s controversy) as well as tendency of work’s dismissal, Loung Ung’s testimonio should be scholarly read as “a rather complement towards the historical facts within the other text ... as the part of being more attentive towards the difficult task of juggling the political, the ethical, and the personal in testimonial writing” (Tuon, 2015, p. 120). Loung Ung’s testimonio allows the discourse on Indo-China’s complexities, specifically Cambodian political past. The country which was once known as a rather peaceful Buddhist country, turned into a land of violence and vengeance, due to the power seizure by the communist power. It is told that Ung, her family of military, as well as Phnom Penh residents had to fled the capital during the initial forced exile to the remote interiors of Cambodia. Through the intriguing perspective of a ten-years-old girl, the testimonio presents beyond the glimpse the nightmare of communist regime: forced labor, mass starvation, persecution, genocide which turned out experienced by a quarter of Cambodian population at that time. Amongst the profound blatant highlight towards the conspicuous atrocity by the Khmer Rouge’s communist regime, it has, as well, unfolded an orifice for one to initiate a sail through the niches and subtleties of Cambodian political reality in the 1970’s as well as its corollary - especially in its correlation with external forces. Peculiarly, by its prologue, the series of international political events which is possibly become a significant provoking variable which led to the prominent bloody massacre by Pol Pot’s mass are initially unaltered. It ables the further discussion of a rather dismissed discourse in how Cambodian political reality intertwining with the utilization and practice of the bigger power’s interest at the region, which in this case the United States’ – as in growing tension of the Cold War, the superpower prominently employed its military and political control in the midst of vastly growing communist supporters surrounded Indo-China Peninsula, specifically in Cambodia. Therefore, there is this peculiar possible notion of ideology and political conquests which is done in a rather subtle, contemporary way, but elusive, resulting in a certain vigorous resistance of xenophobia – which will be investigated further in this study.

B. Cambodian Political Reality

In the first decade of its independence from French, Cambodia was initially rather profound as “a gentle land”; it’s a Buddhist nation which is relatively small in size, relying its economy on rice agriculture directly managed and distributed by the civilians. These early certain peaceful stereotypes might have led to the overlooking of the Cambodians’ historical and societal darker side: its absolutism, politics of vengeance, as well as the ready recourse to torture (Jones, 2006, p. 185). This state of peacefulness, then, is often perceived to shift into the state of horrors when Pol Pot’s Khmer Rouge came to power in 1975 and provoke genocide to occur. The peculiar tenebrous attributes of (some) Cambodians, eventually, stepping apparent into spotlight within this space are not exclusively due to the mere failure of Cambodian central government itself to maintain the period-long (false) stability, but also, to the-often-dismissed reasoning: the prominent existence of intercession by particular foreign power in dictating and defining the nation scene and its people. Certain vigorous acts of foreign party – United States - by putting forwards its superpower interest and further domination in Cambodian land, in accordance to its mission to tackle the communists as well as its involvement in Vietnam War – which also contributed to the disfigurement of Cambodian land as well as population removals - apparent particularly via military and political-control demeanor which later caused the emergence of a pandemonium state, from civilian unrests to genocide as the corollary, is historically obvious within the realm of Cambodian past, backed with multiple confirmations. Furthermore, it is justified that the true notion of a decolonized 20th Century Cambodia to be put into the space of debate in accordance with the depth and complexities of the nation’s political reality in 1960s to 1970s.

Loung Ung’s father, a military official, in the testimonio described the country’s unrests as “*a war that I do not understand*” (line 23); “when the planes started dropping bombs in the countryside, many people moved to Phnom Penh. Once here, they could not find work and they blamed the government ... ” (line 5 – 7, p. 11). While specifically enlightens on Cambodian local instabilities, it might also subtly, indirectly refer to the core of expanding issue: the prominent, casual event of American “carpet bombings” at the isolated tips of Cambodia (eastern parts) bordering with Vietnam. It is elaborated that people started moving to the capital, once their villages were getting destroyed by the bombs, thus, signifying the co-existence of foreign

trial to defining Cambodia's political reality. Jumping little ahead, the seizing of Cambodian central power by once-politically-marginalized Khmer Rouge, as according to Cambodia specialist, David Chandler (1991), sprung by trio factors: *accident*, *outside help*, and *external pressures* (p. 108). The two later factors underlie the urge to constellate this discussion as the apparent signification as well as implications of foreign interventions - specifically by the United State. Initially, it's very crucial to look deeper on the context of this massive military raid occurred to unveil the subtle significances. As the whole Cambodian narrative can't stand alone without referring to the bigger picture of Indo-China's dynamic during the Cold War, particularly referring to the occurrence of transnational war in the neighboring Vietnam where United States profoundly, actively involved:

“After US' invasion of Southern Vietnam in 1965, conflict started to further progress in Cambodia. Supplies from the North Vietnamese government, destined for the guerillas of the National Liberation Front in the south, moved down the “Ho-Chi-Minh Trail” cutting through Laos and eastern Cambodia. US' bombings of the trail, including areas inside Cambodia from 1969, pushed Vietnamese forces deeper into Cambodia, until they came to control significant border areas ... The Vietnamese occupation of Cambodian border areas provoked two major responses from the United States, both central to the horrors that followed. First, in 1970, came US support for a coup against Prince Sihanouk, whom the US saw as a dangerous socialist and neutralist. He was replaced by Lon Nol ... (which) was outweighed by a second US response: the escalation from 1970 of the campaign of saturation bombing first launched against Vietnamese border sanctuaries in Cambodia in 1969. The campaign climaxed in 1973, a year that saw a quarter of a million tons of bombs dropped on Cambodia in just six months.” (Jones, 2006, p. 188- 189).

Initially, the mass-bombings of Cambodian land were meant to maintain, if not to expand United States' ideological as well as material hegemony, in accordance with the massively growing communism in parts of Vietnam and Cambodia's country-sides. Meanwhile, these action which are based on recklessness and ignorance, has, instead led to the growing anger of Cambodian civilians (farmers) whose lands are being bombed in the isolated exterior of the country; “... Most Cambodians do not live in the cities, but in rural villages, farming their small plot of land ... The bombs kill farming families, destroy their lands, and drive them out of their homes.” (line 15 – 18, p. 11). These what-so-called “military occupations”, in corollary, drives Cambodia into novel issues at that time, which were peculiarly profound in the nation's hub, Phnom Penh: the political upheaval towards the reigned executive chairs. Ung tells that after the American bombings, “many people moved to Phnom Penh. Once here, they could not find work and they blamed the government” (line 7 – 8, p. 11) along the narrative that these people “thought all officers were corrupt and bad. So, they targeted all the high-ranking officers” (line 8 – 9) – including Ung's father who almost got killed by bomb inside the trashcan which knocked down the walls of their kitchen (line 25 – 26, *ibid*). The significance of peasants' hatred towards Cambodian government and its substructures might derived from their dissatisfaction towards the government's alpha in defending their civilians lives in the remotes who got bombed by foreign party. These angers, intertwining with some motivations, would later, lead to a massive deadly response through the mass movement which claimed to be derived off communal struggle as well as resistance towards the foreign presence and values, which employed in forcing measures.

1. Neorealism Anarchy to Elusive Colonialism

Cambodian pre-communist period, in the midst of peculiar massive military and the forth political domination - through the carpet bombings on the country's remotes as well as coup of the legitimate executive - employed by United States, could be concluded as a fragment, if not a victim, of the larger, more common cross-national (political) structure referred as *neorealism*; as a universal political framework, it is referred as the predicament regarding “inconsistency of (international politics) power balance, thus, states seek to maximize power” (Keohane, 1986, p. 18). The main root of this peculiar cross-border casualty lies in the effort of countries to maintain, if not to create a “hegemony” in all way plausible. Mearsheimer (2001) explicitly mentions, within this context that great power “strives to gain power over their rivals and hopefully becomes hegemon; ... a hegemon is a state that is so powerful that it dominates all the other states in the (international) system” (p. 40); there are many ways to achieve this specific hegemon, not limited to military employment. Resende-Santos (2007) elaborates that within neorealism “states adopt various measures and strategies to respond to threats and keep up with the power of others ... military emulation is a form of internal balancing (mobilizing domestic resources (in the others' lands)).” (p. 5). These peculiar neorealism

configurations occurring under the principles of *anarchy*. Among men as among states, anarchy, or the absence of government, is associated with the occurrence of violence (Waltz, 1979, p. 102). ‘The absence of government’, in this context, refer to the futile office of higher political entity above states (re: multinational organization, e.g., United Nations), thus, “as the way to survive in neorealism anarchic system, in which other states have some offensive capability and intentions that might be hostile is to have more rather than less power; driving states to strive to maximize their share of world power.” (Mearsheimer, 2001, p. 334):

“.... international politics is played out in an anarchical realm meaning that there is no ‘government of governments’ to enforce rules and punish perpetrators ... Second, no state can ever be absolutely sure of each other’s intentions nor be sure that other states will not use force against them ... Third, survival is the primary motivation of all states in the international system ... Fourth, states are rational entities in the instrumental sense of the word, that is, they think strategically about their external situation and choose the strategy that seems to maximize their basic aim of survival.” (Mearsheimer in Toft, 2005, p. 383).

This condition is reflected in the utilization of ‘violence’ by states in order to survive, through the expansion of hegemony. It is furthermore defined as a certain situation, related to ‘trans-border’ dynamics in global political contest, which is often referred specifically as somewhat “American phenomenon reflecting the particular conditions of the Cold War” (Robert Cox in Buzan, *et. al*, p. 8). Therefore, the intrinsic intertwining between United States’ interference towards the international politics the Cold War, specifically in the context of growing communist movement in Indo-China Peninsula, including Cambodia, could be perceived as a compartment of neorealism anarchy. In its offensive form, it is manifested by United States’ intrusion towards Cambodians political reality, within the context of military and political matters. Ung, in her testimonio, implying this issue through her intertwining of his father’s background as a military official during the period of turbulence, that “after Prince Sihanouk’s government fell in 1970, he (Pa) was conscripted into a new government of Lon Nol. Though promoted to a major by Lon Nol government, Pa said that he did not want to join but had to, or he would risk being persecuted, branded a traitor, and perhaps even killed.” (line 10 – 14, p. 12). Jones (2006, p. 189) elaborates, in accordance to the narrative of Ung’s testimonio, that the 1970’s coup towards Sihanouk, was backed by United States, as Sihanouk is perceived as a ‘dangerous socialist & neutralist’, that he became the subject of forced removal.

Hereby, this study argues that within the neorealism context, the principles as well as practice of anarchy to reach the state of hegemon, when it is being utilized by a more powerful state towards a less powerful state could result in the peculiar setup of state oppression. The narrative is manifested by United States in Cambodian territory and political contestation, through dominance and interference. Initially, Edward Said (1978, pp. 294-295), stresses that United States has no distinction in term of imperial characteristics to the older imperials such as Britain and French, as it “prepared for its new postwar imperial role” in post-World War II context. At the other hand, the notion of postcolonial, at some points, might be rather confusing within United States realm, as the political entity is often perceived as the colonized subject (over Europe) in its past history that until today, in addition to its reliance on cosmopolitan, “ambiguous” characteristics, to its strange metaphorical perception of itself as “promised land”, as its integral of its peculiar nation identity under “American exceptionalism”, an exclusivity which not rarely dismisses United States as contemporary colonizer, as it is “hidden under the notion of American ‘altruistic’ values rooted in post-Revolution War” (Sethi, 2011, pp. 93 - 94). This terminology of exceptionalism results in the derecognizing of conquest, war and exploitation in achieving economic expansion so that imperialism and complete innocence can exist hand in hand to create, shall we say, a willing suspension of disbelief or, as Pease puts it, ‘structures of denial’ (Pease in *ibid*). “Though imperialism has been arrested by national struggles around the world, American unilateralism (the making of global policies and agreement by multi states) in world politics re-establishes its foothold as the legitimate corollary of its advancement.” (p. 99). Within Cambodian context in the Cold War, the manifestation of United States’ establishment in the world politics, especially during the Cold War, was initially - but not exclusively - pursued by combating Vietnamese communist guerillas who hid in Cambodian remotes, via the conduct of mass carpet-bombings which destroyed large acres of Cambodian’ farmlands, as well as the backing of Sihanouk’s coup in the capital, so that it was replaced by American puppet, Lon Nol. Furthermore, it is not the mere economic domination of the recent colonial pursuit - which rather be referred under the peculiar notion of ‘neocolonialism’ - that is urged to be highlighted, but instead it is certain United States’ massive, violence efforts towards hegemony, within neorealism geopolitical system, specifically via its employment of anarchy (political interference and military occupation), that needs to be pointed as a contemporary motivation of colonization that is often

dismissed. The trials to turn Cambodia into American hub of interest and ideological (an anti-communist) colony was truly apparent in 1970's, via military occupation which has forced the displacement of population, ruin civilians' lives, and destroy farmlands in the remote, which in the end bringing new issues for Phnom Penh, to its peculiar support towards legitimate government's coup, as well.

Loomba (1998, p. 4) blatantly defines the term of colonialism as "a conquest and control of other's people lands and goods". It is furthermore explained as "the expansive force of a people; it is its power of reproduction; it is its enlargement and its multiplication through space; it is the subjection of the universe or a vast part of it to that people's language, customs, ideas, and laws" (Leroy-Beaulieu in Said, 1978, p. 365). Departing from these loose definitions alone, American "conquest" by carpet bombings in Cambodia and its expansion, settlement of control in Cambodian political reality, so that it serves, subjugated to American interest as superpower and its anti-communist agenda, might be easily referred as colonialism. It is the forced utilization, multiplication of ideologies and political reality, which in the end, brings Cambodians to the absence of choice, beside to be subjugated by a bigger hegemon of United States. While beyond that, American pursuit of hegemony via the employment of anarchy within universal chaos, is furthermore rooted in the essence of neorealism system itself: a pursuit of survival. Within United States' survival context, the existence of state which grounded on the *exceptionalism* is very substantial. Paradoxically, though this vague idea often rejects the perception of United States as colonizer, it "also 'articulates the renewed uncertainty of the United States as a settler society' that has to be constantly fed to nourish its sense of identity, which can be fulfilled only with the attainment of the idea on "promised land" (Stratton in Sethi, 2011, p. 96). This attainment is utilized through American anarchic endeavor in the Global South. Said (1978, p. xx) has also agreed upon this exceptionalism as a contrivance that "regarded others in derisive contempt"; it is a false, oxymoron characterization that instead reflects American insecurities for it is fragile in its nature. As for United States, communism is perceived as perilous to the sustainability of this exceptionalism: the idea of the nation as promised land, a liberal-capitalist superpower – which justified its anarchy. The settlement of power, ideology, and politics in Cambodia is very much needed for United States to persist its 'specialness' before the face of communism in Indo-China, through the entrenchment of hegemony which justifies their demeanor of anarchy in the other's land, Cambodia.

C. Khmer Rouge as Resistance Movement

Khmer Rouge was initially an insignificant movement and rather be identified as "marginalized within the context of 1960's" Cambodian politics (Jones, 2006, p. 188). It is possible to be implied that they gained momentum to capture Cambodian political scene by utilizing the peculiar disastrous political reality created by external forces. The forced settlement of United States' and its peculiar endeavor of control in Cambodia has led to the anger of peasants, specifically the defenseless population who resided in the eastern remotes (the Vietnam border) of the country as they were the ones who heavily affected by mass carpet-bombings. After the event, "villagers who happened to be away from home returned to find nothing, but dust and mud mixed with seared and bloody body parts" (p. 189). Based on another testimonio by Chitt Do (2002), by the 'dissatisfaction of bombings', the remote population starts to joining up with Khmer Rouge, thus, give the communists movement more resources and supports (in p. 190). It furthermore interacts with the philosophy of genocidal program characterized as "hatred of the people" in which beside defining enemies as bourgeoisie, professionals, and scholars, Khmer Rouge also targeted the what-so-called "imperialist stooges" or the US collaborators with the US and its client regime in Phnom Penh. It is depicted clearly in the scene when Loung Ung and her family had just arrived after were being commuted forcedly to the remote, Ro Leap; "Capitalist should be shot and killed," someone yells from the crowd, glaring at us (line 7) ... Most of them are illiterate farmers are illiterate farmers and peasants who supported the revolution. The *Angkar* says they are model citizens because many have never ventured out of their village and have not been corrupted by the West." (line 24 – 25, p. 57). This clearly depicts the significance hatred and anger by Khmer Rouge, which departs from past experience of peasants and farmers.

By the postcolonial frameworks, the recognition that these certain repulsive, malicious attitudes by Khmer Rouge which later culminated in the eradication of certain population which perceived to stand in their opposite space, as a resistance. It is a phenomenon of attributes adoption to resemblance the colonizers', thus, forming "a repetition of violence act" employed by different agent; the reference of postcolonial '*mimicry*' might signify this whole imitation of United States' features - as foreign settler - by the Khmer Rouge. Bhabha (1994) elaborates that peculiar phenomenon of mimicry is 'the sign of a double articulation, a complex strategy of reform, regulation and discipline, which appropriates the Other as it visualizes power ... possessing immanent threat to normalized knowledge and disciplinary power.' (p. 86). Rooted in the desire

to be ‘recognizable’, Khmer Rouge employed its disavowal towards United States’ hegemon – its knowledge and disciplinary power - by absorbing the attributes of United States as colonizer: its violence and anarchy. “It is a discursive process by which the excess of slippage produced by the ambivalence of mimicry, almost the same but not quite ... becomes transforms to the uncertainty which fixes the colonial presence as partial.” (*ibid*). The mass-bombings which destroy the defenseless’ lives and their lands are resisted by Khmer Rouge through their mimicking of United States’ violence via their employment of massacre towards those who were in-line with American entrenchment of interests, including certain military figures and political apparatus. The backed-coup by Sihanouk is avenged by another coup towards American puppet, Lon Nol. Even, American sentiment towards communists is mimicking by Cambodians by hatred, while they are all rooted in fear and insecurities. These repetitions done in the notion that is similar, but “not exactly the same”. The double articulation in its nature of resistance lies in the intertwining of communist beliefs as the distinct character of the subjugated subjects and the practice of expansive violence as the attribution of subjugators including those who are perceived to be related to the contemporary capitalist settler, America.

D. Conclusion

Loung Ung’s testimonio subtly allows more questions to the depth of Cambodian political reality within 1970’s context as well as the significant narrative of cross-borders dynamics surrounding the period of Cold War. The brutality of Khmer Rouge, which has been captured peculiarly within the testimonio, is indeed a historical occurrence that shall not be dismissed. At the other hand, it is as critical to notice the initial dictations of foreign party which contribute to the corollary of nightmare within political reality, along subjugation towards Cambodians which embodied through foreign settlement that is elusive in its nature. The role of United States in forcing its hegemony in Cambodia through military occupation and the entrenchment of political control is pretty much driven with its urge to survive in the midst of growing communists’ pressure, which is significant in Indo-China Peninsula. In the geopolitical context, it is elaborated within neorealism framework that a country has to employ the anarchy in order to survive itself; in this case, United States’ survival is rooted in the maintenance of its vague exceptionalism in the face of communist power, via the expansion of hegemon. Thus, it has the urge to employ the control and settlement in the other’s land, Cambodia, so that its fragile, feigned peculiar exceptionalism – which paradoxically and ironically perceives the superpower as a postcolonial state – might persist. As a response towards the imperialist stooges and their massive damages to the peasants, the Cambodians communists, Khmer Rouge, employs a resistance by mimicking the contemporary colonizers’ attributes of Americans: its violence and “anarchy”. The killing of mass subjects which are perceived to be representative, if not related to United States’ presence in Cambodia could be presented as the imitation as well as disavowal acts towards United States’ settlement and control.

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STAGES OF GRIEF AS SEEN IN MAYA ANGELOU’S “WHEN GREAT TREES FALL”

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Abstract

The research aimed to discuss the theme of the poem entitled “When Great Trees Fall” written by an African American poet, Maya Angelou. The theme stated implicitly in the poem was stages of grief. Due to the stages of grief implicitly seen in some symbols in the poem, the theory of poetic device, that is, symbol met the analysis. It is used to to analyze some images that presented some stages of grief experienced by the speaker of the poem. Moreover, the theory of stages of grief explained by Elizabeth Kübler-Ross were relevant to find out the results of the research. Besides, descriptive method was useful in the research, and three approaches were used to support the analysis were psychological, structural and formalist approaches. The findings were that there were four stages of grief portrayed in the poem implicitly, that is, isolation, anger, depression and acceptance. Even though the speaker felt grief because of the loss of the loved one, she is able to breathe in order to live the life.

Keywords: *stages of grief: isolation, anger, depression and acceptance, symbol*

A. Introduction

Grief is a natural response to loss. It is the emotional suffering someone feels when something or someone they love is taken away. Often, the pain of loss can feel overwhelming. Someone may experience all kinds of difficult and unexpected emotions, from shock or anger to disbelief, guilt, and profound sadness. The pain of grief can also disrupt their physical health, making it difficult to sleep, eat, or even think straight. These are normal reactions to loss—and the more significant the loss, the more intense their grief will be. Kübler-Ross said that

Grief is a multifaceted response to loss, particularly to the loss of someone or something that has died, to which a bond or affection was formed. Although conventionally focused on the emotional response to loss, it also has physical, cognitive, behavioral, social, cultural, spiritual and philosophical dimensions. While the terms are often used interchangeably, *bereavement* refers to the state of loss, and *grief* is the reaction to that loss (2008: 23).

In regard with the previous explanation, it often becomes of the themes of literary works produced by some famous authors and poets. Some authors create their literary works based on their experiences which are very influential in their lives. It seems like they want to share to the readers what they have been through. One of the authors that often uses their life experiences in their literary works is an African-American poet, Maya Angelou. She is an African-American author, feminist and poet who has produced many remarkable literary works. Most of her literary works are poems. Poems are poet’s pieces of work. According to Annas in *How the Poetry Works*, she says that

A poem is concerned with emotion, it is emotion shaped, controlled, and contained in form. A poem often says something significant; it attempts to achieve beauty. Of course, what is significant and beautiful is open to discussion and may change with time and place (1996: 181).

Reading a poem needs a particular emotion to understand its deep meaning because it is concerned with ideas and insights. Everyone has their own understanding in order to interpret the meaning of a poem. The readers may have found from their reading of poetry in their own language that they can often enjoy a poem without fully understanding its meaning. Before the readers can say why they like a poem, it is first necessary to understand its meaning well. Morris in his book entitled *The Language of Poetry* (2002: 3) states

“three factors that should be taken into account in reading a poem: firstly, the readers must learn the person who wrote the poem; secondly, they must understand the thing that is written in the poem; the last but not least, it depends on the readers themselves who are the interpreters.”

“When Great Trees Fall” is a simple poem written by an African-American poet, Maya Angelou. The poem depicts how the speaker feels grief because of the loss of the loved one. How the loss really influences the speaker’s and the surroundings’ lives becomes the important image in the poem. Maya Angelou uses some symbols to show the speaker’s grief implicitly. Therefore, the research focuses on the theme in the poem. It discusses the stages of grief in the poem. There are some words or phrases or lines that symbolize the stages of grief. The speaker experiences the grief through some stages, such as isolation, anger, bargaining, and depression. Even finally, the speaker accepts what she has been through. Those stages are discussed through the symbols.

Maya Angelou uses symbolism and strong imagery in this poem to show a person’s response to loss. It does not matter how strong or tough someone is; when an influential person in their life passes away, they will feel the effects. Although this poem shows that people experience regrets with things left unsaid, their lives are made better by that influence.

The research needs a fundamental theory. The following theories are relevant to meet the aims; the first is the theory of symbol as the basic theory dealing with poetic devices. The second is the stages of grief. Both terms are learned because they are related to the topic of the research, that is, the stages of grief in a poem entitled “When Great Trees Fall” written by Maya Angelou.

1. *Symbol*

Symbol is something that refers to something else. Finding out a symbol deals with figurative meaning because it means beyond its real meaning or literal meaning. William Morris states that ‘symbol is defined as something that represents something else by association, resemblance, or conversation especially a material object used to represent something invisible’ (1969: 1302). It clarifies that a symbol is a way to represent another image or illustration.

A symbol is something that is literally itself (a shiny, patent leather shoe, for example) at the same time that it represents or suggests something else (childish innocence or purity). In other words, a symbol is a literal object or thing that suggests another level of meaning; a symbol may suggest a person, an abstraction, or an idea. A symbol is basically a kind of image, differing from other images in the use to which it is put (Kenney, 2005: 75). A symbol in a story may, in fact, harbor multiple levels of meaning. In addition, Kenney also claims ‘it is this attempt that the symbol, while evoking a concrete, objective reality, also suggests an additional ‘level of meaning’ beyond that reality (1988: 75). Moreover, a symbol is something that means more than what it is fact. The other definition of symbol is stated by Kennedy in his book entitled *Literature: An Introduction to Fiction, Poetry, and Drama*: “A symbol is a thing that suggests more than its literal meaning. Symbols generally do not “stand for” any one meaning, nor for anything absolutely definite” (2010: 113).

2. *Grief*

Grief is a multifaceted response to loss, particularly to the loss of someone or something that has died, to which a bond or affection was formed. While the terms are often used interchangeably, *bereavement* refers to the state of loss, and *grief* is the reaction to that loss. Grief is a natural response to loss. It is the suffering one feels when something or someone the individual loves is taken away. The grief associated with death is familiar to most people, but individuals grieve in connection with a variety of losses throughout their lives. Archer states that

Loss can be categorized as either physical or abstract, the physical loss being related to something that the individual can touch or measure, such as losing a spouse through death, while other types of loss are abstract, and relate to aspects of a person's social interactions (2014: 23).

Elisabeth Kübler-Ross has introduced five stages of grief in her book entitled *On Death and Dying*. The five stages are denial, anger, bargaining, depression, and acceptance. These stages of grief are based on her studies of the feelings of patients facing terminal illness, but many people have generalized them to other types of negative life changes and losses, such as the death of a loved one or a break-up.

The five stages of grief:

Denial: “This can’t be happening to me.”

Anger: “*Why* is this happening? Who is to blame?”

Bargaining: “Make this not happen, and in return I will ____.”

Depression: “I’m too sad to do anything.”

Acceptance: “I’m at peace with what happened.” (Kübler-Ross, 2008: 67)

If someone experiences any of these emotions following a loss, it may help to know that their reaction is natural and that they will heal in time. However, not everyone who grieves goes through all of these stages—and that is okay. Contrary to popular belief, **someone does not have to go through each stage in order to heal**. In fact, some people resolve their grief without going through *any* of these stages. And if they go through these stages of grief, they probably will not experience them in a neat, sequential order, so don’t worry about what they “should” be feeling or which stage they are supposed to be in.

In the poem written by Maya Angelou entitled “When Great Trees Fall”, she also describes the stages of grief that are similar to the theory of Kübler-Ross. Moreover, she aligns the grief implicitly she mentions with the concept of human and nature. Maya Angelou portrays the environmental elements with the stages of grief that make the poem more beautiful.

B. Methodology

The data of the research are taken from words, phrases, lines and stanzas of the poem entitled “When Great Trees Fall” written by Maya Angelou. Maya Angelou is an African-American poet who mostly elevates her truly life experiences in her poems. Not only has she shown racism and segregation she has been through, but loss experience as well, such as, in her poem “When Great Trees Fall.” Moreover, she always uses sense devices, for example, she implicitly reveals the detailed meaning of her poems using symbols, metaphor and other poetic devices. Additionally, in the poem the research focuses on, the poet also aligns the loss of the loved one with nature. She would like the readers to feel the speaker’s bereavement. The poem tells about the loss of the loved one suffered by the speaker. The poem is written beautifully by composing the concept of human and nature that also reveals the loss felt by the speaker.

The most suitable method of research used is descriptive method. Punch explains that descriptive method is setting out to collect, organize and summarize information about the matter being studied (2000: 38). Hence, this method is aimed to describe the topic of the research, that is, stages of grief shown in Maya Angelou’s “When Great Trees Fall”.

The primary data that are used in the research are lines that describe the the stages of grief. Therefore, the most suitable method of collecting the data is the library research. George states that library research involves identifying and locating sources that provide factual information or personal/expert opinion on a research question; necessary component of every other research method at some point (2008: 6). It means that some materials in the form of printed media are needed in order to support the analysis. Moreover, the data are also collected from some literary sites in the internet to support the analysis.

There is one problem discussed in the research, that is, the depiction of the stages of grief through some symbols in the poem “When Great Trees Fall” written by Maya Angelou. Three approaches are used to support the analysis. The approaches intended include psychological approach, structural approach and formalist criticism. The approach needed by the researcher is psychological approach.

“Psychological approach is an approach to art that can generate three kinds of illumination: First, provide a more precise language with which to discuss the creative process; second, go back to study of the life of an author as means of understanding his art, and third, able to explain fictitious character” (Scott, 1962: 71-72).

The researcher would like to learn the suffering of the speaker in the poem psychologically in which she feels grieved because of the loss of the loved one.

Structural approach is applied in this research because this kind of approach is very effective for analyzing a poem which has some poetic meaning of the words. Structural approach concentrates on each constituent of the construction. By understanding the meaning of the words, the truth can be discovered. D’haen states that structural approach is producing relevant results by looking in places where one would not look without being urged by sturdy model (2014: 143). In other words, the structural approach is used to get the mastery over the structures. It concentrates on each word to get the detailed meaning.

Formalist criticism regards literature as a unique form of human's knowledge that needs to be examined in its own terms. The natural, sensible starting point is the interpretation and analysis of the works of literature themselves. To explore the intense relationship within a poem is done by close reading, a careful step-by-step analysis and explication of a text. The formalist criticism which is now called as the new criticism or formalistic approach is defined by Guerin as the assumption that a given literary experience takes a shape proper to itself, or at the least that the shape and the experience are functions of each other (2005: 83). It means that the formalist criticism is concerned primarily with the work itself. The form and content cannot be meaningfully separated since the various stylistic elements of literary work influence each other.

C. Results and Discussion

Loss is a tragic yet inevitable part of the human experience. When it strikes, it leaves despair and misery in its path. Loss can eat away at the very heart and soul of a human being. It leaves a gnawing pain that nothing can heal. It leaves an open wound that tries to heal and yet is re-opened again and again by memories and regret. In this poem, *When Great Trees Fall* by Maya Angelou, the speaker identifies with all who have felt the deep searing pain of losing someone close. The speaker is able to not only effectively identify with the feeling of deep loss and anguish, but is also able to offer hope for healing through her powerful words.

The research focuses on the stages of grief experienced by the speaker in the poem. The poem is simple but there are some symbols and images that are implicitly revealed. Those symbols and images deal with the stages of grief suffered by the speaker of the poem. The poem is the following:

When Great Trees Fall

When great trees fall,
rocks on distant hills shudder,
lions hunker down
in tall grasses,
and even elephants
lumber after safety. (5)

When great trees fall
in forests,
small things recoil into silence,
their senses
eroded beyond fear. (10)

When great souls die,
the air around us becomes
light, rare, sterile.
We breathe, briefly. (15)
Our eyes, briefly,
see with
a hurtful clarity.

Our memory, suddenly sharpened,
examines, (20)
gnaws on kind words
unsaid,
promised walks
never taken.

Great souls die and (25)
our reality, bound to
them, takes leave of us.

Our souls,
dependent upon their
nurture, (30)
now shrink, wizened.

Our minds, formed
and informed by their
radiance,
fall away. (35)

We are not so much maddened
as reduced to the unutterable ignorance
of dark, cold
caves.

And when great souls die, (40)
after a period peace blooms,
slowly and always
irregularly. Spaces fill
with a kind of
soothing electric vibration. (45)

Our senses, restored, never
to be the same, whisper to us.
They existed. They existed.
We can be. Be and be
better. For they existed. (50)

According to Elisabeth Kübler-Ross, there are five stages of grief that happens someone who just feel loss of the loved one, that is, denial, anger, bargaining, depression and acceptance. From the five stages, there are four that match the speaker’s stages of grief: isolation, anger, depression and acceptance. The speaker does not experience the stage of denial, but she feels isolated.

1. *Isolation*

Isolation is a state of being separated whether the one separates herself from others and vice versa. In the poem, the speaker feels isolated. It is not because she is isolated by the community but she isolates herself from others because she feels grieved. She has lost someone she loves so much, even other things that are far from her surrounding feel what she feels. “When a great tree falls”(line 1), it is felt for miles around. In the same way, when a great soul departs, the effects are felt deep and far. The image of the “rocks on distant hills shudder[ing]” (line 2) symbolizes the ways in which the death causes people, even distant people, to feel despair and shudder. The lions which “hunker down” (line 3) reflects the way some people will react to the loss. The loss causes a certain amount of fear and the pressing need to hide away and escape to safety. Only, there is no escape from the feeling of despair that comes from losing someone great.

The feeling of isolation felt by the speaker is clearly shown in the following stanza:

When great trees fall
in forests,
small things recoil into silence,
their senses (10)
eroded beyond fear.

In the previous stanza, the speaker has already revealed the way in which great things are affected by the death of someone great, now turns her attention to the “small things”. This suggests that the loss of someone great is felt among the great and among the small. Stage of isolation centers from the 9th to 11th lines of the poem. The left one only remains silence because of the eternal loss she has faced. She tends to recoil from the surrounding. She is hurt because her loss, even she does not realize that she enjoys her solitude. She does not care with the people who need her because she has deeply mourned.

2. *Anger*

Anger is a natural response to perceived threats. It causes the body to release adrenaline, the muscles to tighten, and the heart rate and blood pressure to increase. The senses might feel more acute and the face and hands flushed. However, anger becomes a problem only when we do not manage it in a healthy way. The

anger that is felt by the speaker is different. Her anger appears because she has to control over her deepest grief. The anger is shown in the 3rd stanza of the poem:

When great souls die,
the air around us becomes
light, rare, sterile.
We breathe, briefly. (15)

Our eyes, briefly,
see with
a hurtful clarity.
Our memory, suddenly sharpened,
examines, (20)
gnaws on kind words
unsaid,
promised walks
never taken.

With the third stanza, the speaker speaks directly about death. Just as the great tree falling causes ripples for miles, so the great soul departed move affects the hundreds or thousands of hearts he has touched during the time he lived. The speaker describes the way in which the air, even, seems to become “light” and “sterile” (line 14). It is hard to breathe, when one has lost a great loved one. The speaker describes the way in which those affected by loss have a brief moment of “hurtful clarity” in which they are able to see and understand just what a valuable soul has been lost. When loss hits, often a person’s memory is “suddenly sharpened” (line 20) and they are able to remember the moments spent with the one who has been lost. These memories, though precious, also feel like a dagger to the soul. The speaker then explains the feelings of regret that can often plague a person who has lost someone. When one loses a loved one, he or she will sometimes regret “kind words unsaid” (lines 21-22). The speaker has clearly experienced the kind of loss which left her desperately longing for more time to express the love she felt in her heart for the person who was taken too soon. She thinks about the walks she promised to take with that loved one. Having never fulfilled those promises leaves her with a gnawing pain of despair and regret. The speaker’s regret emerges repressed anger that makes her feel languish. The death of the loved one has evoked a hurtful clarity (line 18).

The repressed anger that is suffered by the speaker makes her always think of the memories she has spent with the loved one who has passed away. Here is part of the third stanza:

...
Our memory, suddenly sharpened,
examines, (20)
gnaws on kind words
unsaid,
promised walks
never taken.

It echoes in the speaker’s mind and heart as a comfort when she has lost someone, and is still grieving. The third stanza speaks to us about what it feels like to lose someone suddenly, to gnaw at the unsaid conversations that still rattle on in the speaker’s mind years after the physical departure, or to wish her had said something different than what she’d last said to the loved one. The third stanza speaks to the intensity of a memory of loss, a sharpened cluster of images and sounds and smells.

Furthermore, the speaker may feel regretful that when the loved one departs suddenly, they actually have something to say to each other. Her regret of something unsaid causes her to get angry with herself. She recalls all the memories and promises that they have kept, but they are not able to make them come true.

3. Depression

Depression is a mood disorder that causes a persistent feeling of sadness and loss of interest. Depression affects how someone feels, thinks and behaves. Moreover, it can lead to a variety of emotional and physical problems. Someone who is depressed may have trouble doing normal day-to-day activities, and sometimes they may feel as if life is not worth living. In the poem “When Great Trees Fall”, the speaker also feels

depression because of her loss. The deepest loss she feels is stated in the fourth stanza. Here is the fourth stanza of the poem:

Great souls die and (25)
 our reality, bound to
 them, takes leave of us.
 Our souls,
 dependent upon their
 nurture, (30)
 now shrink, wizened.
 Our minds, formed
 and informed by their
 radiance,
 fall away. (35)
 We are not so much maddened
 as reduced to the unutterable ignorance
 of dark, cold
 caves.

In this stanza, the speaker gives insight into the mental and emotional effects of losing someone close. In this stanza, the loss of a “great soul” (line 25) means the loss of a soul that has had great impact on one’s everyday life. She expresses the way that loss can truly change a person’s reality. When one’s reality is bound up in the life of another, the loss of that person changes everything. She explains the way that “our souls” can depend on the nurture of another (line 30), and when that person dies, it leaves us feeling small, like our very souls have shrunk.

Furthermore, the speaker describes the way in which one’s mind can be “informed by their [Great One’s] radiance” (lines 32-34) and the way those suffering loss can feel as though their minds “fall away”. The speaker identifies with others who have felt this loss when she uses the second person point of view and claims, “We are not so much maddened as reduced to the unutterable ignorance of dark, cold caves” (lines 36-39). This reveals that the speaker, in the face of loss, is not necessarily angry, though anger can be a part of the feelings that come from this loss. She feels a sense of despair more than anger, however. This despair can only be described as a “cold dark cave”. The feelings are so strong that they are “unutterable”. The speaker identifies with all who have felt this deep despair as a result of losing someone great.

4. *Acceptance*

Acceptance is able to help depression. Acceptance is the first step towards getting better. Someone has, for whatever reasons, developed major depression. They have to accept it. No amount of denial is going to help. No amount of trying to figure out what has happened, how it has happened, what has precipitated it, etc., is going to help either. The stage of acceptance is depicted in the fifth stanza of the poem. The following is the last stanza:

And when great souls die, (40)
 after a period peace blooms,
 slowly and always
 irregularly. Spaces fill
 with a kind of
 soothing electric vibration. (45)
 Our senses, restored, never
 to be the same, whisper to us.
 They existed. They existed.
 We can be. Be and be
 better. For they existed. (50)

With the final stanza of this poem, the speaker offers hope to all who have suffered loss by revealing the healing that has occurred in the aftermath of the death. The speaker seems to imply that time has allowed for this healing to occur. She explains that “after a period” she was able to feel “peace bloom” (line 41). It

happened “slowly and always irregularly” (lines 42-43). This reveals that she still had moments of despair and anguish even as she was slowly beginning to heal and feel peace. She described the feelings in between the healing as something “with a kind of soothing electric vibration”.

Additionally, in a sense, the pain the speaker felt still buzzed in the background of her very being, and yet the memory of the lost one was soothing and comforting. She explains that eventually her senses were “restored” even if they were “never to be the same”. In the back of her mind and in the background of all that she does, she hears the presence of the one lost. She hears the whisper, “they existed. They existed” (line 48). This gives her a new meaning and purpose in her life. She claims that because this great one existed, she can “be better”.

The ending of this poem offers great hope to all who have experienced loss. The speaker continues to identify with others who have lost loved ones. This also creates the sense in the readers that they are not alone. Readers can know that others have felt such grievous pain, and yet have not only healed but been made better by the loss. Even if they will never be the same again, and even if there will always be pain and sadness, there is hope for healing and joy in the midst of great loss.

D. Conclusion

The research aims to explain the stages of grief in a poem entitled “When Great Trees Fall” written by Maya Angelou. Through the analysis, the messages that are voiced by the speaker of the poem can be achieved. In the research, it is found that there are four stages of grief in the poem. They are isolation, anger, depression and acceptance. The four stages are stated implicitly in the stanzas of the poem. The stage of grief, isolation, is stated in the first and second stanzas, anger in the third, depression in the third and fourth, and acceptance in the fifth stanza.

When Great Trees Fall by Maya Angelou is a five stanza poem that is separated into uneven sets of lines. The stanzas range in length from five lines up to fourteen. There is no specific rhyme scheme or metrical pattern but Angelou makes use of several poetic techniques that help to unify the text and create a feeling of rhythm and rhyme. *When Great Trees Fall* by Maya Angelou is a moving poem that discusses the impact lost loved ones have on the living.

In the first lines, the speaker begins by using an extended metaphor to describe a natural scene. She speaks about the reaction of animals when “great trees fall”. They hide, hunker down and “lumber after safety”. The metaphor compares the death of loved ones to the monumental shifts that occur when large and powerful trees fall in the forest. As the poem progresses, the speaker moves on to directly speak about “great souls” and how human beings react to loss. The third stanza discusses one’s inability to breathe and the sharpening one’s memory undergoes. The poem concludes with a message of hope and renewal, suggesting that after a loved one’s death that “We can be...better. For they existed”.

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SEPARATION BETWEEN CONSTANCE "CONNIE" CHATTERLEY'S IDENTITIES IN LADY CHATTERLEY'S LOVER

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Abstract

Constance Chatterley's many identities in "Lady Chatterley's Lover" are indicated by how she is addressed by the narrator, other characters in the novel, as well as herself. In the novel, she is referred to as three different names: Constance, Lady Chatterley, and Connie. Those three names also consist of several different identities including her as Constance Reid, Connie, Lady Chatterley, Constance Chatterley, Constance as a woman, and finally Constance as a female. This paper aims to study the distinctions between those identities by looking at the involvement of "narrative mood", a device to portray "different points of view" that the life or action in the story is observed from (Genette, 1983:161), which can be seen through how the narrator describes Constance according to the characters' varying views of her. Though the narrator is nameless and invisible, s/he has all of the information about Constance (not only the things visible outside but also the things going on in her mind) and uses all of that information to show the differences of how Constance is seen in society through her eyes. The difference between "Constance" and "Connie" indicates her position if compared to the men around her, the distinction between "Constance Reid", "Constance Chatterley", and "Lady Chatterley" are significant in showing her position in society, while Constance's identities as a "woman" and a "female" show the difference in how she thinks she is viewed by men.

Keywords: Constance Chatterley; identities; woman; female

A. Introduction

D. H. Lawrence's major works bring forth the attempt to redefine a relationship between a man and a woman as a device to reach "liberation" and "self-realization" (Bond, 2016: 21). It is apparent that he amplifies the "female gaze" and puts his focus on women's desire, disrupting the "masculine discourse" regarding "women's bodies and sexuality" (Yao, 2017: 205). One of those "major works" is *Lady Chatterley's Lover* in which Constance, the main female character, constantly tries to question her sexual relationship with her husband and the other men around her. Throughout the novel, it is apparent that she constantly tries to separate herself from a certain identity of her own that she is not fond of, which is her identity as "Lady Chatterley" (or "Clifford Chatterley's wife").

Upon further observation, it is found that Constance Chatterley's identity in *Lady Chatterley's Lover* is actually separated into six (6) different identities, according to the different ways she is seen by different characters in the book as well as the narrator. The existence of this separation implies the possibility that a woman may have one body, but she bears different "values" when she embodies each of her different identities according to how society sees and treats her.

Dawson (2019) has conducted a research regarding female sexuality in *Lady Chatterley's Lover*, putting focus on how Constance's consciousness is most "raw" not when she's "examining her heart" and question her desires, but when she's having a sexual intercourse with her male partner(s) instead. This study emphasizes the importance of examining Constance's relationship with men, with Dawson's main argument being that the "notorious" sex scenes in the novel are actually the result of a years-long effort in following a "trajectory" for creating consciousness scene in fiction.

Further study regarding Constance's relationship with men has been conducted by Bond (2016). The research focuses on how having a romantic relationship that is "independent" from bearing a child turns out to complicate the process of self-knowledge for Lawrence's female characters. Lawrence, as quoted by Bond, suggests that pregnancy, sex, and love can possibly be used to gain self-realization that is "exclusive to women" (2016: 24). However, the female characters in his works (including Constance) are portrayed to not have the desire to bear a child and/or have a sexual intercourse, even fearing it, which leads to a series of conflicts in their respective books because society, especially the men, expect them to not have that fear.

The female desire of self-realization and liberation has also been researched by Yao (2017), putting focus on female characters who choose to "withdraw" from society and search for their "authentic self", expressing their distrust towards authority figures and society as a whole. Although Constance is not among the female characters studied in the article, she has several resemblance to the female characters who do, such as how she constantly tries to discover her "self" through her relationships with the men in her life, as well as distances herself from the title that the society has given her as Clifford's wife: "Lady Chatterley".

These studies are relevant to this research due to their topics being female sexuality and the desire to find an authentic "identity". Dawson's study, with its focus on consciousness, will help me identify the differences in Constance's consciousness when she's embodying a particular identity, as well as studying the connection between her withdrawal from sexual intercourse and her desire of self-realization. Bond (2016) provides insights about how the importance of sexual intercourse for women is presented in Lawrence's works, and how it may be a reflection of Lawrence's own experience, which will help me analyze the way Constance is written as both a "female" and a "woman". The study by Yao (2017) is relevant for its focus on women's desire for an "authentic self" and their effort to not get involved in society's expectations towards them.

Along with their relevancies to this research, however, the mentioned previous studies also leave a similar gap, which is how none of the studies have considered the separation between Constance's identities, especially the difference between her being seen as a "woman" and a "female", as well as how each of the identities defines her position differently in the same society she lives in.

B. Methodology

To achieve this research's objective, I begin with identifying the passages in which Constance seems to distance herself from her titles, as well as the passages where she is not referred to as "Constance". To add to that, I will also identify the distinction between the narrator and Constance by using the argument proposed by Bradley (2015) about the "fourth person singular" point of view. I will then analyze in what way does Constance separate her identities, as well as the differences of how people, especially men, treat her when she's embodying each of her identities. The analysis will be carried out by taking Irigaray's (1977) theory into consideration, which argues about economy under capitalism is similar with how women are treated in a patriarchal society.

From that, I will be able to determine how exactly Constance is seen by the people around her; what "values" does each of her identities have and what makes them different in society's eyes. To determine the "values" that need to be paid attention to, I will refer to Irigaray (1977) and Spivak (1978).

The previous studies conducted by Dawson (2019), Bond (2016), and Yao (2017) will be used to help shape my analysis according to the findings of each of the studies.

C. Results and Discussion

Constance Chatterley's position as a woman in *Lady Chatterley's Lover* is indicated by how she is addressed in the novel. In the novel, different people refer to her as three different names: Constance, Lady Chatterley, and Connie. Those three names also consist of several different identities including her as

Constance Reid, Connie, Lady Chatterley, Constance Chatterley, Constance as a woman, and finally Constance as a female.

The story in the novel is told by a nameless narrator with Constance as the focalizer. Genette states that, if purely looked from a grammatical lens, a narrative's function is to simply speak of a story; to portray "facts" (either real or fictive) instead of stating a condition, expressing a wish, and so forth (Genette, 1983:161). However, we can object to that statement by considering how there are differences not only between "affirming, commanding, wishing", but also between various degrees of affirmation, command, and wish (1983:161). Those differences are shown by what is called a "narrative mood" which, according to the *Littre* dictionary, functions as a device to portray "different points of view" that the life or action in the story is observed from (1983:161). The narrative is capable to manage how much information it should give away, according to the knowledge capacity of the participant(s) involved in the story (1983:162).

The involvement of narrative mood in *Lady Chatterley's Lover* can be seen through the distinctions between Constance's identities that are made by the narrator, but according to the views of Constance herself and the people around her. The "voice" of the narrator is spoken through a character (in this case, Constance) even though it actually belong to someone else, the narrator his/herself (Bradley, 2015: 194). The fact that the narrator is able to create distinctions by putting him/herself in Constance's shoes, telling spoken dialogues between Constance and other people, without having to "play the role" of Constance, shows how the novel's narrative may be a Proustian narrative. According to Genette, the narrator of a Proustian narrative never leaves the story. His/her presence is constant and s/he serves as the source of information, the "organizer of the narrative", and even a commentator to the story (Genette, 1983:167). Those characteristics fit the narrator of *Lady Chatterley's Lover* well.

In the novel, everything is told from Constance's views. How she feels, how she thinks of people, how she sees, and so on, but Constance is not the one telling the story. The narrator is nameless and invisible, but s/he has all of the information about Constance (not only the things visible outside but also the things going on in her mind) and s/he uses all of that information to *show* (not tell) the differences of how Constance is seen in society through her eyes.

The first distinction that will be talked about is between her as Constance "Connie" Reid, Constance Chatterley, and Lady Chatterley. She is first called "Constance" at the beginning of the story by the narrator, as seen in the line, "This was more or less Constance Chatterley's position" (p. 37). She is referred to as Connie by whom she is close to (such as her sister, Hilda) and the narrator who uses her as a focalization point.

To begin with, there's a difference between how she is talked about when she's still Constance "Connie" Reid (her maiden name) and when she has become Constance Chatterley. When she was still Constance Reid, she (and her older sister, Hilda) is talked about as a woman who is not submissive towards men. Not only is she not submissive, but she is also described as a woman who thinks of men as lesser, sex-driven creatures, as shown in the story of her early life, especially when the narrator explains about her education and how she viewed the male students of her school in Dresden. When arguing over the matters of philosophy, sociology, and arts, she believed that she and her sister were almost "as good as the men". *Better*, even, because they are women (p. 39). They also have the common desire to have "pure freedom", as they believe it is much better than any "sexual love" with men.

After marrying Clifford Chatterley, however, she adopted his surname and became Constance Chatterley, resulting in the erasure of her two identities as "Constance" and "Connie". This is because, throughout her marriage with Clifford, the people around her, as well as the narrator often refer to her as Lady Chatterley instead. One of the examples can be seen when the narrator tells that "Clifford was now a baronet, Sir Clifford, and Constance was Lady Chatterley" (p. 37). Constance is not referred to as her given name but by her husband's family name, which she has been taking since marriage. Her position is not as a woman, but as Clifford Chatterley's wife. Aside from the narrator, Connie Mellors' grandmother also refers to Constance as Lady Chatterley, though her accent makes it so the name is heard more like "Lady Chat'ley" instead (p. 101).

Different from her other two names, Constance and Connie, "Lady Chatterley" is the only name with which she doesn't seem to have any personal connection since she treats "Lady Chatterley" as *something* rather than someone. When she talks about her title on page 104, she calls it "the Lady Chatterley business", which shows how she distances herself from that name.

There are many definitions for "business", which is why there are also many possible reasons why she calls the "Lady Chatterley" name that way. The word "business" is generally understood as an occupation; the activity of doing commercial work. It is derived from the Old English word *bisignes* that, aside from occupation, may also mean "care" or "anxiety". Throughout her whole marriage with Clifford, Constance has been put through heavy stress and anxiety, may it be about her married life or her own body. It has taken a toll on her physical condition as shown by Hilda's reaction upon seeing her again on page 118. Hilda insists that Constance is ill and Clifford states he *did* notice that she is a little thinner, though without showing any signs of wanting to do anything about it. In fact, he didn't think it was necessary (p. 119).

Its definition as "the activity of doing a commercial work" and "occupation" can also be used to explain the reason why Constance treats her title that way. As Clifford's wife, Lady Chatterley, she constantly feels obligated to listen to him telling about what he is writing, even when she doesn't feel like it, when her father said that his stories have "nothing in it" and are not worth paying attention to, and she herself felt his stories are "meaningless" (p. 50). Accompanying him in writing stories is as if a duty to her, enforced by her status as a wife. The word "occupation" itself means "a being employed in something" ("Occupation", n. d.), which fits the characteristic of Constance's "employment" as someone who is there to listen to Clifford, no matter what. This kind of situation has already been talked about on page 40 which tells about the two sisters' ideal of being women in relationships with men. For them, a man is the same as a child with an appetite, and a woman is required to give him what he wants. Otherwise, he would throw a tantrum and ruin what had been a good connection. In Constance and Clifford's marriage, Clifford is the hungry child looking for someone to pay attention to him while Constance is the woman who has to provide that.

In page 103, it is revealed that Constance has decided to help Clifford with his writings and they managed to make money out of it, though the amount of money is significantly lesser than what she could have gotten if she was with Michaelis. According to that, it can be understood that Constance's activity of helping Clifford with his writings is both an occupation *and* a commercial work. Moreover, there may be a connection between Constance's preference towards the money she earned with Clifford and her desire to have agency in her marriage, where she is already stripped off of her identity as Constance. It's stated that she "preferred" that lesser amount because, unlike what she could've had with Michaelis, she actually has a role in making the money since she has helped Clifford with his writings (p. 103). It means that Constance can regain her agency over her self through (not despite) "giving" herself in to her marriage.

However, the way Constance is treated throughout their marriage also implies that she is not only the subject that does the "commercial work", but also the commodity herself. Marx (1887) states that a commodity is an object that bears two kinds of functions in a transaction: an object to be utilized and to deposit values. Irigaray (1977) incorporates Marx's theory into her argument, stating that a woman in a patriarchal society is treated the same way as commodities in a capitalist system. A woman's use-value is their ability to reproduce, while their exchange value is their constitution or body (1977: 174). Spivak (1978) adds that there is another value possessed by a woman, surplus-value, which means that in the process of production, the laborer (in this case, Constance) is made to work harder than she should in order to give the laborer's work's buyer (in this case, Clifford) more benefits than the laborer herself. By giving in to her marriage and doing her "job" as a wife, Constance creates yet another "identity" for herself, which is a "commodity" in her relationship with Clifford.

Aside from being a commercial work, "business" also carries the implications of sexual intercourse, depending on the context. Of course, Constance and Clifford's marriage is the perfect context to use that definition as well, considering how their relationship and their opinions of each other are quite centered around whether or not sex between them is necessary. Clifford is convinced that both of them have no need for sex because he feels that their emotional connection is already strong. Constance, on the other hand, constantly second-guesses Clifford's mindset in silence despite always agreeing to him outwardly. Moreover,

Constance thinks of "sex" the same way she thinks of "Lady Chatterley", which is by seeing it as a business, as seen on the line "[T]his sex business was one of ... connections and subjections." (p. 40).

The name "Lady Chatterley" acts as a reminder of her position in the marriage. When she is referred to that name, she is not seen as Constance or Connie. She is the nameless "lady", or woman, of Clifford Chatterley's.

Besides between Constance Reid and Lady Chatterley, there is also a stark difference between how the narrator talks about her by referring to her as Constance and Connie. Constance is called Connie when the narrator compares her and Clifford while putting her in the lesser position of the two. This can be seen when the narrator states that "Clifford Chatterley was more upper-class than Connie" (p. 43). Even when the narrator is about to talk about what is lacking from Clifford, thus putting him in a lesser position than Constance, the narrator still includes "Clifford, while he was better bred than Connie," (p. 43) adding in another one of Clifford's plus side before finally talking about what he is lacking in. As soon as she's shown to be the one having more "value" in Clifford's view, however, the narrator switches to calling her Constance:

"Therefore the peculiar soft assurance of a girl like Constance Reid fascinated him (...)" (p. 43)

When she is Constance Reid, she is the woman who is powerful enough to be able to give some kind of comfort and invites fascination from Clifford who, according to the previous passages, has been described as someone of a higher social class. While he's a timid and nervous man, she is described as a fascinating "rebel".

The difference between her identities as Constance and Connie, however, is most prominent on page 98 when she saw a little girl crying with the company of Mellors, the keeper. When she's referred to as Constance, her bravery in facing the keeper is emphasized through her asking the question "What's the matter? Why is she crying?" in a demanding tone. After that, however, the keeper answered her "callously" and she felt "as if he had hit her in the face". At that moment, her name is immediately switched to Connie as soon as her fear is being told through her face changing color. Moreover, on the next page, "Connie" also had the realization that Mellors does not view her as someone worth listening to. In the narrator's words, "the man did not respect her" (p. 99).

The transition from Constance to Connie happens rather quickly and it happens just between the changing of her demeanor in front of the keeper, which is why I argue that the transition is made on purpose to show the difference between two of her identities: Constance, the assertive, and Connie, the disrespected. There is also the matter of another person who goes by the name "Connie". She's a girl named Connie Mellors, the keeper's young daughter. It may seem to be a coincidence, but it is most likely not, considering the circumstances in which both of them first met, as well as how both "Connie"s are treated by Mellors. Connie Mellors is not respected as a daughter and Constance "Connie" Chatterley is not respected as a woman. Mellors called his daughter a "false little bitch". Constance does not hold any respect for Connie Mellors either. She thinks of the little girl as a "spoilt, false little female" and, after she finished her visit to the grandmother's house, she was "heartily relieved to get away from the contact" (p. 101).

At one point in her marriage, there is also an instance where Constance, who is referred to as "Connie" during that part, thinks of herself as a "hostess" whom men really like. She doesn't consider the hostess a true part of herself, though, but rather as a role she has to play as. Playing the hostess has been done very often that it is "almost second nature" to her, but "decidedly second". This means that no matter how much being that woman feels familiar, Constance still wants to separate her *self* from that identity.

That separation of identities also happens during the time when Constance makes a distinction between her as a person, which is equivalent to being a woman, and her as a female. The distinction is seen by how she ponders about her strictly business "relationship" with Mr. Linley, the general manager of the collieries, an elderly man who is acquainted with Clifford. She refers to every other woman as a woman, while she talks about herself as a "female". "She was only really a female to him," (p. 169) she said. It might be a different case if she simply said that she is a female while also referring to other women as female, but it's not the case for Connie. Besides making the distinction, she also puts "only really" which carries the implication that being a female is somehow lesser than a woman for Mr. Linley.

However, Connie thinks of her relationship with Mr. Linley as a better situation instead. The reason behind it is because Connie has never had any men who are kind to her as a female. "Men were very kind to the person she was, but rather cruel to the female," she thinks (p. 169). Connie is treated kindly by men around her when she is a "person", either Constance Reid or Lady Chatterley, but it is not the case for her "womb". For Mr. Linley, however, it's the opposite. Neither Constance Reid nor Lady Chatterley is visible in his eyes. What he sees when he sees Connie is not Constance Reid nor Lady Chatterley, but "her female" or, in other words, her physical features such as "her loins or her breasts".

Based on the entirety of Constance's contemplation about her self and her body above, it can be inferred that, when she refers to "female", she means the organs by which she is defined as a human which (not who) is not a male. Referring to a self as "female" implies the "reducing" of one's identity from a person to simply the person's biological organs.

D. Conclusion

To summarize, the way people see Constance Chatterley in the novel heavily depends on what name she is referred to, either by the narrator or by the characters in the novel. The difference between "Constance" and "Connie" indicates her position if compared to the men around her while "Constance Reid", "Constance Chatterley", and "Lady Chatterley" are significant in showing her position in society. Constance as a woman and Constance as a female also shows the difference in how she thinks she is seen by men.

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WOMEN IN MANGUNWIJAYA'S TRILOGY OF RARA MENDUT

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Abstract

The trilogy of Rara Mendut, Genduk Duku, and Lusi Lindri by Mangunwijaya is a very interesting literary work. The trilogy is set in the Javanese kingdom, Islamic Mataram, in the seventeenth century Indonesia and all the main characters are women. This trilogy definitely uses the "Historical Novel" label in its publication. Historical novels are novels that are able to bring the past to life so that readers can feel close; as if experiencing the real events. Historical novels not only provide knowledge but also, however subjective, concrete experience of the characters' feelings, spirit, thoughts and motives. This study analyzed the representation of the seventeenth century Javanese women in Mangunwijaya's trilogy. The female characters studied are the main characters and the supporting characters. The approach used in analyzing the female characters in this trilogy is the feminism approach. The results showed that the seventeenth century Javanese women depicted in this trilogy consist of two different women. The main characters in this trilogy—Rara Mendut, Genduk Duku and Lusi Lindri—are portrayed as strong, tough, free, expressive and independent women, while the female supporting characters in the trilogy are portrayed according to traditional stereotypes of women, that are faithful, docile, and modest.

Keywords: historical novel; Mangunwijaya; women; Javanese

A. Introduction

The trilogy of *Rara Mendut*, *Genduk Duku*, and *Lusi Lindri* by Mangunwijaya is a very interesting literary work for two reasons. The first reason is the background of this work is the kingdom of Java, the kingdom of Mataram Islam, in the seventeenth century. This background places this trilogy as a historical novel, a label that is definitely stated in the cover of early editions of the trilogy (Marwata, 2015). Historical novels are able to bring the past to life so that the reader can feel close and as if experiencing the real reality (Lukacs, 1962). Lukacs explained that historical novels must indeed be written to make the reader experience and feel the atmosphere told in the historical novel. Because it is written in the form of novels, the historical events told are more freely, clearer and more detailed. Historical novels make the readers able to feel as if they face the characters of the novel directly so that they can understand the feelings, spirit, thoughts and motives of the characters' actions. Historical novels do not merely impart knowledge but provide concrete-subjective experiences. The second reason is that the main characters of this trilogy are all women who are portrayed differently from the traditional stereotypes of Javanese women in the seventeenth century. The main characters of the trilogy are Rara Mendut in the first book (Mangunwijaya, 2019c), Genduk Duku in the second book (Mangunwijaya, 2019a), and Lusi Lindri in the third book (Mangunwijaya, 2019b). The main characters in the trilogy are women of exceptional characters. Rara Mendut is once representd as capable businesswoman; Genduk Duku is representd as very reliable horse rider; and Lusi Lindri, is a horse rider and a special woman force who works as the king's bodyguard. In short, the main characters in this novel are described by Mangunwijaya as a different woman from most seventeenth century women. The main characters of this trilogy feature not only feminine traits but also masculine traits.

This trilogy has been researched by some scholars. Sari, Sinar, & Sofyan (2020) state that they used a literary sociological approach to find the social facts in *Rara Mendut* novel. They claim that the findings of their study show the social facts behind the figure of Rara Mendut, such as social, and economic stratification. Rara Mendut is representd as a woman coming from the coastal area who lives in fisherman community. Stereotypically, this community is regarded as a poor and unfortunate community. Naturally, the poor community marks the economic capability of the people living there. In short, Rara Mendut, based on her social and economy background, is a financially poor woman. Despite her poverty, Rara Mendut dares to reject and resist the injustice. She puts up a fight to demand equality. Then, Septiana (2019) studied the view of author about feminism, the text structure and the socio-historical background in *Rara Mendut* Novel. Her findings mention that Mangunwijaya's view in writing the novel is a liberal feminism view; the structure of

the text is thematically centered on Rara Mendut in her relation with other characters that expresses Manguwijaya's world view; and that the socio-historical background of *Rara Mendut* novel is Mataram kingdom. Other study by Maisaroh, Sudikan, & Syaifudin (2018) analyzes the principled system of understanding (episteme) about women in the trilogy using Foucault's knowledge archeology. Their results shows that the system of thought about women is that the women are regarded as ornaments, soulless inanimate objects who were undignified by the rulers and the nobles in Mataram. At the same time, women were associated with the power and authority with the nobles of Mataram; the ownership of the women is a parameter of power, authority, and supernatural power of the king and the nobles. Meanwhile, Dita (2018) examines the construction of women in *Rara Mendut* novel. She used the theory of the existentialist feminism, Simone de Beauvoir, to analyze the novel. Her result shows that the novelist puts forward the patriarchal ideology where the main character, Rara Mendut, is a sex object perpetuated through marriage whose duties will include reproducing heirs and satisfying the husband's sexual needs.

Reviewing the previous studies, the writer found out that those studies mostly focus on one of the novels in the trilogy which is *Rara Mendut* novel. Those studies have not explored the main character of the other two novels, *Genduk Duku* and *Lusi Lindri*. Furthermore, as the trilogy revolves around women, naturally there are some other female supporting characters. These female characters, unarguably, represent different kinds of women. Thus, the writer intends to analyze the representation of women in the trilogy; the women who live in the seventeenth century Mataram kingdom. To narrow down the scope, the writer concentrates on the feminine traits and the masculine traits represented by the women in the trilogy (see England, Descartes, & Collier-Meek, 2011).

B. Methodology

To analyze this trilogy, the method used is qualitative content analysis. This method of analysis is very useful in studying meaning in the media (van Leeuwen & Jewitt, 2001). This method of analysis also allows the writer to draw conclusions to answer research questions. In conducting the analysis, the writer systematically do the close reading to the texts (Krippendorff, 2004). Then the writer interpreted and articulated the researched text into a new critical and analytical narrative. In this study, the writer examined the historical novels, the trilogy of *Rara Mendut*, *Genduk Duku*, and *Lusi Lindri* by Manguwijaya as documents. The writer did an in-depth interpretation of the texts by researching them based on various information. In doing the interpretations, the writer used feminism approach especially on women inequality in society (Lorber, 2001; Tong, 2009; Ridgeway, 2011). To help the writer to interpret the spirits of the main characters, the writer used the theories of girl power (Burgess, 2001; Harris, 2004; Zaslow, 2009)

C. Results and Discussion

Upon reading and analyzing the trilogy, the writer found that the women in the trilogy are mainly represented by two types of women, the unconventional women who have the quality of girl power and the stereotypical women who conform to the expectations of patriarchal society. These two distinguished type of women are discussed below.

1. *Unconventional Women*

The main characters in the trilogy— Rara Mendut, Genduk Duku, and Lusi Lindri—fit into in the frame of Girl Power, thus they are unconventional women. As a concept, Girl Power has many characteristics, including offering girls the possibility to choose when to be girly and when to be strong (Zaslow, 2009, p. 3). This means that they can be everything: being a mother at home, a professional at work, a sexy woman for men and being sexy for themselves. Girls and women represented in Girl Power also believe that they receive the same treatment as men, have control over their bodies, and have the determination to be independent. In addition, they can also enjoy their sexuality. In sum, Girl Power is a new model when women find ways to show their heart and express themselves as reliable people. Zaslow adds that by adapting the idea of Girl Power, women want to be perceived as people who have desire to express themselves and have the right to make decisions for their lives; as people who are able to make money for their own lives and expand their

skills in society; and someone who can determine their own future. Women with girl power do not fall under the characteristics of stereotyped women.

The main characters in the trilogy are represented symbolically like Srikandi, a female knight from the Javanese puppetry, and like animals, a tiger and a horse. In the monologue of Ni Semangka, the chaperone, Rara Mendut and Genduk Duku are symbolized as a female knight in Javanese puppetry, Srikandi. In the puppetry, Srikandi is an archer from the Pandava side. Srikandi takes part in the Bharatayudha war and is the one who kills Resi Bisma, the grandfather of the Pandavas and Kauravas, who had unparalleled power, "... Because Srikandi indeed they are, Si Genduk Duku, the girl class' champion of horse riding and Rara Mendut. (Mangunwijaya, 2019, p. 17). The symbol of Srikandi represents Rara Mendut and Genduk Duku's portrayal as strong and tough women, or in the word of Warok Bodagbadig, a powerful and skillful man in martial arts, "... strong, skilled, and aggressive (Mangunwijaya, 2019a, p.79).

The main characters are also represented in the symbol of a tiger or a tigress specifically and a horse. Rara Mendut is represented as a tigress in her fight with Mataram soldiers who are trying to capture her.

Rebelling is indeed this child, when the squad of Tumenggung Wiraguna's eunuch entered the women quarter of Pati Palace; ... She just stood up, her clothes ringed up above her knees, kicking, slapping back like a tigress defending her cubs. ... Wiraguna soldiers were to the point of speechless and ashamed to face such women. ... For every time their hands touched Mendut's body, the girl's feet pounded the stomach; hands slapping the face; and even when the clothes were torn off half naked, the tiger of the coastal fields slapped, punted, scratched so fiercely. . . . (Mangunwijaya, 2019, p. 37)

Whereas, Genduk Duku's daughter, Lusi Lindri—the main character in the third novel of the trilogy—is represented as the cub of the tigress,

"Yes, that's it, my Queen Mother. Tiger cub she is indeed." (Mangunwijaya, 2019b, p. 3)

...

"But my Mistress, you should remember, it is not appropriate for tiger cubs to be put into the palace. Unless chained. (Oh, she certainly won't be chained. Such a beautiful virgin should not be chained.) But she is the tiger cub of the coastal prairie." (Mangunwijaya, 2019b, p. 5)

The symbol of a tiger for Rara Mendut and the cub of the tiger for Lusi Lindri show the quality of those women as strong ones.

In addition to the female knight and the tiger, the main characters in the trilogy are symbolized as horses. As an animal, a horse does not only represent strength but also freedom. In Rara Mendut's case, she is symbolized as "an eagle-winged horse." Eagle is often considered as the most powerful among the birds. It hunts its prey from the sky gracefully. The mentioning of eagle wings along with the horse here highlights Rara Mendut's quality of a strong and free woman.

"Therefore, the blessed audience. Allow me, with respect, introduce Raden Rara Mendut of Pati with her beautiful face and graceful body; An eagle-winged horse among the virgins who had just arrived from Pati and who had just confronted at the feet of His Majesty Susuhunan Cakrakusuma. Raden Rara Mendut, please dance the faithfulness spirit of the northern beaches!" (Mangunwijaya, 2019, p. 101)

Similar to Rara Mendut, Genduk Duku who is Rara Mendut's companion and the main character in the second novel, is represented as the type of *jaya parusa*, a horse with a hair whorl on each knee plate, that is famous for being fast and brave in the war or *muktisari*, a horse with a hair whorl on the butt line, that is well-known for being a great war horse (Mangunwijaya, 2019a, p. 89). Likewise, Lusi Lindri, who inherits her mother's character, is described by her mistress, Nyai Pinundi, as "It can be said that Lusi was born, breastfed, ate, drink, and slept on a horse. Maybe she's a horse herself." (Mangunwijaya, 2019b, p. 3). Despite depicted through the symbols above, the main characters of the trilogy are also depicted directly as strong and tough women. The part when Rara Mendut tries to run away from the Mataram soldiers to escape goes like below,

So Mendut ran and climbed the wall of the women quarter... Tired, out of breath and energy, Rara Mendut finally fell, was almost stepped on by the legs of the passing horses. The horse of Commander Tumenggung Wiraguna himself. ... Only after Mendut stood up and put her hands on her hips, chest

puffed without fear and without a single word, eyes shining full of anger and defiant expressions, Wiraguna smiled. (Mangunwijaya, 2019, p. 38)

The quotation above describes Rara Mendut’s toughness. Even when she is almost captured, she firmly stands back and dares to challenge the enemy’s commander, Tumenggung Wiraguna.

The descriptions of Genduk Duku’s actions also show her quality as a strong and tough woman. One of the examples is when Genduk Duku is chasing the kidnappers of Tejarukmi, the wife of Tumenggung Wiraguna, the master of the house where Genduk Duku and her husband stay.

Almost outside the large pavilion Slamet found two dead bodyguards covered in blood pierced by kris. Unexpectedly, Slamet and Duku heard the horse neighing outside the gate. Foreign horses! Immediately Duku who was still in the hallway ran to the stables. Her Bima's soul boiled in her veins.

"Charge!" The little kris—a gift of Princess Arumardi that always hangs hidden in the stables was swiftly tucked into her belt. The long cloth was pulled above the knees; the tip wrapped under the buttocks, tied up, and jumped and flew the Srikandi chasing the kidnappers. ... Well, three men against one woman.

...

But Duku continued to pursue the kidnappers. Ah, Duku was indeed smart. As soon as the kidnappers disappeared behind the bushes, she swooped in and ran into the fields, ... Bending on the back of the horse now, Duku was like a demon. The horse’s legs seemed to fly over the trail on the sand of the beach. (Mangunwijaya, 2019a, pp. 119-120)

The persistence of Genduk Duku to keep on chasing the kidnappers despite the fact that she is a woman against three men is similar to Rara Mendut’s persistence in fighting her enemy’s soldiers. The words to describe Genduk Duku’s actions, such as “run”, “jump”, “fly”, “swoop” as well as the words “charge”, “chase” and “pursue” show her agility and toughness. In this quotation, Genduk Duku’s extraordinary skill in riding a horse is even phrased as like “a demon”, a supernatural being, a force that is beyond scientific understanding.

The main character in the third novel, Lusi Lindri is also represented as a woman of action. Upon witnessing two of her acquaintances, Mbah Legen and Nyi Gendis, are killed by some villains who happen to be under the authority of Mataram kingdom’s official, Lusi Lindri risks her life to fight back and kills the villains. Seeing the injustice, Lusi Lindri disregards the consequences.

Hot under the collar, Lusi aimed her weapon. Bang! One screamed and fell down on the ground. Quickly another bullet was inserted in the barrel. Aim. Pull the trigger. Bang! Another one fell with a hole in his head. Scared to death two henchmen ran to their horses. One bullet hit the nape of his neck. Another one managed to run ten horse steps. He was thrown to death from his horse that ran to jump over the fences. There was still one who tried to save himself by lying down and getting closer to the gunfire. He threw his machete at the female shooter who was disappointed to see the scattered bullets and asked for some time to pick them up.

Lusi instinctively felt a sharp object floating, and Lusi dodged it swiftly. But this one villain was too close for a shotgun that took time to refill. Without any weapon Lusi could only escape to the coconut field. Perhaps the trunks of trees that grew close to each other could protect her. (Mangunwijaya, 2019b, p. 153)

Lusi Lindri is a member of the *Trinisat Kenya*, a group of female bodyguards dedicated to protect the King of Mataram, thus she has the access to a gun, an exceptional weapon for a Javanese soldier in the seventeenth century Java. Holding the gun, Lusi Lindri does not hesitate to kill the villains; a trait that is not stereotyped of women’s character, even today’s women. In short, Lusi Lindri is shown as a strong and tough woman, just like Rara Mendut and Genduk Duku. The main characters’ strength and toughness also represent their independence. They are not afraid to make their own decisions and take action of the decision they make.

The girl power quality, furthermore, is shown through the verbal expressions of the main characters’ thought and mind. Rara Mendut expresses her desire to be free by stating it verbally at the time she was asked to dance by Tumenggung Wiraguna; a request submitted through the intercession of Nyai Ajeng. At the time, Rara Mendut said unequivocally that she was willing to dance as long as she was returned to her mother’s house.

"Can you dance, Mendut?" Ni Semangka directly intercepted the question that could jeopardize everything, "Oooh, forgive me, she can't, Bendara Ayu Ajeng. Den Rara is a beach girl who has not stayed long in the region of Pati." Mendut protested fiercely, "I can!"
 "Can you?" Nyai Ajeng wondered mixed with disappointment.
 "On one condition."
 ...
 "After I feel satisfied to see around in this Mataram, I asked to be returned to my mother's house."
 (Mangunwijaya, 2019, p. 98)

Rara Mendut's candor surprises Nyai Ajeng because as the spoils of war, Rara Mendut has lost her rights as a free woman. In short, she cannot request to be free because she has already belonged to the winner of the war. Even so, Rara Mendut boldly revealed her desire.

When Rara Mendut often dares to express her opinion in public, Genduk Duku is more timid in expressing her ideas. Genduk Duku tends to express her unusual ideas in private conversations. In a conversation between Genduk Duku and Bendara Eyang Pahitmadu, the sister of Tumenggung Wiraguna, about women and their dreams, Genduk Duku argues about the difficulties faced by the women to reach their dreams.

"But Duku is afraid when she is told to look at the gloomy gray."
 "Fear means that you still love your life, you stand by to defend your life. Most importantly, what is the conclusion that usually arises from fear?"
 "Run for example, Bendara Eyang?"
 "Fainting can be a choice too. Sick. Or..."
 "Or kick it to crush, Bendara Eyang?"
 "That's impossible, Nduk. ..." (Mangunwijaya, 2019a, p. 156)

The different choice of actions chosen by Genduk Duku and Pahitmadu shows their different approach to overcome fear in reaching their dreams. Genduk Duku's choice of "run" and "kick it to crush" implies her more aggressive and active approach to escape the fear, while Pahitmadu's choice of "faint" and "sick" shows her more passive approach. Another example of Genduk Duku's opinions is when she has a conversation with her husband, Slamet on the confusion ensues among the wives of Tumenggung Wiraguna over the attempt to free Tejarukmi, one of Tumenggung Wiraguna's wives who is kidnapped by the crown prince, Raden Mas Jibus.

"Why do they have to argue like that? Is Wiraguna as a man, moreover, the Commander-in-Chief of Mataram cannot take care of his own wife?" asked Duku annoyed.
 "I do not understand either. Maybe he should be careful with the king."
 "Then he told his women to get into the trouble and he gets the benefit? Yes, that's how it is, that's how it is."

In the quotation, Genduk Duku condemns Tumenggung Wiraguna's choice to use his wives' power and way to release the kidnapped wife. Genduk Duku is in the opinion that Tumenggung Wiraguna is a foul character because he chooses to appear innocent in front of the King by sacrificing his other wives' fate.

2. *Stereotypical Women*

While the main characters in the trilogy are the exceptional women, the female supporting characters in the trilogy are the contrast. The women such as Ni Semangka, Arumardi, Tejarukmi, Nyi Ageng, Bendara Eyang Pahitmadu, Nyi Dalem Panjang Mas, Nyi Pinundi, and even the Queen Mother are represented in the way that fit the stereotypical representation of women, especially Javanese women. In the Javanese patriarchal culture, Asmarani (2016) mentions that there are many terms that make women inferior to men which have been embedded in the mindset of Javanese society. The Javanese term that wife as "*kanca wingking*"—literally translated as the friend in the back—means that women are placed as friends in managing the household, especially taking care of children, cooking, washing and others. Another term is that women should have the ability to "*manak, macak, masak*"—giving birth, dressing up, cooking—which means that women must get pregnant and give children, must be good at dressing up and taking care of themselves as well as the family's honor, and should be able to provide and cook for the family. Women have

a role and status in society as expected by their culture. For example, women should be immaculate, graceful, obedient, passive, and attentive to others. Women who are desired by the culture are women who are good at managing the household, supporting the husband's career, being obedient and staying loyal even though the husbands are having affairs.

In the trilogy, what (Javanese) women are expected to be is well-summarized by Ni Semangka, Rara Mendut's chaperone. As recalled in the conversation between Genduk Duku and Arumardi, Ni Semangka categories women into three categories (Mangunwijaya, 2019a, p. 187) The first one is *wanita jamang mustaka*, women as accessories, the defender of the husband's dignity and power, the second one is *wanita guling gulung*, women as sexual partners, and the last one is *wanita sri sadana*, women as friends or companions. Meanwhile, Ni Sekethi, a maid of Arumardi—one of the wives of Wiraguna—mentions the functions of women, “Our duty, women, is to stay beautiful and attractive, to adorn this world with all the pleasures we can offer (Mangunwijaya, 2019a, p. 258).”

Women as the defender of the husband's dignity and power are represented by Nyai Ajeng, the principal wife of Tumenggung Wiraguna. When Nyai Ajeng learns that her husband gets trouble because he lusts for Rara Mendut who rejects him constantly, she tries to persuade her husband to stop disgracing himself.

Nyai Ajeng looked up and now really begged, full of responsibility, as the representative of the nobles who felt obliged to keep the dignity of the husband and the country, "Women like Mendut, my master, please forgive me, should really not live in the castle.

"You don't like her?"

"For a woman, whether they like it or not, it does not matter. The only thing that Nyai Ajeng keeps is: the name of Wiraguna whom I highly honor. (Mangunwijaya, 2019c, p. 113)

The reason she does the persuasion is not because she is jealous of Rara Mendut but she cares about the dignity of her husband and his power. She states her standpoint when she is asked by the Tumenggung himself.

"Are you jealous, Nyai Ajeng?"

"Proof of deep love," and she smiled, half-suing half-requesting. (Mangunwijaya, 2019c, p. 111)

Nyai Ajeng's response to her husband's question implies that jealousy is not a feeling that a woman can use as a reason to start a conflict with the husband. Jealousy is like contradicting the values she learns “from the cultural education that the Javanese women must be faithful (Mangunwijaya, 2019c, p. 89).” In the trilogy, Nyai Ageng's faithfulness toward her husband is wrapped in her act of surrender. In the Javanese language, the act of surrender is called *sumarah* which is like its English counterpart, is an act of faith usually connected with salvation in religion when a person trusts God and follow God's will. In the trilogy, as a good Javanese woman, Nyai Ajeng practices this act.

Nyai Ajeng straitened her back again, and sat with her legs folded under with the intent of surrendering she starts to wipe and dry her husband's wet body with her scarf again. Her heart sang Maskumambang. No, there's no need for her to be jealous of Mendut. It's just right that a man is spoiled by many women. (Mangunwijaya, 2019c, p. 111)

The act of surrender is also shown by Arumardi, one of the wives of Tumenggung Wiraguna. She surrenders herself to God and gives up her own desires, “Arumardi herself had run out of energy to fight for the inheritance rights and lived in the luxury of the castle (Mangunwijaya, 2019c, p. 136). The novel shows that Arumardi puts her husband's wish before her own even when she disagrees with her husband's idea, “Not agreeing, but serving loyally. ... No, Arumardi already surrenders, wherever possible to live the fate of Kumbakarna (Mangunwijaya, 2019a, p. 127).” Kumbakarna is a character in Ramayana epic, the brother of Ravana—the evil King. In Ramayana, Kumbakarna keeps on fighting for his brother and kills the enemies even though he knows that his brother is the wrong one in the war. By saying that she is the Kumbakarna, Arumardi implies that although she knows that her husband is wrong, she will always support him nonetheless. She supports her husband sincerely because she has surrendered. Arumardi's act of surrender takes its climax when she received the news that the new King releases the decree that Tumenggung Wiraguna must be killed. The killing of Wiraguna will be followed by the killing of his whole household members—wives, children, and servants. Upon receiving the news, instead of hurrying to escape, Arumardi acts passively and calmly.

Without haste Princess Arumardi who was threatened with danger came out of the pool while still wearing her wet cloth she sat by the pool, holding the hand of the sad news' bearer tightly. Looking sad but crafting what looks like a smile, Princess Arumardi looked into the trees around the pool that had just been exposed to the first rays of the new morning. Then she said gently, ... (Mangunwijaya, 2019a, p. 260)

It is only after Lusi Lindri, the main character in the trilogy, plans Arumardi's escape does she run away from the Wiragunan castle and escapes the death.

The act of surrender implies modesty, a value that includes the avoidance toward improper and indecent behavior and manner. By practicing the acts of surrender, the women will not put forward their individual self and desires, but the good for others. The modesty is often expressed in the verbal communication with other people. One of the examples of modesty in communication is represented in Nyai Ajeng's conversation with the Mataram king, Sultan Agung.

"You are called Nyai Ajeng..."

"... Ten thousand sorry, Sire. It is not appropriate for me to admit..."

"It is okay because it is one of your king's gifts to your husband who has done so much."

"Too great a gift, your majesty."

"It is fitting that a King of Mataram should have given great things."

"I should have refused. It is only because his majesty's command is too great that I humbly uses it as a sign of loyalty that seeps into my bone marrow."(Mangunwijaya, 2019c, p. 80)

The conversation shows that Nyai Ageng practices the appropriate behavior expected by Javanese traditional cultural value; she is being modest. She puts herself as a person unworthy to receive the King's gift while at the same time she admits that she has no power to refuse the gift even if she wants to.

In addition to Nyai Ajeng and Arumardi, the stereotype of the seventeenth century Java women is represented by Tejarukmi, the youngest wife of Tumenggung Wiraguna in the second novel of the trilogy, *Genduk Duku*. Tejarukmi is described as a divine beauty yet docile, "Ah, precisely in the face that shows fear and beauty as that, the appeal is more enchanting. Beauty that needs protection, beauty that asks for protection (Mangunwijaya, 2019a, p. 96)," Tejarukmi's beauty becomes her misfortune. Because of her beauty, Tejarukmi in her very early age is kept by Tumenggung Wiraguna to be taken as his wife after she reaches her age of marriage. Unfortunately, the crown prince also wants her. Instead of openly challenge Wiraguna, the crown prince attempts to make sexual approaches in the several occasions they meet and even kidnap Tejarukmi. As a woman, Tejarukmi does not have her own say in this situation. On the one hand, she is obliged to serve the crown prince when she is wanted because, of course, it is the crown prince who asks for her company. But on the other hand, she should not be tainted or else she will be a disgrace for the house of Wiraguna.

And Duku only heard the voice of a woman, presumably very young, who cried "Tejarukmi does not want to do it, and surely Tejarukmi will be punished if Kanjeng Tumenggung knows. But how to reject it, Mbok Arumardi, he's the crown prince..." (Mangunwijaya, 2019a, p. 93)

...

Later in the evening, Mbok Ayu. He wants to be invited to dinner here. And it was poor Tejarukmi who had to serve him... Ah, what should I do?" (Mangunwijaya, 2019a, p. 95)

Tejarukmi is tangled in the web of power conflict between her husband and the crown prince. She is treated like an inanimate object of desire yet in all the episodes of Tejarukmi's troubles, no one comes forward help her, not even her mighty and powerful husband. To make matter worse, unlike Rara Mendut who fights hard to challenge her misfortune even when she needs to pay it her life, Tejarukmi acts like a passive and a docile woman by crying or even fainting when she is supposed to fight. She does not do anything but submit herself to the situation. Tejarukmi is truly what Genduk Duku describes as, "a weave of gold threads of heaven, too smooth, too easily broken by the sharp wind from anywhere (Mangunwijaya, 2019a, p. 152).

Tejarukmi is not alone, the third novel of the trilogy, *Lusi Lindri*, tells about Nyi Dalem Panjang Mas who historically was one of Amangkurat I's wives bearing the name of Queen Malang. The novel recreates the time when Nyi Dalem Panjang Mas is taken to the King Palace after the death of her husband. It is

suspected that her husband is killed because the king wants her to be his wife. In the novel, Nyi Dalem Panjang Mas is represented as docile, passive, and quiet as well.

Maybe that was also a pretext to stay away from Nyi Dalem Panjang Mas, who just sat back and daydreamt in the living room. Sometimes people could hear some strands of the miserable sad song lyrics that were usually accompanied puppetry performance. Her voice was melodious but sad and glum that made those who heard the tunes of this master of puppet's widow felt miserable and low spirited. (Mangunwijaya, 2019b, p. 148).

The quotation above shows Nyi Dalem Panjang Mas acts submissively. Even when she disagrees with what happens to her and her husband, she does not do anything but submits to the will of others.

D. Conclusion

In conclusion, there are two types of women represented in the trilogy of Rara Mendut, Genduk Duku, and Lusi Lindri. The first type of women is the unconventional women of the seventeenth century Java. They are strong, tough, free, independent, and expressive. These qualities are represented by the main characters in the trilogy—Rara Mendut, Genduk Duku and Lusi Lindri. In the theory of feminism, these women best represents the concept of girl power. The second type of women is the stereotypical women of the seventeenth century Java. These women are faithful, docile, and modest. In order to be faithful and modest, they practice the acts of surrender. The stereotypical women in the trilogy are represented by the female supporting characters such as Nyai Ajeng, Arumardi, Tejarukmi and Nyi Dalem Panjang Mas. The different representations of women in the trilogy can be seen as a way to criticize the patriarchal society, especially that of seventeenth century Java that undermines women's role and ability.

E. Acknowledgement

The author would like to thank Soegijapranata Catholic University for giving the funding to conduct the research that becomes the foundation for writing this article.

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THE APPLICATION OF VLADIMIR PROPP’S CHARACTER THEORY TOWARDS MALEFICENT CHARACTER

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Abstract

Disney has always succeeded in making several films among its audiences, both animated film and live-action film. One of Disney’s most successful film was Maleficent, released in 2014, based on the Disney classic animated princess film, Sleeping Beauty (1959). Despite being adapted from Disney’s animated classic, Sleeping Beauty, the story of Maleficent, however, is different from what is told from the animated one. This research intends to study the characteristics of the main character in the film Maleficent through Vladimir Propp’s theory. Researchers believe that the character in each Disney film have their own powers that make each film produced great success in influencing the audience’s interests.

Keywords: characters; Disney; film; Maleficent

A. Introduction

It is no doubt that Disney obviously has made several successful movies among the audiences either animated or a live-action movie. One of the movies from Disney that bring successfulness is *Maleficent* which was release in 2014, adapted from Disney classical animated princess’s movie *Sleeping Beauty* (1959). Though adapted from an old classical animated Disney princess’s movie *Sleeping Beauty*, the story of *Maleficent*, however, differs from what has been told from the animated one. If the movie *Sleeping Beauty* focuses more on the princess itself, Aurora where she got cursed by Maleficent and must find her true love kiss to break the curse, the movie *Maleficent* revolves on Maleficent herself where it is telling about her past life. In fact, Maleficent herself is given an origin story in the movie and a great deal of emotional context for being sour towards human (Bohen, 2020).

Together, we, the researcher, intends to study further and to analyze deeper on to breaking down the character Maleficent on the movie itself. The study will be focusing on Maleficent past life from where she was only a normal fairy until she is then betrayed by her first lover and becomes a complete evil and a threat to mankind’s life, when presumably she is not, using Vladimir Propp Character’s theory. “Propp, of the 20th century, was a Russian structuralist which means that he aimed to discover universal patterns that are present within all texts. He became famous for his analysis of Russian folk fairytales. He came up with a list of 31 narratives function divided into 4 spheres of action and a list of 7 types of characters that consistently appear in media texts.” (Narrative Theory: Vladimir Propp, n.d.). Moreover, within this research, not only that the researcher will analyze and discuss the character Maleficent on Maleficent movie using Vladimir Propp Theory of Character, the researcher will also break down the types of the supporting characters on the Movie Maleficent within the applications of Vladimir Propp Seven Spheres of Action. “Propp argued that stories are character driven and that plots develop from the decisions and actions of characters and how they function in a story. He claimed characters could be classified into certain roles that progress a story, which in a way these classified roles are called Seven Spheres of Actions that includes: *The Villain, The Donor, The Helper, The Princess, The False Hero, The Dispatcher, and The Hero*”. (Narrative techniques, n.d.). Furthermore, within Propp’s Seven Spheres of Actions Theory he eventually ended up with a conclusion in which that there were thirty-one generics ‘narratemes’ called thirty-one functions of Dramatic Personae (character) which later will also be discussed, though not all folk tales including Maleficent consists all of the thirty-one functions. “Some of the most common Western narrative structures are derived from traditional form like folktales, fairy tales, and myth” (Krake, 2016) Vladimir Propp explains further on his book *The Morphology of the Folktale*, Propp’s theory of folktale narrative structure breaks a story down into 31 distinct sections or functions, and 7 different character types operating within these functions. (Krake, 2016). “These do not necessarily to be seven distinct characters. Rather, they are seven different patterns, and Propp’s

Morphology is not going to be a direct map to every story, it is seen as a guidebook, suggestion, and character’s function” (Krake, 2016).

Additionally, the purpose of this study is to enlighten and give a new insight towards the readers about the breaking down and the function of the characters Maleficent herself. This research is also meant to study and analyzed the character Maleficent and focuses on the types of the supporting character that appears on the Maleficent movie within the Seven Spheres of Actions theory that is one popularized by Vladimir Propp as well as the thirty-one narrative functions shown in the movie Maleficent.

B. Methodology

For this research, the researcher tends to use qualitative method of research to strengthen its theories of the research, which the researcher will examine the research material thoroughly from the movie Maleficent to gain enough information and later is going to be analyzed, and as stated, Qualitative research method may be used by the researcher as a focus for participant response either through discussion or creation and may use literary text as a data source (Given, 2008). Furthermore, within qualitative research, the researcher will resonate on collecting the data source on the purpose, and the outcome by accumulating enough material information from writings, essays, journals, and other sources. The method itself begins by the researcher watching the movie *Maleficent* (2014) which later the character Maleficent depicted on the movie further analyzed using Propp’s theory of folktale narrative structure which meant to break down a character’s theory within these function as stated by the theory of Vladimir Propp. Then, after collecting enough resources from the movie Maleficent which later the character Maleficent itself will be analyzed, the researcher examines thoroughly other supporting character existed in the movie Maleficent to be further analyzed using Vladimir Propp’s Seven Sphere of Action Theory, and eventually the thirty-one generics ‘narratemes’ functions of Dramatic Personae (character). Lastly, both researchers will also be watching the movie *Sleeping Beauty* (1959), to give a further discussion regarding the comparison between the character Maleficent itself from the movie Maleficent (2014) and *Sleeping Beauty* (1959).

The members of this research will include within these roles: group leader, member, and editor. The group leader is in charge for the responsibility on managing and assigning roles to the members. The member’s role is responsible doing the research towards the given sources for the literature review discussed on this research and writing it down on the paper. The editor’s role is to double check the paper and to edit the writings on misspelled grammars, and vocabularies into a complete paragraph. The researchers have chosen to use the theory of characters popularized by Vladimir Propp as the method in order to analyze the data and the statements given.

C. Results and Discussions

1. Seven Sphere of Actions

Morphology of the Folktale is a book by Vladimir Propp that was released back in 1928, in this book he tried to identify a so-called “grammar of narrative”. Propp attempted to find a similar deep structure underlying any number of stories. “In his study, Propp completely ignored the historical and social context of the tales he examined. He worked with a body of Russian folktales, which he believed all possessed the same structure of ‘narrative functions’ (possible actions).” (The Narratologist, 2014). Propp doesn’t spend too much time on possible character types, because to him, they are more vessels for actions, mechanisms to distribute the function around the story. Nonetheless, he identifies seven-character types, or “spheres of action”

Table 1: Seven Spheres of Actions described by Vladimir Propp (Jones, 2017)

Character Role	Sphere of Action
The Villain	An evil character that creates struggles for the hero
The Dispatcher	Any character who illustrates the need for the hero’s quest and sends the hero off
The Helper	A typically magical entity that comes to help the hero in their quest
The Prize (The Princess)	(Typically, a princess) – the hero deserves her throughout the story but is unable to marry her as a consequence of some evil or injustice, perhaps the work

	of the villain. The hero’s journey is often ended when he marries the princess, which constitutes the villain’s defeat
The Donor	A character that prepares the hero or gives the hero some magical object, sometimes after testing them
The Hero	The character who reacts to the dispatcher and donor characters, that’s the villain, resolves any lacking wrongdoings, and weds the princess
The False Hero	A figure who takes credit for the hero’s actions or tries to marry the princess

2. *Thirty-one Narrative Functions*

According to Propp, despite the differences in shape and identity of the characters/landscapes/obstacles, stories still have the same building blocks. In his Russian fairytales, Propp compiled a list of thirty-one possible functions. (The Narratologist, n.d.). “In the corpus of Russian fairytales, there wasn’t necessary that one story contained all of the thirty-one functions, rather, in order to make a plot, choosing between the thirty-one functions from the list and put them in chronological order is the way to do it.” (The Narratologist, n.d.). In 1928, Propp said that all stories follow a narrative structure. To show his theory he broke down fairy tales into sections, and these sections reveal a sequence of narratives which nearly all film follows to this day. He said that after the initial situation is established, the tale takes a sequence of thirty-one functions. (Sampson, 2015).

“Not all stories contained every function, and they don’t necessarily happen in the same order in the stories, but Propp found that the 31 functions are a large part of how we recognize and resonate the stories”. Moreover, from Propp’s statements, “In abstract terms a set of thirty-one recurring plot devices that he found in stories and called ‘functions.’” (Jones, 2017).

Table 2: Thirty-one Narrative Functions by Vladimir Propp (Jones, 2017).

THE THIRTY-ONE FUNCTIONS	
1st Sphere: Introduction	
Functions 1 to 7 introduce the situation and the main characters, setting the scene, for the subsequent adventure	
1.	(Absentation): Someone goes missing
2.	(Interdiction): Hero is warned
3.	Violation of interdiction
4.	(Reconnaissance): Villain seeks something
5.	(Delivery): The villain gains information
6.	(Trickery): Villain attempts to deceive victim
7.	(Complicity): Unwitting helping of the enemy
2nd Sphere: The Body of the Story	
The main story starts here and extends to the departure of the hero on the main quest	
8.	(Villainy and lack): The need is identified
9.	(Mediation): Hero discovers the lack
10.	(Counteraction): Hero chooses positive action
11.	(Departure): Hero leave on mission
3rd Sphere: The Donor Sequence	
In the third set of functions, the hero goes in search of a solution, gaining the magical agent from the Donor. Note that this in itself may be a complete story.	
12.	(Testing): Hero is challenged to prove heroic qualities
13.	(Reaction): Hero responds to test
14.	(Acquisition): Hero gains magical item
15.	(Guidance): Hero reaches destination
16.	(Struggle): Hero and villain do battle

17.	(Branding): Hero is branded
18.	(Victory): Villain is defeated
19.	(Resolution): Initial misfortune or lack is resolved
4th Sphere: The Hero's Return	
In the final (and often optional) phase of the storyline, the hero returns home, hopefully uneventfully and to a hero's welcome, although this may not be the case	
20.	(Return): Hero sets out for home
21.	(Pursuit): Hero is chased
22.	(Rescue): Pursuit ends
23.	(Arrival): Hero arrives unrecognized
24.	(Claim): False hero makes unfounded claims
25.	(Task): Difficult task proposed to the hero
26.	(Solution): Task is resolved
27.	(Recognition): Hero is recognized
28.	(Exposure): False hero is exposed
29.	(Transfiguration): Hero is given a new appearance
30.	(Punishment): Villain is punished
31.	(Wedding): Hero Marries and ascends the throne

3. Seven Sphere of Action as seen in the movie Maleficent (2014)

Vladimir Propp was a literary critic and researcher who proposed every narrative structure should include a certain sort of character. Many filmmakers have been inspired by his idea in the creation of effective storyline. Propp also claimed that all fairy tales had the same specific narrative structure.

To follow its rule of Vladimir Propp's theory, a story or a folktale has to have what is called Seven Sphere of Actions which contains of seven different types of character in order to make the plot, and below are mentioned the Seven different Sphere of Actions which occur on the movie Maleficent (2014).

a. Hero

A Hero is a character who is given the missions or quest that is frequently tough but also achievably by the individual. The hero in this case refers to Maleficent, since she had previously put a curse on Princess Aurora as a form of revenge against King Stefan, attempted to reverse the curse due to her developing passion for Aurora.

b. Villain

A Villain is a character who causes disturbance or problems for his/her own sake. For instance, King Stefan who has lofty intentions to become the kingdom's next ruler. In order to obtain the throne, he cuts the wings of Maleficent and brings them to the kingdom as proof that he had slain Maleficent, which is a need for obtaining the throne.

c. Donor

A Donor is a character who gives a unique ability on the Hero or who can aid the hero in carrying out his duties. Diaval, a human who was spared by Maleficent and the one who helps her in order to regain her wings, is the Donor in the Maleficent movie. Diaval also assists Maleficent in uncovering King Stefan's plans and assisting her in protecting and rescuing Aurora from her own curse.

d. Helper

Helper is a character who helps the Hero in carrying out his duties. Diaval, Maleficent's assistant in the film, is a human who was saved by her and transformed into a crow to accompany and assist Maleficent. Diaval helps Maleficent in breaking the curse by shifting into various animals to protect Aurora.

e. *Princess*

Princess is often a “reward” for the Hero or heroes who try to save Princess like a classic scenario. The princess in Maleficent movie would be Aurora. Aurora, who was cursed by Maleficent as a form of revenge for King Stefan, eventually develops feelings for her and makes her feel as if Aurora is her own child. As a result, she seeks to break the curse she placed on Aurora in order for her to always be with her.

f. *False Hero*

Character that has traitors and are selfish are considered False Hero. In the Maleficent movie, King Stefan is a False Hero since he betrayed Maleficent in order to gain the crown. He manipulates Maleficent by pretending to love her. He also lied to the king by claiming that he killed Maleficent by bringing her wings to the kingdom.

g. *Dispatcher*

Dispatcher is a character that Hero sends on their quest. Maleficent is the Dispatcher in this movie because her senses that her curse has begun when Aurora sticks her finger into the sewing needle. Maleficent also attempted to lift the curse she had place on Aurora at the moment.

4. Seven Sphere of Action as seen in the movie *Sleeping Beauty* (1959)

*On the other hand, as for the classic animated Disney movie *Sleeping Beauty* that inspires its newest version of the movie *Maleficent* that was released back in 2014, within Vladimir Propp’s theory it is also showing Seven signs of Sphere of Action that helps creates the plot. However, this movie is an exception because unlike Propp’s theory that each story contains of Seven Sphere of Actions, *Sleeping Beauty* (1959) only contains 6 Sphere of Action in the movie, and each Sphere of Action that occur on the movie *Sleeping Beauty* (1959) are as listed below*

a. *Hero*

*The hero character as seen in the movie *Sleeping Beauty* (1959) is Prince Phillip. He was the one who was sent by the dispatcher and the donor in the movie on a quest to rescue Princess Aurora from her curse. He was also the one who defeated the villain in the movie and in the end marries the Princess.*

b. *Villain*

*The villain in the movie *Sleeping Beauty* (1959) is the evil fairy Maleficent. She is considerable as villain as she curses King Stefan’s daughter Princess Aurora for a revenge which she was hoping that she would be dead on her 16th birthday because she was not invited during the welcoming party of Princess Aurora birth party. She is also the one who creates trouble for the hero character, Prince Phillip, preventing him to to save Princess Aurora from the curse.*

c. *Donor*

A donor character is the one who gives the hero some magical objects and unique abilities in order to help them in their quest, and in this movie, the donor is classified to the three good fairies Flora, Fauna, and Merryweather as the 3 of them were the one who gives Prince Phillip, the hero, powers of a magical sword and shield to defeat Maleficent.

d. *Helper*

In this movie, the classification for helper that suits the most is also the 3 good fairies Flora, Fauna, and Merryweather as the 3 of them were a magical creatures exist in order to help the hero, Prince Phillip on his quest to rescue Princess Aurora from her curse.

e. *Princess*

The Princess or the 'reward' classification on this movie is obviously Princess Aurora herself. Aurora is a Princess, daughter of King Stefan which Maleficent put a curse on to later become sleeping beauty on her 16th birthday. In this case, Princess Aurora is the reward for the hero, Prince Phillip, which eventually made him on a quest to rescue her, and later made a happy ending by marrying her which also constitutes the villain's defeat.

f. *False Hero*

*As for the classification for false hero in the movie *Sleeping Beauty* (1959), there is no clear explanation on which character classify as the false hero in this movie. This also made exception that the movie *Sleeping Beauty* is different as it only has 6 Sphere of Action without the classification of false hero on it*

g. *Dispatcher*

*And as for the last classification, the dispatcher in the movie *Sleeping Beauty* (1959), is Prince Phillip himself. Prince Phillip fell in love with Princess Aurora the first time he saw her in the forest, and when the time he knew that she was cursed by Maleficent he is the one that has the urge to save Princess Aurora and that it made him the one that sent himself to a quest to rescue Princess Aurora from her curse. He also does this in which he wanted to implemented his goals to obtain his reward which is to marry Princess Aurora.*

5. *Thirty-One Narrative Functions as Seen in the Movie Maleficent (2014)*

*Referring to the theory, the 17 functions of character found in the animated film *Maleficent* can be explained as below.*

a. *Absentation Function*

The absentation in the film is highlighted by the departure of Princess Aurora when she was a baby who is carried to the forest by the fairies at night in order to avert Maleficent's curse. This absentation can be seen in the following quote:

"Secretly, he entrusted the safety of the child to the magic pixies, who would take her to a remote hideaway for 16 years and a day."

b. *Interdiction Function*

The interdiction function is present in this story when the magical creature, Balthazar, warns Maleficent to be watchful of a human kid who visits the wonderful forest kingdom, Moors.

c. *Violation of Interdiction Function*

*In the *Maleficent* movie, the function of violation was shown by Maleficent's act of disobeying Balthazar's warn. Maleficent continues to command the boy to come out from his hiding place and return the stolen goods to her. Here is a snippet of Maleficent's words:*

*"I'm not afraid. Besides, I have never seen a human up close.
Come out!
It's not right to steal, but we don't kill people for it.
Come out this instant!"*

d. *Reconnaissance Function*

The reconnaissance function can be seen when Stefan has a huge ambition to become a king. That night, King Henry ordered his guards to kill Maleficent and avenge him. If one of his guards can slay and bring body parts of Maleficent to King Henry, the royal throne will be rewarded and marry his daughter. Stefan then goes to the Moors to spy on Maleficent, which he wants to kill her to gain the royal throne.

e. Trickery Function

The trickery function in the animated film Maleficent is performed by Stefan against Maleficent. Stefan, motivated by his ambition, goes to the Moors to mislead maleficent. Stefan informs Maleficent that King Henry will continue to pursue until he manages to kill her. Hence, Stefan came to inform and soothe Maleficent. Stefan then offered Maleficent a drink, which put her to sleep. Here is a trick done by Stefan to Maleficent:

*“Maleficent, I’ve come to warn you.
They mean to kill you. King Henry will stop at nothing.
Please, you have to trust me.
You thirsty?”*

f. Complicity Function

Stefan, who arrived to the Moors, deceived Maleficent. Maleficent, however, who has fallen love with Stefan, dissolve in his deception and takes Stefan’s drink, causing her to fall asleep. When Stefan believes Maleficent is genuinely asleep, he takes action to kill her. Stefan, on the other hand, merely cut Maleficent’s wings and brought them to the kingdom as proof that he had slain Maleficent. This can be proved by the following quotation:

*“What is this?
I have avenged you, sire.
She is vanquished?
You have done well, my son. What others feared to do.
You will be rewarded.”*

g. Villainy and Lack Function

This function is shown by Stefan who has huge ambition to become a king. In order to obtain the throne, he fooled Maleficent into sleeping and cut off her wings which were then brought them to the kingdom.

h. Meditation Function

The meditation function in this film is shown by Maleficent character. She finds out that her wings were cut off by Stefan and also, he betrayed by marrying the royal princess. Hence, she looks for a way to take revenge on Stefan.

i. Counteraction Function

In the Maleficent animated film, the counteraction function is demonstrated by the Maleficent character. Maleficent discovers that Stefan cut her wings in order to gain the royal throne, and she is wounded since Stefan betrayal her by marrying the royal princess. As a result, Maleficent intends to take revenge on Stefan. She deliberately attended the kingdom’s celebration of the birth of King Stefan’s daughter, Aurora, and intended to get revenge on him by cursing Princess Aurora. However, gradually, as her watched the growth of Princess Aurora raised by the fairies in the forest, she began to feel love for Aurora. Hence, she felt terrible and tried to break the curse she gave earlier. This function can be seen through the quotation below:

*“I revoke the curse.
Let it be no more”*

j. Departure Function

The departure function is experienced by the main character in the animated film Maleficent. Maleficent, who has affections for Aurora, then seeks to break the curse she gave before. Unfortunately, she was unable to do so since there is no power on earth capable of breaking the curse. At the time of Aurora's 16th birthday, she will stick her finger on the spindle of a spinning wheel and become a sleeping princess. Maleficent, assisted by Diaval, went to the kingdom to halt Aurora in order to prevent the curse from happening.

*“Come on Diaval!
Faster, Diaval, faster!
She will prick her finger on the spindle of a spinning wheel and fall into a sleep like death.”*

k. Struggle Function

The struggle function that appears in the story is highlighted through the main character. Maleficent plans to return to the Moors after successfully enter the kingdom and save Aurora. However, when she was about to leave the kingdom, King Stefan's guards prevented her from leaving, forcing Maleficent and King Stefan to battle each other.

*“Get back! Hold it steady!
Hold the line!
How does it feel? To be a fairy creature without wings in a world where you don't belong?
Kill her!”*

l. Branding Function

In the battle between King Stefan and Maleficent, Aurora attempts to help Maleficent. She finds a big glass case with wings that move as though they want to be freed. Aurora tries to free the wings by smashing down the glass case. The wings were finally return to their owner, Maleficent.

m. Victory Function

Aurora's achievement in releasing Maleficent's wings resulted in Maleficent's victory. When the wings return, Maleficent tries to beat King Stefan by flying him up to the royal balcony. King Stefan, who does not want to lose, tries to rise up and pushes Maleficent. King Stefan, however, fell and dead.

n. Resolution Function

The resolution function in the animated film Maleficent is shown by the end of the curse. Maleficent broke the curse with her true love kiss. This comes as a result of Maleficent's natural affection for Princess Aurora, which is powerful enough to break the curse she placed previously.

o. Return Function

Maleficent and Aurora decided to return to the wonderful forest, Moors, after defeating King Stefan in battle.

p. Recognition Function

Maleficent, a fairy who had become an evil fairy, is now recognized as a savior of life in the Moors. The situation of the Moors, which had been subjected to darkness, has finally returned to normal.

q. Transfiguration Function

The transfiguration function in the Maleficent animated film can be seen where Aurora will be crowned the queen of the Moors, Maleficent wears a black robe and looks more elegant.

6. *Thirty-One Narrative Functions as Seen in the Movie Sleeping Beauty (1959)*

In the Disney classic film Sleeping Beauty (1959) researcher found 13-character functions from Propp’s Narrative Function which are described below.

a. *Absentation Function*

The absentation in this film is shown when the cursed baby Aurora is carried away into the forest by three good fairies. The three fairies devise a plan to preserve Aurora so that she does not prick her finger in the spinning wheel on her 16th birthday. This is also done to avoid the wicked fairy, Maleficent. This can be seen through the quote:

“So the king and his queen watched with heavy hearts as their most precious possession, their only child, disappeared into the night.”

b. *Reconnaissance Function*

The reconnaissance function appeared in the film Sleeping Beauty (1959) when Maleficent discovers that the curse she bestowed on the Princess Aurora has not to be fulfilled. She instructed all of her guards to find the girl, but no one could find. She decided to send one of her loyal guards, the crow, to find the whereabouts of Princess Aurora. This can be proved through the quotation:

*“My pet, you are my last hope.
Circle far and wide, search for a maid of sixteen with hair of sunshine gold and lips red as the rose.
Go, and do not fail me.”*

c. *Villainy and Lack Function*

In this film, the villainy function is defined by a curse bestowed by the wicked fairy, Maleficent on the Princess Aurora. Maleficent, discovers that she has not received an invitation from the kingdom to celebrate the birth of Princess Aurora. As a result, she also gave the princess a gift, but it was in the form of a curse. Here is a quote when Maleficent cursed Princess Aurora:

*“Listen well, all of you.
The Princess shall indeed grow in grace and beauty,
beloved by all who know her.
But...
Before the sun sets on her sixteenth birthday,
She shall prick her finger on the spindle of a spinning wheel...
and die.”*

d. *Meditation Function*

The meditation function in this film is seen when Prince Philip, who comes to the forest to meet Princess Aurora, instead finds Maleficent and imprisoned in the forbidden mountain. Prince Philip is surrounded by brackets, and Maleficent shows Princess Aurora sleeping like death. Maleficent claimed that Prince Philip would only be free only after decades.

*“Behold, King Stefan's castle, and in yonder topmost tower, dreaming of her true love, the princess Aurora. But see the gracious whim of fate. Why, 'tis the selfsame peasant maid, who won the heart of our noble prince but yesterday. She is indeed most wondrous fair. Gold of sunshine in her hair, lips that shame the red, red rose. In ageless sleep she finds repose. The years roll by, but a hundred years to a steadfast heart are 'bout a day. And now, the gates of the dungeon part, and the prince is free to go his way. Off he rides on his noble steed ...
a valiant figure, straight and tall, to wake his love with love's first kiss, and prove that true love conquers all.”*

e. *Counteraction Function*

The counteraction function is highlighted by Prince Philip. Prince Philip who has been imprisoned by Maleficent in Forbidden Mountain, attempts to free himself in order to save Princess Aurora. This was successfully done by Prince Philip with the help of three good fairies who broke the chain and doorlock with their magic wand, allowing the prince to escape and save the princess.

f. *Departure Function*

Departure function in this film is shown after Prince Philip was able to free himself with the help of the three good fairies. He immediately left the Forbidden Mountain to save Princess Aurora, who had been cursed. He hurried off sneaking with the three good fairies to avoid Maleficent's guards.

g. *Acquisition Function*

In the film *Sleeping Beauty*, the acquisition function is experienced by Prince Philip. Prince Philip, who is about to leave Forbidden Mountain, is given a special sword by the fairy to face wicked enemies on his way to the castle.

"Wait, Prince Philip. The road to true love may be barred by still many more dangers, which you alone will have to face.

So arm thyself with this enchanted shield of virtue and this mighty sword of truth. For these weapons of righteousness will triumph over evil."

h. *Guidance Function*

Prince Philip rushed out of Forbidden Mountain, where Maleficent had imprisoned him. He continued his journey to the castle to save the princess with the weapons he gained from the three good fairies.

i. *Struggle Function*

The struggle function in the Disney Classic film *Sleeping Beauty* was shown by Prince Philip. Prince Philip and the three good fairies continue their journey from Forbidden Mountain to the castle. As they try to leave the tower, they are accosted by Maleficent's guards, who try to stop their journey. Besides, Prince Philip faced Maleficent at the castle gate and they battled.

j. *Victory Function*

Prince Philip fights Maleficent's guards and cuts off the thorny tree branches that are obstructing his way to the castle using the weapons given to him by the three good fairies. He also used the sword of truth to defeat Maleficent, and the prince won the battle.

k. *Resolution Function*

The resolution function in this film is shown by the success of Prince Philip in breaking the curse given to Princess Aurora. Prince Philip raced to the princess's whereabouts after defeating the guards and killed Maleficent. By giving love's first kiss, he was able to break the curse and save Princess Aurora.

l. *Transfiguration Function*

In this film, the transfiguration function is highlighted by changes in the prince's costume, which make him appear more handsome and charming.

m. *Wedding Function*

At the end of the Disney classic film Sleeping Beauty, Prince Philip marries the princess after facing all difficulties to slay the wicked fairy, Maleficent, and break the curse set on the Princess.

7. Maleficent character comparison from the movie Maleficent (2014) and Sleeping Beauty (1959)

Maleficent, as a fairy, is known to have an evil character in the Disney classic Sleeping Beauty since she cursed Princess Aurora when she was a baby. Princess Aurora is cursed by Maleficent, who turns into a sleeping Princess on her 16th birthday, and the curse will only be lifted when Aurora receives her true love kiss. However, in the movie Maleficent (2014), depicts the story of a formerly good fairy character who becomes evil. In this movie, Maleficent is a fairy who is friendly to all the creatures who live in the magical forest and eventually rises to become a wise leader. After meeting Stefan, a human boy living in a kingdom, she believes that she has found happiness. She was a kind fairy until she was betrayed by Stefan, at which point she became evil and cursed Stefan's daughter, Princess Aurora

Despite its movie that was adapted from Disney animated classic movie Sleeping Beauty, the movie Maleficent that was released back in 2014 has a new way of line up in telling the story to the audiences and has a new built of plot from its Sleeping Beauty fairy tales. In fact, Maleficent movie was told by the narrative to the audiences that the movie is given a new lime up that focusses on her story and not Aurora as in the Sleeping Beauty movie, but they are also sticking to the premise of the main storyline in the original. These actions from Disney to change their animated movies completely change in the live action version would be a reason to change their mechanism in a higher profit because some says a live action movie would be amusing at best, while some say it would be disastrously at worst.

According to Propp's character theory, the character Maleficent from the movie Maleficent (2014) is seen to be classified in a 2 different category from Propp's Seven different Sphere of Action. In this case, the first classification of the character Maleficent in the movie Maleficent (2014) is that she is the Hero as seen in the movie. Though in the movie she is the one who cursed Princess Aurora that it seems like she is the Villain the movie, at the end, she is the one who rescued the Princess and lifted the curse from Aurora, and Maleficent is also the one who defeated the Villain, in this case King Stefan with the help of Diaval, the Donor and the Helper and made a happy ending on her own. On her second classification on the movie, the character Maleficent on the movie Maleficent (2014) is that she is the Dispatcher as seen in the movie. In this case, Maleficent is the one who cursed Princess Aurora to be a sleeping beauty on her 16th birthday. However, Maleficent herself is also the one who sends herself to a quest which meant to rescue Princess Aurora to prevent her from the curse as well as lifting the curse from her.

On the other hand, the character Maleficent from the movie Sleeping Beauty (1959) has a different classification according to Propp's theory from the movie Maleficent (2014). If the character Maleficent in the movie Maleficent (2014) is presumed to be the Villain which in the end she is not, the character Maleficent in the movie Sleeping Beauty (1959) is the actual Villain that curse Princess Aurora which she was hoping that she would be dead on her 16th birthday. The curse, however, was weakened by the Helper which in this case are the three good fairies that protected Princess Aurora, Flora, Fauna, and Merryweather, that it would just made Princess Aurora a sleeping beauty on her 16th birthday and only true love kiss can lift the curse by Princess Philip which in this case he is the Hero. Not only that, Maleficent is also the evil character that creates trouble for the Hero, Prince Philip preventing him to save Princess Aurora from the curse.

D. Conclusion

From the theory of Seven Sphere of Action and Thirty-one Narrative Functions by Vladimir Propp the researcher are able to summed up that the researcher found out seven sphere of actions and fifteen different functions of narrative as for the movie Maleficent (2014), as well as six sphere of actions and thirteen narrative functions as for the movie Sleeping Beauty (1959) which later both of the movie are being compared by the researcher in terms of its sphere of actions and the narrative functions. Although the movie live-action Maleficent (2014) and Sleeping Beauty (1959) has a totally different plot, it is still following the origin premise of the animated one as it is both produced by the same company, Walt Disney Studios. There are differences of Sphere of Actions and Narrative Functions in which Maleficent have but Sleeping Beauty do not. For example, the movie Sleeping Beauty only has 6 Sphere of Actions without the classification of False Hero unlike Maleficent. Although different, they are still connected somehow.

E. Acknowledgement

First and foremost, praises and thanks to the God, the Almighty Allah SWT, as for his showers of blessings to help us carry on with this research to be completed successfully on time.

We wish to show our appreciation to our beloved parents for their love, prayers, caring, and sacrifices and who has given their prayers to us that we are able to finish this research with a great success.

We would also like to show our sincere gratitude to our lecturer in our English Language and Culture Study Program as well as our research supervisor for this paper, Sir Thafan Muwaffaq of Universitas Al Azhar Indonesia for giving us the opportunity on joining the 9th LSC Conference and providing us an extremely invaluable guidance on the progress of this research. With his help, he has taught us the methodology and the missing point of this research and made this research as clearly as possible. It was the best and great privilege as well as an honor to be working under his guidance. We are very grateful for what he has offered us, and his patience and kindness on his guidance towards this paper is also much appreciated.

It is all also thanks to our colleagues, and friends as well as all our lecturer in Faculty of Humanities English Language and Culture Study Program of Universitas Al Azhar Indonesia that has helped us on brainstorming new ideas throughout the process of this research.

It is also a great honor for Universitas Al Azhar Indonesia as for their big help from the team they are able to help us with the payment which is a requirement for a certificate from the conference for us.

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THE OTHERING OF WOMEN IN PYGMALION

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Abstract

Since the beginning of time, there have been two fractions created in this world. They are women and men. Starting from the biological differences, those fractions become an essential aspect of life. It created the social system that human beings subconsciously follow. Because of that social system, women are treated differently. As Bhabha said, “almost the same but not quite” as a mockery to the African American people. I believe that saying is also applicable to how women are treated.. Pygmalion is a play, first performed in 1913. At that time, women were in the middle of the first wave of feminism and they were fighting for their rights to vote. Independence is a famous theme for women at the current time and I believe that is why independence is one of the themes in Pygmalion. This play is written by George Bernard Shaw. Shaw was an Irish author and playwright. He received a Nobel prize of literature in 1925 and had written more than 60 plays. Eliza Doolittle is the main female character in Pygmalion. She is a simple girl, trying to learn how to speak properly so that she can sell flowers in a flower shop. She came to Professor Higgins and Mr. Pickering for help, expecting to get a normal, civilized course about proper English, instead she is being treated like an object. This paper talks about how Eliza Doolittle is being treated like the other, the different forms of othering and objectifying of women in reference to Simone de Beauvoir’s theory, second sex. This paper also talks about Eliza’s awareness of the importance of independence and how she responds to the othering that she experienced. The conclusion of this paper is to see the forms of othering that Eliza has experienced.

Keywords: *othering; pygmalion; beauvoir; feminism*

A. Introduction

As we are familiar with othering from other literary works such as how Grendel described in Beowulf, or how Celia described in The Lady’s Dressing Room, Eliza Doolittle also experienced Othering in the play, Pygmalion. The Othering in Pygmalion is different from Beowulf and The Lady’s Dressing Room. She is rather treated like an object, more subtle, but it is quite clear that Eliza is not the Subject or the absolute. It is the law of nature that humans cannot be equal, there is always something or someone above or below the other, they are in a constant struggle to maintain a balanced position. Beauvoir said in her book The Second Sex, “... when two humans categories are together, each aspires to impose its sovereignty upon the other.” (1956, page 87). One will become the Subject and the other will become the object.

The social construct that benefits men plays a big part in this scenario. In spite of the fact that men play a big part in Othering, women also take part in it. “And she is simply what man decrease; thus she is called “the sex”, by which is meant that she appears essentially to the male as a sexual being. For him she is sex - absolute sex, no less. She is defined and differentiated with reference to man and not he reference to her; she is incidental, the inessential as opposed to the essential. He is the Subject, he is Absolute - she is the Other!” (1961, page 8). In that quote, Simone de Beauvoir talks about how women become the Other. Hence the process of othering appears. Based on Macmillan Dictionary, Othering is treating other groups as different and mostly view them inferior to the group they belong to. The way she defined herself with how she has a connection to a man, and not just to herself. This research is essential to provide the information about Othering of women in literary works when women are just starting the first wave of feminism.

B. Forms of The Othering of Woman

Eliza Doolittle, she is a woman, a member of the working class, and speaks in a cockney accent, living in London in the early 1990s. In contrast with what Beauvoir said about defining women, I believe she doesn’t define herself as a dependent being to men. She keeps repeating the sentence, “I am a good girl. I am” (Act

II). She knows exactly her place in the world, which is equal to men. She acknowledged her independence as a woman.

When Higgins asked for Eliza’s name, he and Pickering started to make fun of her name. She stands up for herself by saying those men are being silly and when Mrs. Pierce says that she mustn't talk to gentlemen like that, Eliza stood up for herself and said, “ Well, why won't he speak sensible to me?” (Act II). From that quote I can conclude that she expects the same respect that she gives. Even though she expects to be treated respectfully, Higgins doesn't care for it. He still treated Eliza with no respect and as if she was the Other. As you can see from this quote towards the end of the play, “HIGGINS [sitting down beside her] Rubbish! you shall marry an ambassador. You shall marry the Governor-General of India or the Lord-Lieutenant of Ireland, or somebody who wants a deputy-queen. I'm not going to have my masterpiece thrown away on Freddy.” (Act V). Higgins referred to Eliza as the masterpiece that he created. Beauvoir said, “Thus humanity is male and man defines woman not in herself but as relative to him” (1961, page 8). As you can see from the quote, Higgins claims that Eliza is the way she is right now because of him and she should not waste herself for someone like Freddy. The way Eliza responds to this is interesting, she said, “You think I like you to say that. But I haven't forgot what you said a minute ago; and I won't be coaxed round as if I was a baby or a puppy. If I can't have kindness, I'll have independence.”(Act V). Instead of getting angry because she was objectified, she saw that sentence as flattery because she was called his masterpiece. However, she got mad because of the way Higgins tried to flatter her. I think it is because, at that time, being called a masterpiece by men was not considered an insult. It is considered a praise, hence it proves at that time, most women are being objectified by men and women didn't see it as wrong behavior.

Another example of the othering in *Pygmalion* is when Higgins said, “The girl doesn't belong to anybody—is no use to anybody but me.” (Act II). From that sentence we can see that Higgins believes that a woman ‘belongs’ to somebody, they can't stand alone by herself to have meaning and because at that time Eliza did not belong to anyone, he could just take her and claim that she is his like an object. In response to that, later on Eliza also stated her view on the importance of being independent from the conversation he had with Professor Higgins that goes,

“HIGGINS. Independence? That's middle class blasphemy. We are all dependent on one another, every soul of us on earth.

LIZA [rising determinedly] I'll let you see whether I'm dependent on you. If you can preach, I can teach. I'll go and be a teacher.” (Act V)

I believe by saying that she is not dependent on Higgins, she asserts her place as a woman, that she can go on without Higgins's help. And by doing so, she asserts that she is not an object, that she is not The Other. The discussion about being the other will always be related to Independence. As I quote in an article titled, Beauvoir on Women's Complicity in Their Own Freedom, “Here Beauvoir offers a material account of women's unfreedom, explained in terms of their unequal position in society and their subordination to and dependence on men. This idea finds its philosophical articulation in the notion of woman as “Other.” (2019, page 3).

The only reason Professor Higgins wants to teach Eliza Doolittle is because a little bet he made with Colonel Pickering. The bet was he can pass her as duchess at the ambassador's garden party in six months, and because of that bet, Eliza is no longer viewed as a human being, but rather an object. Since the beginning of the play, Higgins did not treat her as a human being. He said horrible words to describe Eliza. He used words like, “creature”, “ draggetailed guttersnipe”, and “slut”. Higgins stated that he treated everyone the same, as you can see from this quote,

“HIGGINS [grinning, a little taken down] Without accepting the comparison at all points, Eliza, it's quite true that your father is not a snob, and that he will be quite at home in any station of life to which his eccentric destiny may call him. [Seriously] The great secret, Eliza, is not having bad manners or good manners or any other particular sort of manners, but having the same manner for all human souls: in short, behaving as if you were in Heaven, where there are no third-class carriages, and one soul is as good as another.” (Act V).

I found it interesting the way he said ‘the same manner for all human souls', but Higgins never treated Colonel Pickering or in fact Mr. Doolittle in the same manner as he treated Eliza. Hence, the word “human souls” in that sentence only refers to women.

At the end of the play Eliza Doolittle walks away from Higgins to go to her father's wedding. However, Higgins still insists on asking Eliza to get him his food and clothes for the following day. However, Eliza

replied by saying, “get them yourself” (Act V). To make certain that she is not coming back. By doing so, she gained her independence back, as before she claimed that she had given Higgins and Pickering her independence. She is no longer the object, she has become the subject, the absolute.

C. Conclusion

From the discussion and research that was explained above, the conclusion is that Eliza Doolittle was being treated like the Other because she is a woman. We can see that in the way Professor Higgins talks to Eliza throughout the play. She was treated like an object. Professor Higgins mostly use verbal abuse as a form of discrimination against woman. He also thinks that he owns Eliza. In spite of the fact that she is treated like an object, Eliza Doolittle did not let them define her worth. She knows exactly what she deserves and how she needs to be treated and she won't settle for less. She understands her independence and she left after realizing that Professor Higgins and Colonel Pickering are no longer needed. Therefore, by claiming her power and asserting her position, that she is no longer dependent on those men, she is no longer the Other, she has become the subject, the absolute.

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THE RECONSTRUCTED PORTRAYAL OF FEMINISM THROUGH HEROINE ACTION IN FILM

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Abstract

*Films featuring female main characters who are generally known as protagonists are increasing each year as seen from the number of action and adventure films that are led by women. These days, actresses seem often to play roles with masculine stereotypes that have been familiarly played by men, take for instance *The Hunger Games: Mockingjay - Part I* in 2014, *Wonder Women* in 2017, *Ocean's 8* in 2018, and *Enola Holmes* in 2020. These films have in themselves a kind of heroine character, which portrays women to be strong, brave, and important figures. This research intends to analyze whether films in this case are used as a space to propagate gender and then reconstruct feminism particularly in terms of spectatorship. To anticipate the task at hand this research used a qualitative method by gathering relevant and reliable information as data (e.g., interview, media articles, scientific journals, and documentaries). The researchers analyzed the issue on these films through the theory of *The Social Subject* by E. Deidre Pribram and also supported by Garda Lerner's *Patriarchy* theory. Both theories are used as Pribram gives the statement on how spectatorship is formulated as a convergence between textual subjects and social subjects and gives the effect of discourse that is represented by the media to the audience, and Lerner's theory is the supporting statement of the researchers' assumptions on the reason film become the media for ideological propaganda, which is then evidenced by Pribram's theory. Through this study, the researchers believe that films with female main characters who have roles equal to that of men can reconstruct feminism and try to give new perspectives of women to the audience.*

Keywords: heroine; film; feminis; spectatorship

A. INTRODUCTION

In the 21st century era, the development of the film industry is growing rapidly along with the evolution of modern technology that supports the production and storage of a film. It is certain that film as one of the modern media which is also the source for popular entertainment has always been able to attract the attention of all people around the world, including in Indonesia. Therefore, it comes as no surprise that progressively many directors and producers are competing to show their expertise in creating films as prepossessing as possible in order to captivate the hearts of film audiences both male and female. Even today, film distribution is not only limited to showing films in cinemas when one has to go to the nearest cinema to watch a film, but there are already many movie streaming platforms that can be accessed at any time such as Netflix, Amazon Prime Video, Disney+ Hotstar, WeTV, and so on. Consequently, people are increasingly exposed to films and escalate the frequency of people watching movies regularly. Based on The 2019 THEME Report as a comprehensive analysis and survey for the theatrical and home or mobile entertainment market by Motion Picture Association, the data result for the gender composition who watch movies or tv shows via a mobile device from the total population of women as much as 51% and men are 49% show that both gender viewers are balanced since female viewers took the 50% and the other 50% are male. From the related data, the focus is the fact that women are equal to men having the same level of dominance as the audience of a film or television show.

At the same time, recent data result by Stoll (2021) in the report called *Distribution of lead actors in movies in the United States from 2011 to 2020, by gender* indicates that there is a narrowing of the gap between female and male actors in leading roles from 2011 to 2020 with an upward trend of women starring in top films and being in the spotlight. According to her report, 47.8% lead characters in 2020 were female which shows a ten percent increase in the last two years. Even though men obviously still take up the majority of lead actors, the figures from 2020 reveals significant development for women in the film industry compared to 2011 which only occupied 25.6% from the total 100% of females as the main character until in 2016 the

percentage has grown consistently to date. From the two reports that have been included, namely between the data of females as audience of films and the representation of women in the films as leading characters signify that the point of equality has begun to be found on the dominance of both genders in the film industry. Consequently, the researchers intend to study whether female lead characters particularly in action or adventure genre films which also known as heroines can virtually create a portrayal of feminism, and films in this case are used as a space to propagate feminism particularly in terms of spectatorship. The researchers see that the female lead characters are able to break the stereotype of the society that women can only be the support figures for men or perceived as the second gender. The purpose of this study is then to examine whether film can reconstruct the perspective in the society of how women should be and represent feminism values through the action of the heroines which portrays women to be strong, brave, and important figures. Several examples of films that carry the action or adventure genre that are led by women and will be studied by the researchers in this paper, such as *The Hunger Games: Mockingjay - Part I* (2014), *Wonder Women* (2017), *Ocean's 8* (2018), and *Enola Holmes* (2020).

In reviewing the researchers' assumptions, there is a discussion journal entitled *Women and Film: A Discussion of Feminist Aesthetics* (1978) which appointed when the issue of trying to define film as a medium has been able to attract feminists was raised in the discussion, B. Ruby Rich who is an American critic and involved in the world of cinema stated that film is not an individual experience. Film is the result of a collection of group activities that rub against culture, entertainment, and everyday life so that films have the potential for synthesis between art, life, politics, gender, and so on. Therefore, the combination of film and feminism is something that is not intentional at first but becomes inevitable. In addition, Judith Mayne as a professor of French and Women's studies also justified by saying that films have a feminist motivation even though not directly or unconsciously. Julia Lesage also added that the accessibility of films can be linked to other films as feminist teachings by "spewing out stereotypes". This method works to describe how a narrative film in particular can capture codes that everyone knows. When an event in the form of a code or stereotype enters the film, these elements are aspects that have been articulated in terms of something that people know consciously in society. Female figures in films are almost always treated this way in codified ways. In other words, women today are very interested in analyzing social structures to take their knowledge and apply it to their respective lives. Accordingly, this proves that film is an ideal tool to access something into the teachings of feminism.

Moreover, in relation to the connection between the viewers and the films or television shows that they watch, in the Film Studies there is an important concept known as spectatorship which the researchers have mentioned before. Spectatorship itself explores how films convey messages to individual spectators through particular shots, editing, music and performance, as well as narrative and genre to engage their interests and emotions. In accordance with Fuller-Seeley (2010), the spectatorship concept begin in the mid-1970s by following new methodological currents in history, literature, communication, and cultural studies resulted in many researchers starting to incorporate film and television studies through a variety of approaches to analyze the social and cultural context of what screens were trying to represent and perceived by the spectators. Moreover, the researchers at that moment started to explore the meanings that images or narratives could offer to many different kinds of audiences depending on the individualized point of view. Inside the interaction scope of media, society, and viewers, there are considerable questions and related theories from scholars that open up new research spaces that focus on how spectators in various historical and cultural contexts interpret what they have seen from the media. From the development of the study, it was stated by British film theorist Laura Mulvey in Fuller-seeley (2010) that the concept of spectatorship ultimately comes to the question of how wide the extent of female audiences can identify themselves with main characters in films produced from the patriarchal Hollywood system. In fact, the core problem in the film industry since the beginning has always revolved around gender issues in which from filmmaking to the selection of main characters in films have always been dominated by men as if films were only made by men for male audiences. Considering that women also have an equal number in society as film audiences with men, women should be able to see the relevance between themselves and the characters they see in the film.

In agreement with Nelmes (2012), stated that gender which is portrayed in film is able to reflect concerns in our society regarding who we are, as film functions as the re-presentation of images that pose by actors playing characters. Therefore, images that are concentrated and symbolic in film can give powerful meaning to help identify certain characters and gender types for the audience to resonate and empathise at some level about the world they live in. For instance, when attitudes towards women in the film industry are directed to something more positive or told about women's stories from women's viewpoint then it will help raise awareness about how gender should be better represented in the media for female spectators. Among feminists, there is also a belief that the media can be a factor in reinforcing various narrow and limiting

stereotypical images of women from how women are represented in them, such as the stereotype that women should always stay at home, that women are inferior to men, that women like violent men, in which all of that originally comes from patriarchal thinking alone. Accordingly, current society needs to realize that women also have a major influence in the market of the film industry and deserve enough varied representation in order to see a woman as a woman, not to be seen as the second gender and be influenced by marginalization in a patriarchal society.

Likewise, according to Pribram (2004), that the concept of spectatorship cannot be separated from the theory of the human subject and the search for what motives make them sit in front of a film or television screen and explore configurations to see themselves, the text, and the world it represents within a certain system of meaning. Pribram (2004) further explained, the emergent spectator of cultural studies at that point contributes two noteworthy varieties to the idea of spectatorship. To begin with, the text is produced simultaneously in the minute of interaction with the audience member, bringing the spectator or viewer to the edge of the mediated occasion which it gets to be inconceivable to talk of the implications of the text separately from its seeing subject and the two getting to be constant. Second, the viewing subject is composed of the interaction between the impacts of the discourse conjured by the text or representation and the impacts of social and the material discourses beyond. Here, spectatorship is formulated as the convergence of textual subjects and social subjects and there is an exchange of implications produced by media discourse where textual and social power intersect. In fact, cultural studies become the territory where social power, relationships, and frameworks of meaning are arranged and set up, and consequently can be declined and/or reestablished otherwise. In consequence, the Pribram's theory of spectatorship particularly *The Social Subject* will become the theoretical basis in analyzing the statement that with the existence of films that place women as the main characters in particular as heroines or a kind of leader in the action and adventure genre films, which normally play by male actors, will be able to resist the marginalization of patriarchal thinking that women are a weak second gender, and reestablish the view that women are also entitled to be equal in the film industry either in terms of filmmaking or in terms of getting a lead role.

To review as well as support the researchers' statement regarding women who are considered as the second gender in society, the researchers also include the patriarchal theory by Gerda Lerner which at the end of the discussion will help understand the relationship between feminism values towards film. Since 1940s, Gerda Hedwig Lerner has been a feminist yet throughout decades in her life, her guidance towards political point of view and intellectual has changed. Gerda published a two-volumes book which entitled Volume I: *The Creation of Patriarchy* (1986) & Volume II: *The Creation of Feminist Consciousness* (1993). Gerda clearly noted the varieties of patriarchy that emerged in different socio-economic environments. In her two-volume book, she thoroughly introduces the scaffolding for the claim she has made for some time in her lectures that depriving women of their education and knowledge of their own history is at the root of women's subordination. Gerda Lerner also often conveys the history of women to the public which is the key to women's freedom. This is a clearly non-materialist claim because it minimizes the importance of women's economic subordination and consequent dependence on men. Gerda wanted to elaborate a holistic history that serves to advance understanding of all forms of injustice against women.

Based on the English Cambridge Dictionary (accessed on July 27th 2021, 15:41 pm), patriarchal means ruled or controlled by men. According to *Patriarchal Society According to Feminism* (ThoughtCo.), patriarchal (adj.) describes a general structure in which men have power over women and society (n.) means the entirety of relations of a community. A patriarchal society consists of a male-dominated power structure throughout organized society and in individual relationships. Normally, power is related to a privilege of something that is connected to a significant people, government side, and highest position. Patriarchy is a system in which men have more power than women and men have some level of privilege to which women are not entitled. Women's activist scholars have extended the definition of patriarchal society to depict a systemic inclination against ladies. As second-wave women's activists inspected society amid the 1960s, they did watch families headed by ladies and female pioneers. They were truly concerned with whether this was exceptional or not. More critical, be that as it may, was the way society saw ladies in control as a special case to a collectively held see of women's 'part' in society. Instead of saying that men abused ladies, most women's activists saw that abuse of ladies came from the basic predisposition of a patriarchal society. Therefore, if the film industry continues to develop films that can be relevant to female spectators, then this patriarchal thinking will gradually be removed from the view of the general society.

Gender disproportion and stereotyping in cinema have gotten basic consideration over a few decades. Recently, consideration has been drawn to sex disparity inside the film industry. According to UNESCO's 2018 Worldwide Report "Re-Shaping Social Policies", ladies are emphatically under-represented within the workforce, women have less access to assets and confront significant gender pay gaps. Data cited within the

report appears that, in Europe, as it were 1 in 5 movies is coordinated by a lady and as it were 16% of the subsidizing goes to movies directed by ladies. Besides that, another pan-European study cited within the report uncovers a noteworthy under-representation of ladies in key imaginative positions, counting coordinating, indeed in spite of the fact that a nearly rise to number of ladies and men graduate from film schools (European Women's Audiovisual Network, 2016). As communicated by Nigerian essayist Chimamanda Ngozi Adichie within the Worldwide Report, she said that society should give a place for women where they can take and choose their own choices without being oppressed,

"We must create a world where a woman is as likely as a man to be a decision maker. We must create a world where watching films written by women and directed by women and produced by women is completely ordinary and mainstream."

B. METHODOLOGY

The research will be conducted through qualitative research with literature study methods to gather information relevant to the topic or problem being researched. The informations can be obtained from scientific books, scientific journals, research essays, media articles, documentaries, and also the four films that are used as the materials namely *The Hunger Games: Mockingjay - Part I* in 2014, *Wonder Women* in 2017, *Ocean's 8* in 2018, and *Enola Holmes* in 2020. Subsequently, the next step is to analyze and draw interpretations of the data obtained as to get the conclusion regarding the literature studies that have been carried out and get the research results whether the researchers' assumption that film can reconstruct feminism and try to give new perspectives of women to the audience is valid or not. In collecting the data for this study, the researchers used two types of data which is primary data that is related to the motives behind the directors or writers in making the four films through various reliable sources that have been mentioned. Then the second is secondary data, which is several samples in the form of film reviews from the spectators that will help provide perspective in seeing whether the filmmakers' claims can be accepted by the spectators. The researchers take the secondary data from media articles and various online databases that display film reviews from both fans and critics. In this research, the researchers have agreed to choose *The Social Subject Theory* by E. Deidre Pribram to be applied as well as to analyze the acquired data and strengthen the arguments and statements given. Gerda Lerner's Patriarchy theory is also used by the researchers as the supporting statement of the researchers' assumptions on the reason film became the media for feminism propaganda.

C. Results and Discussion

In this paper, the researchers as part of the film audience intend to review an assumption that film can be a medium for feminism propaganda through its female lead character particularly from the four films, namely Katniss Everdeen from *The Hunger Games: Mockingjay - Part I* (2014), Princess Diana of Themyscira from *Wonder Women* (2017), Debbie Ocean from *Ocean's 8* (2018), and lastly Enola Holmes from *Enola Holmes* (2020). The reason the researchers use the four films that have been mentioned as research material is because the four films have different types of stories from one another, and they particularly show the uniqueness of their respective female lead characters who have roles as women with qualities that provide representation space for women in real society to see themselves as more than just being a woman as well as trying to challenge the stigma that women may not be given ample opportunity to be seen as or become the roles played by the characters in the film. For instance, the character Katniss Everdeen from the film series *The Hunger Games* was originally depicted as a common teenage girl in District 12 before she was volunteered to take the place of her younger sister in Panem's annual Hunger Games as an act of self-sacrifice. Until seen in *The Hunger Games: Mockingjay - Part 1* because of her courage, unyielding attitude, and pretensions for justice and humanity that brought Katniss to the point where she became a symbol of the people's rebellion against the Capitol in which the symbol of the rebellion was marked by the Mockingjay bird. Likewise, with Princess Diana of Themyscira or known as *Wonder Women*, her motivation was driven largely by ideology that is to fight for equality in a male-dominated society and to protect the world from all kinds of injustice in order to be able to present the possibility of a world without war, hatred, and violence. Of the four films studied, *Wonder Woman* according to its film genre as part of the American superhero films is the only one of the female lead characters who truly has super powers and can even be considered as one of the most powerful Superheroes.

If Wonder Woman uses the super powers she got as the daughter of the ruler of all the Greek gods named Zeus, in contrast to Debbie Ocean with her female assembly in *Ocean's 8* which shows the power of her own mind in carrying out her motivation to steal a jewelry made out of \$150 million worth of antique diamonds at the Metropolitan Museum of Art's annual Gala. The unique thing is besides Debbie Ocean's role in the film as a heist leader, but Debbie also breaks the understanding and elevated thievery into an ideology that her mission is not for crime and to get rich. Her mission is simply to show that she does it because she is capable and good at planning theft tactics, wanting to be detached from anyone's command, and stating that somewhere there is an 8-year-old girl dreaming of becoming a smart criminal and she wants to make it happen. On the one hand, there is also Enola Holmes who also uses the power of her mind as the youngest sibling of the Holmes family who is famous for their genius brain. Since childhood, Enola Holmes was taught everything from physical activities to brain sharpening games by her mother so that she can grow into a woman who thinks critically and independently, and eventually she truly grows into a woman who is very intelligent, observant, insightful and defying the social norms for women of the time. For that determination, she dared to state that her future was her alone and decided for herself that she wants to be a detective in her own right, implementing her ciphers knowledge, and fulfill her intentions to be a “finder of lost souls”.

As the researchers have elaborated about the description of all the female lead characters in each of the four films, it can be concluded that the four main female characters present the characters that match with the assumptions of the researchers as film audience in defining the heroine figure. According to Hume (1997), dictionaries of the nineteenth century define “heroine” or “heroes” simply as “a female hero” who has the qualities of a hero that is illustrious, brave, courageous, noble, valiant, magnanimous, fearless, and a great warrior (Walker 254; Noah Webster 152; Webster and Wheeler 158; Worcester 679). They also define a heroine as the chief female character in a work of fiction. In addition, there is also an understanding of heroine according to Jane Austen in her work entitled *Northanger Abbey* which was quoted from an International Journal of Arts and Sciences by Ka Man Meg Chan (2010), “In one of her novels, *Northanger Abbey*, Austen reflects the unequal gender position by depicting two literary types, namely ‘the good women’ means a woman who fulfill social expectations on their gender roles and ‘the heroines’ means a figure who seem stronger as they often suffer but survive after all”.

From the statements regarding the meaning of heroine itself, when referring to the definition of heroines from the nineteenth century dictionaries then the scope will be more limited because it is more depicted that the heroine is a kind of female warrior in a fiction story. Meanwhile, when referring to the meaning of heroine based on Jane Austen, it can be interpreted that any female lead character in a film whose role does not comply with the social expectations on their gender roles so that they look stronger and survive with their own strength are considered a heroine. Therefore, the researchers' interpretation of heroine is in line with the meaning of heroine based on Jane Austen in which the researchers assume heroine as the female lead character which portrays women to be strong, brave, powerful, superior, know their own desires and motivations, have the ability to do what they want to do, and important figures whose roles even challenge the masculine stereotypes as represented by the chosen female lead characters from the four films studied.

However, in order to find out whether the four films studied were indeed films created by the directors and writers intentionally to show the feminism movement in films with the aim of rejecting the stigma of women as the second gender in patriarchal society or not, the researchers first sought to find out the motives of the directors and writers in making the film through interviews from various media articles, scientific journals, and documentaries as primary data. Accordingly, after knowing the motives of making the film from the directors and writers, their claims will be proven through audience reviews that the researchers take from media articles and various online databases that display film reviews from both fans and critics as secondary data. In that way, the researchers will be able to interpret whether the assumption that films are used as a propaganda medium to trigger the feminism movement and provide space for women in real life society to be able to see themselves more than their role in social expectations that is become the lady of the house, taking care of the family, being focused on children and their happiness, only have to pay attention to appearance, do not allow to show emotions, be small and try not to be noticed for their intelligence and strength, should defer to men, and be passive by not showing ambition to a desire.

1. *The Hunger Games: Mockingjay - Part 1 (2014)*

The Hunger Games: Mockingjay - Part 1 is the third film of a film series entitled *The Hunger Games* as a young adult science fiction dystopian story based on a trilogy of novels by an American female author named Suzanne Collins. The first film of *The Hunger Games* was released in 2012 directed by Gary Ross, while the second film which is *The Hunger Games: Catching Fire* to the fourth or final film called *The Hunger Games:*

Mockingjay - Part 2 were directed by Francis Lawrence. In an interview with Edward Douglas (2014), Francis Lawrence as a director in this film series admitted that he felt lucky to have been given the trust and opportunity to be invited as the person responsible for adapting the rest of Suzanne Collins' story in the form of a film where the first film was already directed by Gary Ross. Although he also admits that with the original story in the novel which has already achieved success and the first film released also earning huge profits, expectations for the sequel to *The Hunger Games* have become higher and that was a tough but exciting challenge for him.

"I wouldn't say it was an easy thing to take on. I mean, I think that I'm quite lucky that I was invited in, because quite honestly, "The Hunger Games" series has all the elements of the things that I truly love in movies, especially for my own things. I think something that I discovered recently—it was pointed out to me by somebody that I really respect at the studio, actually—and that's that a lot of my movies focus on sort of these kinds of solitary, very lonely characters. If you look at "Constantine," obviously "I Am Legend," but even "Kings," you're looking at this guy who's very alone. There's a guy who's sort of pulled into this world, and he's kind of by himself in this kind of crazy world. It's the same as with Katniss, you know? She's surrounded by all these people, but she's a very isolated character. And then, within that context, I'm getting to do a lot of really fun world-building and dealing with different kinds of themes and ideas and things like that. So, it's a fun world."

Moreover, Francis Lawrence in an interview with Britt Hayes (2014), gave his views on Katniss Everdeen which he thought is a relatable character because at first Katniss was just an ordinary girl but because her beloved younger sister was sent to play in the Games so she could not help but sacrifice for her sister even though she was clueless. Then suddenly, she became the symbol of a revolution which she clearly does not want the responsibility for so all she did was fight to survive. This side of Katniss Everdeen that made Francis mainly respect the character.

"One of the things I like about that sequence is, I think, and again, about Katniss, what makes her so believable and relatable is that she's walking in and she doesn't know what she's going to do. She feels like a fool. "I'm going to walk in to see these people, they're having a miserable time. They're injured, they're dying. What am I going to do from here, just me?" And it's the first time she realizes what she means to all these people. Before she sees that reaction, she has no idea that just her presence would make a difference."

However, since Francis Lawrence is principally a person who is trusted to direct Suzanne Collins' novel into a film, to find out more about the motive behind the story making of *The Hunger Games* itself with its female lead character and whether it has anything to do with the efforts of the feminist movement then it is necessary to find out directly from the author which is Suzanne Collins herself. Towards David Levithan (2018), when interviewed Collins told that the origin moment when the idea for *The Hunger Games* story first created was when one night, she was flipping through television channels and then live footage from the ongoing Iraq War appeared. Throughout the trilogy story, Collins also mentions that she applies the just-war theory in the setting that she explains as follows, *"Just-war theory has evolved over thousands of years in an attempt to define what circumstances give you the moral right to wage war and what is acceptable behavior within that war and its aftermath. The why and the how. It helps differentiate between what's considered a necessary and an unnecessary war. In The Hunger Games Trilogy, the districts rebel against their own government because of its corruption. The citizens of the districts have no basic human rights, are treated as slave labor, and are subjected to the Hunger Games annually. I believe the majority of today's audience would define that as grounds for revolution."*

In creating Katniss Everdeen as the main character, Collins stated that Katniss just came to her mind by carrying a bow and arrow and so she let Katniss take over the story as a first-person point of view, even though previously she intended to make the story in the form of a third person. Interestingly, although the story is made from the perspective of a woman and its genre targets a kid audience, Katniss Everdeen's character is liked by both boys and girls from children to adults. In a question and answer session when asked why *The Hunger Games* film series can be liked by both men and women, Collins answered that in making a story she tried to make the story interesting for both genders. In a question and answer session when asked why *The Hunger Games* film series can be liked by both men and women, Collins answered that in making the story she tried to make the story interesting for both genders yet she also stated that perhaps having a female hero in a fighter story which customarily highlights a male became an unexpected choice,

and the horrid nature of the story is bigger so the audience would not care who was the lead in a great dystopian story. Eventually through *The Hunger Games*, Collins wants teenagers to dare to find out the truth about the world they live in and think in a larger perspective. Therefore, it can be stated that Collins in making *The Hunger Games* film series especially *The Hunger Games: Mockingjay - Part 1* did not have any intention of specifically making Katniss Everdeen a heroine as a form of feminist propaganda which then made her character a representation for women in the media because she chose Katniss as the female lead character came purely from her instincts and ideas. On the other hand, although Suzanne Collins did not intentionally make Katniss Everdeen a feminist character in the film, critics and audiences assume that the character has a strong sense of feminism with her role stronger than her opposite gender characters in the film namely Peeta Mellark and Gale Hawthorne. Particularly, the storyline in *The Hunger Games: Mockingjay - Part 1* which also shows Katniss Everdeen becoming a symbol of rebellion and the driving force of the people's movement to destroy the power of the Capitol led by President Snow. Moreover, the rebellion movement was also fully supported by President Alma Coin who is also a strong female character as president of District 13 and the leader of the Second Rebellion against the Capitol. Some reviews from critics and audiences regarding the side of feminism shown in *The Hunger Games: Mockingjay - Part 1* by both the story and the character of Katniss Everdeen are as follows:

Interestingly, the villains of *Mockingjay* employ traditionally “feminine” means to accomplish their ends. Governments rise and fall by the delicate wiliness of their messaging, and by their advisers, who are conniving and canny. Anyone who studied *Romeo and Juliet* in high school can expound on the gendered significance of poison as President Snow’s murder weapon of choice: Unlike a showy, penetrating blade (or an arrow), toxins are stealthy, rarely revealing themselves until it is too late. Katniss’ appeal, meanwhile, lies in her straightforward, no-frills pragmatism and, of course, her physical prowess. So maybe, in addition to riveting entertainment, *The Hunger Games* represents a revolt against outdated ideas about how women should be. And it does so without sucking all the air out of the room. (Slate Magazine. Katy Waldman. November 25, 2014)

Suzanne Collins has pulled off a remarkable coup, producing a female character that has equal appeal to both boys and girls and it is interesting how the book manages to balance an intricate and detailed love triangle with sequences of fairly gruesome violence. It's not often you find both these things between the covers of the same YA [young adult] book. It helps that Katniss Everdeen is extremely well-drawn; one of the reasons I liked the books so much. She is tough without being a tomboy and attractive without being a sophomore although she has elements of both. Her relationship with Peeta (is it love or expediency?) is particularly well-handled. Even she is unsure where her feelings truly lie. (The Guardian. Anthony Horowitz. April 27, 2012)

This movie has a great view on the equality of the genders. Katniss is the leader of the revolution, which in most movies, is led by men. Both genders are treated with respect and power and nobody is discriminated against solely because of their gender. The women are not only in the household, and the men are not only on the battlefield. Great representation all around. Would recommend it. (Rotten Tomatoes. Lilly R. September 14, 2015)

Although a fair number of critics and audiences have commented favorably on *The Hunger Games: Mockingjay - Part 1* based on its feminist story and characters, but many audiences also commented on this film badly, particularly in terms of Katniss Everdeen as the main character and the story itself which is considered boring as in the following review:

Like watching paint dry. Boring to a mind-numbing degree. How many times can we see Katniss be horrified and/or emotionally distraught? Maybe the filmmakers thought they were adding depth to their characters. Well, they were wrong. Instead we, the audience, sit through one scene after another in which really nothing happens at all. This whole thing could have easily been compressed down to 40 minutes and then we could have had the rest of the book as the rest of the film. This felt

very much like they were stretching it out so they could make two movies - which is the new thing to do in Hollywood with these franchises. Not good storytelling. (IMDb. Meme Factory. December 21, 2014)

This kind of review can be considered to be a sign that not all audiences enjoy the character development of a main character in a film, let alone since the main character is a heroine who is considered easily emotionally distraught.

2. *Wonder Women (2017)*

Wonder Woman is a 2017 American superhero film produced by DC Films in collaboration with RatPac Entertainment and Tencent Pictures, and distributed by Warner Bros. Pictures. The film is based on the DC Comics character of the same name made by a solo female director named Patty Jenkins. Through *Wonder Woman* film, Patty Jenkins not only displays a feminist character but also in real life shows the fight of a woman to get equal rights behind the male-dominated world of Hollywood cinema. By directing *Wonder Woman*, Patty Jenkins was able to become a female filmmaker with the highest paid or equivalent to men and the first woman who managed to direct a superhero blockbuster film, because in the Hollywood film industry there is still a salary gap between women and men in which women only earn 80 cents to every dollar men get and have a dismal record of hiring female directors particularly in blockbuster films (Setoodeh, 2017). Besides, *Wonder Woman* is not just any superhero yet she is a feminist icon, a character beloved for her intelligence, generosity, and power. However, when critics considered *Wonder Woman* a feminist manifesto, Jenkins stated that she did not think in directing this film in that term because she wanted to fully present the heroine as the lead character as a 'hero' who need to be appreciated for the glory of her heart and her strength, and also because she considers herself to be the last wave of feminist.

"I think the legacy of 'Wonder Woman' is a different kind of hero, one that hits the same marks but also really is about love and empowerment in a slightly different way. I think that is why I love that people wear her outfit. People who are struggling in some sort of way or do not identify with the world they live in can often find themselves in Wonder Woman. And that is the success of feminism. I have always wanted to be last-wave feminism, where you are so feminist, you are not thinking about it at all. Where you are like, 'Of course this superhero is the greatest superhero of all time. Oh, she is a woman? I was not even thinking about that!'"

In addition, in an article interview entitled *The Woman Behind 'Wonder Woman'* with interviewer Cara Buckley (2017), Jenkins clearly stated her opinion on *Wonder Woman* and its relationship to the female gender.

Interviewer : "Do you think gender hurts you in terms of trying to make feature films?"

Patty Jenkins : "I do not know. Ironically, tent poles were what I was asked to do, though they were not ones I was into. I think [being a woman] might have had something to do with why people were not interested in my screenplays. It was, "Ah, we do not want that point of view, we want our point of view." If you want more diversity in the industry, you need diverse people writing scripts and developing them."

Interviewer : "Do you think "Wonder Woman" needed a woman to direct it?"

Patty Jenkins : "I do not think any movie has to have any specific kind of person. I was not directing a woman, I was just directing a hero, and that freed me up to go broader with her personality than someone might be able to do if they were afraid to make her vulnerable and loving and warm, and not always right, which is absolutely imperative to a leading character. That has been one of the hardest things about leading characters: Other people might not have felt safe, or worried [that] if there is any vulnerability, what is that saying? But main characters have to have flaws, and have a journey and be rich. I felt the same way about "Monster." A woman did not have to direct it, and I was not directing a woman's story. I was directing a person."

Through various interviews, Jenkins has repeatedly stated that the films she directs are not only made to be seen from the side of its femininity, but more than that Jenkins wants the audience to get used to seeing the lead character of a film is a woman or heroine and perceive the character does not based on gender but

entirely as a human being. Jenkins also stated that her intention through the character of Wonder Woman was to present a hero who believes in love, who is filled with love, who believes in change, and who believes in the good of mankind. She wanted to discuss how people cannot defeat the evils that have befallen them by eliminating a single villain, because if people want to live in a world of peace in the future then they must put the past behind and become responsible heroes that prioritize love and peace rather than battle. As a filmmaker, Jenkins believes that there is no word such as cringe in her dictionary that makes so many artists frightened to be genuine, honest, and emotional, because art is supposed to make the world a more beautiful place. Furthermore, in an interview with Gina McIntyre quoted from an interview article entitled *'Wonder Woman' Director Patty Jenkins: 'We Need a New Kind of Hero'*, Jenkins agrees that the film feels like a turning point in terms of the representation of women on screen and behind the camera as she narrates,

“I have an eight-year-old son. Watching his attitude shift from being a kid who is stuck in all the classic “I-cannot-wear-that-shirt, it-is-too-girly” to needing every incarnation of the Wonder Woman doll and saying, “I have to have her to fight in the battle, I have got to have Wonder Woman” ... it is hard not to get emotional. He is going to grow up thinking that, of course, some of the women you know are going to be princesses. And some of them are going to be princesses who fight side by side with you in battle.”

From these interviews, it can be stated that Patty Jenkins' main motive in working on *Wonder Woman* is to give a message to people in the world that just like women, heroes also have the right to show their emotions where these emotions are not a form of vulnerability but are a form of strength at a time when the world is currently full of hate and violence. Along with its feminist character, *Wonder Woman* becomes a film that can be used as a medium for female representation which convinces that women can be both princesses or heroines who fight either alone or with men, which then provides a space to break the patriarchal view that women are powerless. In that way, to see if the director's intentions have reached the spectator, it is necessary to review the film through some reviews from the audience as follows:

This is an incredible movie, my favorite one ever. It has an amazing, very talented cast that brings light and laughter to a very strong and heart-warming story. This is a must see for everyone but as a young woman I found it so motivational and heartwarming, it brought tears of laughter and sadness to my eyes. Gal and Patty did a phenomenal job and this is not a movie to miss. (Rotten Tomatoes. Lily H. January 3, 2021)

By far the best female-led superhero movie and for good reason. Wonder Woman is visually stunning with an incredibly likeable lead character and Gal Gadot's portrayal is perfect, her and Chris Pine have amazing chemistry, Themyscira is gorgeous, the action sequences are incredible especially the No Man's Land and Themyscira fight and on a production level, it does a great job of bringing us back to WW1 with the dark colors (but not like Snyder's movies), dirty streets and injured people. It is also an amazing example of female empowerment. WW is a character (even as a male) that I can look up to because everything she does to ensure the people around her are safe. What holds it back is the villains. When you have a WW1 movie, you're going to have boring villains and Ares is just not intimidating and there is no foreshadowing and the movie's message starts to become incredibly unclear towards the end but this is a great DCEU movie. (Rotten Tomatoes. Mohammed A. April 7, 2021)

However, there are also some audiences who criticized some aspects regarding the feminism values of *Wonder Woman* in this film directed by Patty Jenkins, such as the following audience reviews:

Wonder Woman was not even the hero of the movie. She faced no real challenge, killed hundreds of men who probably were just doing their jobs but spared an evil woman who literally laughed as sprayed gas in a room full of people. She repeatedly put her friends' lives in danger but illogically none of them died and killed Ares in an anime fashion with a big bang. She said she wanted to fight for the weak but a hero inspires the weak to strong not what she did. This movie was just made to support deluded feminists just like Captain Marvel and Batwoman. (Rotten Tomatoes. Lu T. March 24, 2021)

I love what Wonder Woman represents: independence, strength, intelligence, discipline, giving back to one's community, helping others, finding the extraordinary in the ordinary, truth, honesty, compassion, and nurturing. I dislike what Wonder Woman is in this movie -- another beautiful woman beholden to a man who does nothing more than demand her love while demeaning and diminishing who she truly is. Love can conquer all. I just wish Hollywood would make a movie where the woman loves a man who actually deserves it. Two of the better female superhero movies I have seen starred Charlize Theron: "Monster" and "Atomic Blonde". US American filmmakers can learn a lot from Chinese martial arts movies starring women: "Crouching Tiger" and "House of Flying Daggers" are two examples of how women can be leaders who love -- not women who are enslaved to love. On a side note, Lynda Carter looks amazing, and she should have had a real role in this movie as one of the Amazon elders. (Rotten Tomatoes. Coqui C. December 26, 2020)

From the interviews and reviews above, it can be concluded that Patty Jenkins as the director in making the *Wonder Woman* film through the character of Princess Diana has the main motive to give a message that in a world filled with hatred and violence as well as in a world dominated by men, people need to be aware in becoming heroes for themselves by spreading love and peace. For the reason that, no matter how strong heroines or heroes protect humans from evil yet if the evil comes from humans themselves, no one can save them but themselves. Thus, it can be interpreted similarly to Suzanne Collins in *The Hunger Games*, Patty Jenkins also does not specifically use the *Wonder Woman* film as a manifesto of feminism values to the spectator, but as an effort to show that this world needs a new kind of hero who does not just eradicating villains but about self-discovery and the awakening of humanity. Nevertheless, the difference with *The Hunger Games* is that Patty Jenkins admits that Wonder Woman's role as a heroine can also be a representation for women in the media. Moreover, this story also comes from the perspective of a woman from Jenkins as a female director and her own story in the real world behind Hollywood cameras also shows that women deserve the same opportunity and appreciation as a filmmaker. Jenkins' two messages in her intention or motive for working on *Wonder Woman* were eventually successfully conveyed to the spectator, even though there are still male and female audiences who do not support Wonder Woman as the female lead character show the feminist side, particularly with her message of peace and love which is considered cringy by many spectators, or some even feel that her character does not fully represent the real feminist even after being studied then it does make sense.

3. *Ocean's 8 (2018)*

In 2018, the world of Hollywood cinema was shocked by the presence of a high-class film that carried the feminism movement in its story. *Ocean's Eight* or *Ocean's 8* (2018) is an American film with heist comedy genre directed by Gary Ross and written by Ross and Olivia Milch. *Ocean's 8* is both a continuation of and a spin-off from Steven Soderbergh's *Ocean's* trilogy. This film features astonishing women cast, one of them is Sandra Bullock who plays the female lead character. *Ocean's 8* follows a group of women led by Debbie Ocean, Dannie Ocean's sister who plan a sophisticated heist at the annual Met Gala at the Metropolitan Museum of Art in New York City. After the release of *Ocean's Thirteen* (2007), Steven Soderbergh as the director had no intentions of making a fourth film yet he desired to have the series "go out on top". It was specifically stated that *Ocean's 8* is not going to follow the storyline of the last film as a sequel and not as a rebooting version of *Ocean's* franchise yet this film branches off from the previous *Ocean's* trilogy to create a whole new story from a female perspective. The director of *Ocean's 8*, Gary Ross, who was also the director of *The Hunger Games* (2012) and *Pleasantville* (1998), claimed himself that he wanted to create a film that brings up the theft theme with women characters in it through an interview with *Slash Film* (2018). In the interview conversation below, Gary Ross talks about the origin of *Ocean's 8* and how the impressive cast helped sell the studio on the concept:

Interviewer : "I was wondering if you could just talk a little about the origin of this film. Was it as simple as someone saying, 'Let's do *Ocean's 11* with a female cast', or?"

Gary Ross : "Well, that actually was me, that person who came up with the idea. I mean, I wasn't really a director for hire on this. It's just something that I originated and created, brought to the studio, and worked for five years to get made, so... it really was a personal movie in that respect, even though it's derived from another franchise. Steven Soderbergh's a good friend of mine and we've collaborated informally over the years on many things. He was a producer on *Pleasantville*. I helped him on *Che* at

times. He shot a day of second unit for me on The Hunger Games. I had helped him on the previous Ocean’s movies. So we’ve had this kind of an ongoing conversation for like 20 years.”

*“After The Hunger Games, the thing that sort of stayed with me after I left the franchise, that resonated me the most, was **how girls were taken with and moved by the fact that there was a protagonist in a movie that they could relate to that they had not seen in a movie like that before, and that..., that was so resonant to them and that it made a difference to them.** So I think that sort of stayed with me and then I was a friend one night and I was just kicking ideas around, and this idea sort of jumped in my head, and then when I thought about it, I thought, well, it is weird but there is just never been a female ensemble like this. There is not. Not where there is sort of these kickass women going to do something like this. It just has not existed. So, it should not be groundbreaking, but it is. And, because of that, it is like all the more reason to do it, I feel. You know? I kind of felt like, well, god, what is it? It is just a heist movie. It is not, you know—it should not be that earth shattering. And yet I looked through film history and I could not find the antecedent to this. So that kind of really made me want to do it.”*

“Then I went to Soderbergh and I said, what do you think of this idea? And I pitched it to him. And Sandy (Sandra Bullock), I think, was doing a lot of Gravity press, and she and (Ocean’s 11 star) George Clooney were talking about the nature of their brother-sister relationship and of course I believe everything that I read, so I said, what about that, Steven? What if she plays his sister? And they are like, that is interesting. So we brought it to producer (Jerry Weintraub), who was alive at the time and he was interested in it, and then we – you know, Soderbergh and I obviously have trust and friendship – and then we brought it to Sandy and Sandy said, well, if the script is good and you get these people I am interested. So, I took that as a yes even though it was not. Then we went to the studio, and that began a long process of trying to get the movie made that really took a lot of time and effort to get done, in collaboration with Steven”.

*“Then I reached out to Olivia Milch, because... **this is about eight women and I am not arrogant enough, and hopefully not stupid enough, to think that I can write that by myself,** and this was somebody with whom I would have a collaboration on a couple other things before. And I love Olivia, and I had not really written with anybody since Big, with Anne Spielberg. Ever since Big...I would written everything by myself, and suddenly I was just in this really cool world where I had a collaborator again. I had conversations going on, you know? I had somebody next to me at the keyboard and we really wrote side by side. And that was just a blast, I think especially at my age — I am free from kind of the lonely drudgery of needing to pull the rock uphill myself. So that was just fun, the spontaneity of that, and in a room with her, and stuff like that. So that was a long process, and still I do not think we ever got this movie officially greenlit until two months before we were shooting. I mean, they wanted to see the whole cast come together before they officially greenlit. So, I really only had two months to prepare for it. I mean, it was incredibly tight. But, anyway, that was the process of sort of breathing this into being”.*

From the interview conversation above with Slash Film (2018), Gary Ross directly said that he wanted to make a collaboration of *Ocean’s 8* with Olivia Milch as a movie that is different from the rest of the heist genre in film production. It started from Ross’s idea to make a diverse visualization of women through crime action scenes. There are a total eight women who are not merely watched and sat quietly while the robbery plan is in progress yet each of them had a major role to play in the success of the robbery. Debbie Ocean who plans to rob The Toussaint, a \$150 million jewelry necklace at the annual New York Met Gala with the team as follows, Amita as the jewelry maker, Tammy as the blacksmith, Constance as the street thief, Nine ball as the computer genius, Rose Well as the fashion designer, and the final touch of *Ocean’s 8* is Daphne Kluger as the one who wore the Toussaint at the Met Gala and eventually became one of the team with Debbie Ocean at the end. Occasionally, people already knew that a thief or someone who did heist in a story would be men, it made this stigma when a man had to do all the stuff as the one who did every bad or dangerous movement in a film or storyline. The brain of a heist, the man who stole the money, the hacker of the security system, and et cetera would be a man who would fit into the role. Meanwhile, the team production of *Ocean’s 8* thinks otherwise, specifically the co-writer and co-producer, Olivia Milch, stated in the interview with Pacific Standard (2018) that not only men can do what he wants and can be what he wants but women can also do that too, as shown in below:

“It was a healing experience to see a group of women in the trailer—and feel like you could just celebrate them being together. You did not have to feel nervous or worried that something awful was going to happen. It is important for men and women to see powerful, badass, excellent women doing their jobs well and it is incredibly satisfying to see eight women on screen who are central to, rather than appendages of the story.”

Olivia Milch also mentioned that all the female characters in *Ocean’s 8* were made for spectators to feel the empowerment of women through a film that *“We wanted audiences to connect to different characters, to identify themselves on screen, as well as to reflect what New York City actually looks like and feels like”*.

The protagonists in *Ocean’s 8* display an ideal type of woman on a heist plan with each diverse background life (for instance as a high-strung event planner, a self-absorbed celebrity host, and the “crazy” ex-girlfriend) with aplomb. By exaggerating so-called “feminine” qualities as though status-seeking, superficial, and narcissistic with a little bit of humor, *Ocean’s 8* characters use sexist stereotypes in order to crack them open the bunker and get the jewels. Ultimately, the essence of the joke in *Ocean’s 8* is the male characters who underestimate the women rather than the women themselves, who work together toward a shared goal which is jewelry; all without petty digressions. However, there was still a man who appears in *Ocean’s 8* film as the supporting roles because they only starred as accessories for the female characters who control the story, as Olivia Milch concludes in an interview with Pacific Standard (2018),

“The balance of the universe is restored because (Becker) gets what he deserves. And that’s a particularly satisfying experience in the moment we are in”. The spectators might flinch when Cate Blanchett’s character calls a group of people “a bunch of pussies” yet as Olivia Milch asserts, *“Women and also pussies which are deep and strong and perseverant and the givers of all life and the ground zero of all existence and really kind of miraculous, powerful things. We need to shift our language to accurately reflect what we all know to actually be true, which is that women are powerful.”* Olivia Milch also stated that she and Gary Ross acknowledged themselves as feminist in an interview with Pacific Standard (2018), *“We are both feminists. We always were excited by spending time with these powerful women characters. For us, that was a given.”*

These interviews above showed the spectators that women do not have to use their power physically to succeed in their theft plan but use logic, intelligence, and sense. All the women characters in *Ocean’s 8* did not use knives or semi-automatic pistols to demonstrate power or to advance their master plan. *“I think that the greatest weapon in this film is intellect”*, Olivia Milch explained on Newsbeat, BBC Radio 1. The women merely use small but dangerous types of things that are creatively made by them to threaten men from doing unexpected treatment such as a razor-sharp, prison-style toothbrush, and et cetera which proved that no weapons are being used in *Ocean’s 8*. In order to prove that *Ocean’s 8* could change the spectator’s viewpoint on women through feminist in a film, these reviews on media platform would give some of statements:

This movie will go down as a success and it will be used to show how women can make a movie great, and how they don’t need men in the spotlight for every movie. However, at the end of the day the movie was bland. I thought the casting for the film was fantastic, they showcased their stars well and they put them in roles that they fit well. They used their celebrity status and showed them just enough to make people happy and to add up to eight people. The lead actresses were strong. I loved Helena Bonham Carter as the crazy lady which she frequently plays and Cate Blanchett as the rebellious mom. I could have done without Hathaway and Kaling, but there had to be eight, so what are you going to do? Even in the original *Oceans* they added random actors to just exist and glance over. The largest driving force in this film is the fact that it is an “all-female cast” something they really enforced. Which is the new thing, and I’m all for using any cast you want to make a great film. However, in a remake scenario it just comes off as posh and sassy. Like getting in an argument and yelling “women can do it just as good, or even better than the men.” Kind of childish. But the reasons this film was made aside, because it made them had to showcase the women in a perfect storm. From a story and directing point of view they had very little room to add conflict. These are supposed to be strong women, and the smartest people they could find. But movies without conflict are nice to see but in the end lack depth, drive, and are boring. Other areas this movie fell down a few rungs was in the fact that it was an “original” sequel. With such a strong standing already, the *Oceans* movies already created a blueprint of success, so going away from that probably

isn't your best idea. In the end, the director Gary Ross put his best shot out there with all of the strings attached to every aspect, and Bullock and her supporting ladies can count this as a win for women. It is not going to be a movie that people are going to be excited to watch again. (IMDB. Ryan Bartlett-870-746486. June 9, 2018)

Nonetheless, there are still some of the spectators who could not get what was the key point of feminism that going through in the whole story, as shown below some of the audience critics towards *Ocean's 8*:

Alright, here's the tea folks: This movie sucked. No, not only because of the blatantly obvious feminist overtones (and I'm saying this as a woman myself), but because of the incredibly weak and poorly written plot. A lot of the film fell flat due to the lack of originality and ingenuity which was a trademark of the original 3 films. I don't have an issue with female leads, if it's done WELL, but this film was clearly attempting to make a political statement like "women can do it too!"—Yes, they can, but then why resort to copying a beloved original? Why not invest in screenwriters who write solid original content rather than attempting to revive old franchises and inserting really annoying agendas to boot? Not my cup of tea, Hollywood. One more thing: Adding a boatload of famous celebrities doesn't make a film better, it just becomes an expensive train-wreck. Overall, a mildly entertaining watch but terribly poor execution. (Rotten Tomatoes. Laura A. Nov 27, 2020)

The reviews above explained about how *Ocean's 8* is out of context from the other three films of *Ocean's* trilogy (*Ocean's Eleven*, *Ocean's Twelve*, and *Ocean's Thirteen*), *how they did not like the outcome of women's energy illustration in a film who is written also by a woman, and how the film addressed women as a villain but not as a bad person.*

4. *Enola Holmes* (2020)

The newest film on Netflix is enough to attract the attention of audiences from all ages, Enola Holmes is a 2020 mystery film based on the first book in the young adult fiction genre series of The Enola Holmes Mysteries by Nancy Springer. The film is directed by Harry Bradbeer and written by Jack Thorne. The story of Enola Holmes revolves around the teenage sister of the already-famous-detective in the entire world, Sherlock Holmes, who travels to London to find her missing mother yet she ends up experiencing a thrilling adventure and pairing up with a runaway lord as they attempt to solve a mystery that threatens the entire country. Enola Holmes was played by Millie Bobby Brown while she also served as a producer on the film. This film illustrates the background of the early 19th century when the women's movement was in its nascent stage in the United Kingdom which could made the setting and the story perfect for “a feminist perspective”. Originally, Enola Holmes is a 16-year old girl who has two big brothers, Mycroft Holmes and Sherlock Holmes. Both of Enola's brothers have distinctive characteristics as men, Mycroft Holmes has a cunning nature like a fox, he always has a way to get things with his good intentions. Mycroft also strongly forced Enola Holmes to attend a girls' school since her mother disappeared so that she could behave like a normal teenager at her age. Meanwhile, Sherlock Holmes is a wise man who always supported Enola to be what she wanted to and reached out for what she wanted to have yet he also wanted what is best for his one and only little sister. The characteristics of Enola Holmes seemed peculiar for a woman at that time, she had a big curiosity for all of the stuff that was happening in the country. Enola Holmes was not obnoxious yet she merely had a curiosity greater than anyone which makes her a master at taking risks and being brave. Enola Holmes is willing to do something that in the eyes of others, it will not be possible yet she is confident that she can get through it. When Eudoria disappears on Enola's 16th birthday, she must set out to find her mother while fighting her brother's disapproval for doing things that cannot be guaranteed and dangerous. This was the time when the women's suffrage movement started to take shape with the bill appearing in the British Parliament even when there was a lot of resistance against it.

Harry Bradbeer, the director of *Enola Holmes* and *Fleabag* (2016), opened up to the public about the parallel's storyline between Enola Holmes and Fleabag, his previous masterpiece in film production at a Zoom Interview with Press Trust of India (2020) on the website of Republic World.com, he explained how the

film has a strong feminist character and storyline. Harry figured out that he was gonna make the ‘*Little Fleabags*’ film while he was halfway through filming *Enola Holmes*. The parallel’s plot between two female characters of *Fleabag* and *Enola Holmes* which Harry drew stated that the younger feminist audiences will feel represented in the film and is similar to *Fleabag* (2016) as shown below from his interview:

Harry Bradbeer : *“About halfway through the making of Enola Holmes, I thought, “I am making this film for little Fleabags”. Many women that came to me after watching Fleabag, said, “I feel acknowledged, I feel confirmed in who I am”. It brings tears to my eyes. There are girls out there who are going to feel self-accepting through this film because she is someone who just wants to live her own life. She is not a particularly selfish person or reckless but well thought. I think it is very much in that world (feminist stories). I am very proud of it.”*

Harry Bradbeer also felt the allowance to have a viewpoint on feminism in the early era which was caused by making *Enola Holmes*. The director of *Enola Holmes* enjoyed the opportunity to depict and notice the early feminist movement and how it took over the world. Harry Bradbeer believes that the film has given him a new perspective on feminist art as he said on the interview with Press Trust of India (PTI) below,

“This gave us an opportunity to look at feminism in its early days because female suffrage was beginning from the 1840s to the 1880s. So, I love the opportunity to look at the early feminist movement and see how it developed. I felt like that way I brought another dimension to my interest in feminist art”.

One of the challenges in creating *Enola Holmes* into a modern story that matches with the time period at women’s first movement is to make the whole movie alive and not preachy to women as follows with Harry Bradbeer interview’s on Press Trust of India (PTI) below:

“It is important to not make it too serious. But underlying this whole film is a very serious message, which is that the future is up to us. It is up to a woman if she's going to uphold on her own, to stand on her own two feet”.

Enola Holmes is a woman who may be frivolous at her age but she is also vulnerable to environmental influences and adult talk because according to Bradbeer, it is very important for others as viewers to trust her character in judging things from the perspective of a 16-year-old woman. How *Enola Holmes* will choose her own path to achieve her goal and whether she will stray in another direction or stay on her goal. *“She is not a superhero, but she’s someone with flesh and blood. I think finding the heart in adventure films, finding the politics in them is exciting”*, Harry Bradbeer said in an interview with Press Trust of India (PTI). According to Harry Bradbeer, the character of *Enola Holmes* often breaks the fourth wall where the wall is the boundary between the fictional or fantasy world in a film with the real world which contains the audience who enjoys the film, as if the character of *Enola Holmes* greets the audience directly when watching the film ; it will remind the audience of the movie *Fleabag* (2016). According to Bradbeer, this kind of technique could give a new spin to a story where a girl not only goes on an adventure to reach a goal but it’s as if she tugs on the back of the audience’s neck and says, “Come with me”. One of the unique aspects of *Fleabag* (2016) is how the director brings up the theme of a woman’s journey alone in a film. The word that is suitable to describe the character of “*Enola Holmes*” is “*Alone*”, the protagonist who tells the audiences that even women can independently use their intelligence, curiosity, and courage as shields and weapons to survive in this world. Harry Bradbeer declared it through an interview with Press Trust of India (PTI) as follows,

“I think all my work is about lonely people looking for friends. There’s something very reassuring to women living in this world. To see someone who has to cope on their own and somehow get through it is very reassuring. I found that very important in me. I heard an actress the other day talk about the way cinema makes people feel less alone. The power of cinema comes when you see yourself on the screen. You see what they’re going through, you’re going through, and if they can manage it, you can”.

To prove the statement of the director of *Enola Holmes* which stated that the film uses a technique that could take the audiences to go on a journey with *Enola*, these are the reviews and critics from some spectators in media platform, as follows:

This is the movie I wish I had at 15. This is not about Sherlock Holmes. It is not about solving a mystery or surprising the audience. It is about a teenage girl finding out who she is. It was charming, funny, wonderfully acted, aesthetically pleasing, and sweet. If you are a grown man criticizing it, back off. This was not made for you. Or me. This was made for 15 years old girls. And the 15-year-old girl in me LOVED it. (IMDB. Jesamazinghawley. September 25, 2020)

This is a fictional story about Enola Holmes – not Sherlock Holmes. The name “Sherlock” is more of a setting/narrative device than a relevant character. We should expand our perception of how an intelligent person behaves, speaks, and looks. Being unfeeling, being a sociopath, and being hooked on cocaine, should not be (and certainly is not the case in the real world) identifiers for a genius person. Normally, I do not like films that hit you over the head with the feminist messages – because it normally is not done well. This time it is part of the character, it is a developed concept, and it is a developed narrative. Relax. No reason to get heated. Just enjoy it. A solid Netflix released. Would personally love for a sequel. (IMDB. Summertrianglerstars. September 23, 2020)

However, there are still some spectators that are not satisfied with the storyline, characteristics, and characters, especially with the presence of Enola Holmes in the film as Sherlock Holmes’ sister as shown below:

This could have been a really fun adventure with a great young actor in the lead. Unfortunately, we have ended up with a boring, predictable story with a young lead who cannot quite carry the film yet. The film looks good but the script is awful, the acting is not great and it just does not work. Shame as it could have been good fun. (IMDB. Seagull30. September 24, 2020)

So much disappointment in this movie, it is disrespectful to Holmes books as it is clearly made for feminists’ sake. Sherlock’s character is vastly different than the books he is played as a compassionate loving person as in the books he is self-centered and selfish to a degree. (IMDB. Feras-974-883674. September 24, 2020)

Of the four films that have been reviewed in terms of the directors' or writers' claims in working on the story in their films, the researchers can clearly state that only two of the four films namely *Ocean's 8* and *Enola Holmes* that were specifically made by the directors with the intention of feminism propaganda. Therefore, provide a medium for female spectatorship to be able to see representations of themselves who are strong, brave, and challenge the patriarchal views in the society through their female lead characters. Nonetheless, in fact *The Hunger Games: Mockingjay - Part 1* and *Wonder Woman* are not made notably for their feminism values but with their own characters that have important roles and really show a strong and fearless female personality, the spectators do not only catch the key message that the directors want to convey but also feel the side of feminism as an ideology that has a goal to build and achieve gender equality in all aspects from politics, economics, the personal sphere, to the social sphere. Even though the directors of the four films are mostly men and Patty Jenkins is the only female director who directed the film *Wonder Woman*, the male directors are also considered feminists. Principally, feminists are people who support equal rights for women and agree that women should be given equal opportunities as men whether that person is a man or a woman.

Then, when viewed from the perspective of the reviews given by the spectators to the four films and which the researchers used as a sample whether the audience got the same message from the claims stated by the directors, the researchers interpreted that on the whole of the four films studied with their own strong female lead characters or also called heroines, it turns out that many of the female audience admit that these films have given them representation in the popular media to see themselves out of the patriarchal view in the society that depicts women as only having to stay in the household, are made aware that women also have the choice to determine their own will and are not bound by existing rules, and eventually revolt against outdated ideas regarding the social expectations of how women should be. Meanwhile for male audiences, they admit that the four films have relatively changed their point of view towards women. Women in films can also be great main characters who do not need men as spotlights to make the film a good film, and also make them have more respect for women who show their strength and intelligence. Based on Garda Lerner's theory of patriarchal society, our world is still dominated by the command and control of men who have more

power over women and society where men also have some level of privilege that women are usually not entitled to, and clearly this patriarchal idea also still exists in Indonesia. According to the Minister of PPPA RI, in Indonesia itself there are still conditions when women are disadvantaged due to the patriarchal social construction that places women in a lower position than men even though women are the strength of the nation, and efforts to eradicating various views that are still detrimental to women must continue to be echoed until an equal division of roles between men and women can be implemented (Darmawanti, 2021).

Therefore, relating to the spectators, the researchers use Deidre Pribram's theory of The Social Subject in spectatorship which explains when textual and social power intersect then spectatorship is defined as the convergence of textual subjects and social subjects, and there is an exchange of meanings produced by media discourse as well. Cultural studies, in fact, become the terrain where social power, relationships, and meaning frameworks are constructed and established which therefore can be refused and/or reinstated otherwise. In this way, if the theory is applied to this issue then when the spectator as a social subject converges with the heroines as a textual subject, an exchange of meaning is mediated by the film which eventually the spectator will be able to resist the marginalization of patriarchal thinking that women are a powerless gender that should be bound by traditional social expectations and reestablish the view that women are strong, brave, and important that deserves to be appreciated and respected. Although, there are also many both male and even female audiences who reject the existence of feminism values in the films or feel that films that highlight women as main characters are poor films or are not worth watching. Nevertheless, from the many remaining film reviews that provide positive feedback on the influence of textual subjects on their understanding, it is worth to be stated that films with heroines that challenge masculine stereotypes can fundamentally become a medium for feminism propaganda and reconstruct equality from the patriarchal view of women as a second gender. In the context of spectatorship, the purpose of film as a medium to reconstruct society's view of women will certainly be more successful if the audience can become active spectators who are able to produce meaning from the stories and the female characters themselves in the film. An active spectator has to think about what to feel and respond to the film and individually take their own meaning from it by reflecting on their personal experiences.

D. Conclusion

Of the four films selected by the researchers to examine The Reconstructed Portrayal of Feminism Through Heroine Action in Film in sequence starting from *The Hunger Games: Mockingjay - Part I* in 2014, *Wonder Women* in 2017, *Ocean's 8* in 2018, and *Enola Holmes* in 2020, it can be concluded that not all audiences actively understand and capture the women's value of the four main female characters in these films. Not all of these four films create and provide a clear picture of women's empowerment through the storyline and actions of the female main character to the audiences, there are only two films that can be proven that the two directors in these two films have the intention, purpose, and motive to raise the theme of women's suffrage in the story, such as *Ocean's 8* and *Enola Holmes*. Even though the previous films speak out loud about the motives of women empowerment, the other two films which are *The Hunger Games: Mockingjay - Part I* and *Wonder Women* have strong female main protagonist characters which in the end plentiful audiences could see the films from the angle of feminism. This can be proven through reviews from the audiences in each film. It shows that film can ultimately be a medium to reconstruct the society's view of women who are required to follow social expectations or in particular the patriarchal perspectives put forward by Gerda Lerner.

E. Acknowledgements

The researchers would like to say many thanks to Allah SWT for giving all the blessings, gratitude, and enthusiasm. Thanks also to Universitas Al Azhar Indonesia for supporting us financially. Thank you to the closest family which includes both parents, brothers, sisters, and other family members who always provide verbal and non-verbal support and motivation. The researchers would also like to thank Mr. Thafhan Muwaffaq as a lecturer in the Film Studies course for the best support, criticism, comments, and suggestions through a series of discussion sessions that have been carried out previously. This is very helpful for researchers in the process of selecting research topics, writing, and finally being able to complete this research as an LSC paper at Sanata Dharma University.

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THE VOICELESS BODIES: NARRATION OF FEMALE FIGURES IN HEART OF DARKNESS

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Abstract

Although the infamous Heart of Darkness (1899) has gone on to become one of the most widely analyzed works of English literature, it is possible that Conrad still has some failings on portraying the female figures in the novella. The seven of them might come from or have different backgrounds, appearances, and narrative, but there is one thing they have in common: the absence of voice.

Keywords: *voicelessness; women; Joseph Conrad; Heart of Darkness*

A. Introduction

Heart of Darkness tells a story within a story. The entirety of the work has a total of three chapters. The story centers around Charlie Marlow, an introspective sailor who tells his sea voyage to Congo to the passenger of The Nellie boat--floating on the River Thames. When dealing with the civilizing work in Africa, Heart of Darkness raises the issue of criminality of inefficiency and pure selfishness (Murfin, 1996). This idea later led to readers' diverse interpretations, reactions, and remarks about the book itself. Both applauding Conrad's ability to properly describe things, actions, and occurrences in Africa at that time precisely (Hochschild, 1999), or extremely criticizing on how bloody racist Conrad is (Achebe, 2016).

Although Heart of Darkness is best known for depicting the true nature and misery of colonisation through a man's lens, particularly in the Third World nation, Conrad has also been criticized for how his work presents its female characters. The portrayal of women's presence is frequently questioned or debated, since it appears that Marlow's story seeks to "colonize" and "pacify" both the savage darkness and women (Smith, 1996). In this paper, I'd like to argue how Marlow's narrative limits the seven female characters' ability to depict themselves as autonomous bodies who are capable of speaking on behalf of their own self.

B. Women as Weak Figures

When Marlow begins his story with the ambitions to go to Africa, he also mentions that he has an enthusiastic, excellent and triumphant aunt (p. 60). The praise is given by Marlow because his aunt has succeeded in getting Marlow to get his dream job. However, despite the generous heart of Marlow's aunt, he discriminates against her by perceiving her as a *weak figure*. In his effort to get the job, Marlow first went out to his *dear male fellow* who later responded with nothing (p. 60). Marlow, exasperated, ultimately decided to contact his aunt by saying that *he tried the women* (p. 60). Here, I believe Marlow initially thought his aunt was a "nobody". This is because Marlow prefers to seek help from his male friends rather than his own aunt, who turned out is a powerful figure in the office. Marlow appears to regard his aunt as a helpless figure and final resort.

Another example of how Marlow sees *women as weak figures* is when he lied to Mr. Kurtz's Intended about his last words. In Marlow's visit to Mr. Kurtz's fiancée, he told the story of how great Mr. Kurtz is to comfort the brokenhearted lady. She later insisted on knowing Mr. Kurtz's last words before he died. Marlow was not sure whether he should be honest about this or not, but eventually he did and lied: that his last words were her name (p. 182). In his beliefs, Marlow believes that it would have been too dark (p. 182). It was too dark for her to understand the reality of how savage and cruel life would be in a colonised country. This, too, leads me to believe that it is one of Marlow's attempts to portray *women as weak figures* by concealing the truth and assuming that women are too pure or weak to face the *actual* world or situation that is happening.

C. Women as Terrors

Later, he shows his notion about how women are terror--a person or thing that makes someone very frightened (“Terror”, n. d.), --when he described the woman who knits. When he arrives at the offices of The Company, he encounters two women, one fat and the other slim, who sit knitting with black wool. The younger one seems busy walking back and forth, while the older one just sitting in her chair and looking at everybody in the room (p. 64). Marlow then finds her glance disturbs him as he feels this eerie feeling (p. 64), and the woman seems uncanny and fateful (p. 64). Marlow describes the older woman as the person knew all about everybody in the room and about him too (p. 64).

I found this quite problematic because it could have just been Marlow’s supposition and feeling. When a person is uncomfortable, they tend to overthink, and Marlow is no exception. Perhaps, the old lady is just casually looking at everybody in the same way, and Marlow is the only one who is intimidated by her glance, because other people seemed cheery (p. 64). Thus, Marlow over-determines the unusual vibe around the lady by saying “Not many of those she looked at ever saw her again—not half, by a long way” (p. 64). This speculation then leads to another problem: Marlow’s prejudice towards the old lady makes some of the readers assume the lady (and her friend) is related to the three Fates of Greek who spin the threads of human destiny (Smith, 1996). Marlow’s assumption creates this domino effect that affects the way the readers perceive and judge a character. He also emphasizes the idea of how women are terror when he said “It is too beautiful altogether, and if they were to set it up it would go to pieces before the first sunset.” (p. 67). Here, Marlow blatantly states that women would destroy or knock the whole thing over if they are included in the real world. He separates and isolates women because he thinks that women will ruin everything if they are exposed to the reality.

D. Women as Objects

The depiction of how women portrayed as *objects* is when Mr. Kurtz’s intended, the African laundree, and Mr. Kurtz’s mother are mentioned in *Heart of Darkness*. Mr. Kurtz always refers to the European lady whom he loves as *my Intended*. He even mentioned her when he lists all of his belongings, “My Intended, my ivory, my station, my river, my---” (p. 131). Mr. Kurtz’s constant use of the possessive term “my” while referring to and describing his Intended led me to conclude that he views women, in this case his Intended, as something he *owns*.

Another example is when Marlow asked The Company’s Chief Accountant in the Inner Station about how he maintained *such linen* that he wears (p. 77). The Accountant blushed and said that he has been *teaching* one of the native women in the station to wash his clothes, yet she has a distaste of work (p. 77). The native woman he refers to is a slave whom he teaches to do laundry. By definition, a slave is the property of another person and has to work for that person (“Slave”, n.d). This also emphasizes the notion of how women are portrayed as a commodity to be owned and *exploited*.

Lastly, the existence of Mr. Kurtz’s mother in the novella is marked by “His mother was half-English, his father was half-French.” (p. 133), to emphasize the detailed information about how Mr. Kurtz could speak English to Marlow. He probably has been educated by his mother about English language ever since he was a kid. Here, Mr. Kurtz’s mother plays a role of being a *complement to decorate* Mr. Kurtz’s characterization. She appears just to highlight one of Mr. Kurtz’s abilities: to speak and be able to communicate in English. The three female figures who have been portrayed as *objects* are all *owned* or act as a *compliment* to certain characters. They exist to *build* or even *add power* to the character that they are related to. They do not have the agency or ability to act on their own.

E. The Voiceless Bodies

Voiceless is the situation where someone does not have the ability to stand by their own. The voiceless bodies do not have this power or opportunity to express themselves through their own body--their identity. That they are being silenced for certain reasons. Clark refers to voiceless bodies as the bodies who cannot speak for themselves--including the ones who are represented by the others (Clark, 2013). The notion of subjugation and prejudice are heavily emphasized in *Heart of Darkness*, which eventually resulted in the inability of speaking on behalf of one’s self. The examples given above show how the narrator and other male characters, including Marlow’s own inner thoughts, discriminate against the female figures. Although there are some female figures, like Marlow’s aunt and Mr. Kurtz’s Intended, who can talk, they do not speak for themselves, but as a part of other characters. Despite the fact that they had the ability to speak with, respond to, and even converse with other characters, they are nonetheless referred to as Marlow’s aunt or Mr. Kurtz’s

intended. They still have the possessive pronoun linked to them. This proves that they still do not have the ability to speak for themselves.

On the other hand, this inability to speak is not only owned by the powerless female characters who have been mentioned. In the story, there is this magnificent native female figure who carried her head high and glittered and trembled at every step (p. 153). The young fellows and the pilgrims who came with Marlow even felt threatened by the presence of this native woman (p. 153). However, despite the fact she is described as a charming powerful figure, she does not have any line or the capacity to speak. She remained silent, muted, with no identity.

F. Conclusion

From the description above, it is clear that Conrad's *Heart of Darkness* provides a great deal of evidence how it restricts its female characters' ability to speak and act on their own behalf. Marlow, the narrator, would never regard a woman to be an independent being, because he always refers to them as the relatives of their signifier. The same goes with the female characters who even have the chance to speak. Marlow, once again, did not regard their existence as an autonomous being and silenced them all.

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PEREMPUAN PEKERJA SEKS KOMERSIAL DALAM NOVEL: PERSPEKTIF FEMINIST LEGAL THEORY

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Abstract

*During the Covid-19 pandemic, the number of female commercial sex workers (PSK) has increased significantly. They are also often caught in judicial operations, under the pretext of maintaining public order and stopping the spread of Covid-19. Moreover, the legal system in Indonesia is still stuttering in positioning sex workers. Although it is stated in the Criminal Code that sex workers cannot be prosecuted by law, in fact there are various legal instruments, such as regional regulations in some areas, which consider sex workers as perpetrators. They become more vulnerable to dealing with legal issues during the Covid-19 pandemic. To determine their position in the law, it is important to listen to the life experiences of female sex workers, in order to create fair law enforcement in protecting women. In order to get an overview of the life experiences of sex workers, this paper uses the novel *Mimi lan Mintuna* by Remy Sylado. The novel tells about the life experience of Indayati, a female sex workers, who faces various legal problems. Using Feminist Legal Theory, this description is used in this paper to see how legal instruments should position female sex workers. Based on Indayati's experience in the novel *Mimi lan Mintuna*, this paper finds the fact that female sex workers are victims in the prostitution business. This condition is a portrait of female sex workers in the real world. These findings form the basis for this paper to conclude that the legal instrument that positions female sex workers as perpetrators is actually not appropriate. Instead of protecting their rights, this legal instrument has the potential to subordinate and criminalize female sex workers. Therefore, this paper encourages the creation of a fair law in protecting female sex workers, by listening to their life experiences.*

Keywords: *Feminist Legal Theory; novel; seks workers; women*

Abstrak

*Di tengah pandemi Covid-19, jumlah perempuan Pekerja Seks Komersial (PSK) mengalami peningkatan signifikan. Mereka pun kerap terjaring operasi yustisi, dengan dalih menjaga ketertiban masyarakat dan memutus penyebaran Covid-19. Apalagi, sistem hukum di Indonesia masih gagap dalam memosisikan PSK. Meskipun dalam KUHP disebutkan bahwa PSK tidak bisa dijerat hukum, nyatanya terdapat berbagai instrumen hukum, seperti Perda di beberapa daerah, yang menganggap PSK sebagai pelaku. Mereka menjadi lebih rentan berhadapan dengan persoalan hukum di masa pandemi Covid-19. Untuk menentukan posisi mereka dalam hukum, penting untuk mendengar pengalaman hidup perempuan PSK, agar menciptakan penegakan hukum yang berkeadilan dalam melindungi perempuan. Demi mendapatkan gambaran pengalaman hidup perempuan PSK, tulisan ini menggunakan novel *Mimi lan Mintuna* karya Remy Sylado. Novel tersebut mengisahkan tentang pengalaman hidup Indayati, seorang perempuan PSK, yang menghadapi berbagai permasalahan hukum. Menggunakan Feminist Legal Theory, gambaran tersebut digunakan dalam tulisan ini untuk melihat bagaimana instrumen hukum seharusnya memosisikan perempuan PSK. Berdasarkan pengalaman Indayati dalam novel *Mimi lan Mintuna*, tulisan ini menemukan fakta bahwa perempuan PSK merupakan korban dalam bisnis prostitusi. Kondisi ini menjadi potret perempuan PSK di dunia nyata. Temuan tersebut menjadi dasar dalam tulisan ini untuk menyimpulkan bahwa instrumen hukum yang memosisikan perempuan PSK sebagai pelaku sesungguhnya tidak tepat. Alih-alih melindungi hak mereka, instrumen hukum tersebut justru berpotensi mengsubordinasi dan mengkriminalisasi perempuan PSK. Oleh sebab itu, tulisan ini mendorong terciptanya hukum yang adil dalam melindungi perempuan PSK, dengan cara mendengarkan pengalaman hidup mereka.*

Kata Kunci: *novel; pekerja seks komersial; perempuan; Teori Feminis Legal*

A. Pendahuluan

Pandemi Covid-19 berdampak pada sektor sosio-ekonomi masyarakat Indonesia. Angka pengangguran meningkat drastis. Kementerian tenaga kerja mencatat, hingga Mei 2020 jumlah tenaga kerja terdampak pandemi Covid-19 mencapai 3,06 juta (Kementerian Tenaga Kerja, 2021). Data serupa juga disampaikan oleh Badan Pusat Statistik Indonesia. Hingga Februari 2021, 9,30 persen (19,10 juta orang) penduduk usia kerja Indonesia terdampak Covid-19. Angka itu terdiri dari 1,62 juta orang yang menjadi pengangguran karena Covid-19, 0,65 juta orang Bukan Angka Kerja (BAK) karena Covid-19, 1,11 juta orang tidak bekerja karena Covid-19, dan 15,72 juta orang mengalami pengurangan jam kerja karena Covid-19 (Badan Pusat Statistik Indonesia, 2021). Lonjakan angka kemiskinan Indonesia pun terjadi. Tingkat kemiskinan rakyat Indonesia meningkat menjadi 12,4% pada tahun 2020. Artinya, 8,5 juta orang penduduk Indonesia masuk dalam kategori miskin (The SMERU Research Institute, 2020). Kondisi ekonomi yang buruk membuat banyak orang memilih menjadi Pekerja Seks Komersial (PSK). Mirisnya, banyak dari mereka adalah anak di bawah umur (Yusyanti, 2020; Rochim, 2020). Mereka terjerat bisnis prostitusi akibat faktor ekonomi, baik tekanan hidup dan menurunnya pendapatan orang tua (Saputra, 2020; Hadi, 2021). Belum lagi kasus prostitusi online yang juga ikut meningkat selama pandemi (Darmila, 2021). Komisi Perlindungan Anak Indonesia (KPAI) menyebutkan bahwa hingga Agustus 2021 terdapat 88 orang anak korban Tindak Pidana Perdagangan Orang (TPPO) dan eksploitasi, dan 13 orang di antaranya adalah korban prostitusi (Yuliani, 2020).

Demi menjaga ketertiban masyarakat dan memutus penyebaran Covid-19, sejumlah operasi yustisi digelar oleh pemerintah. Para perempuan PSK pun ikut terjaring. Pada bulan April 2020 misalnya, Polda Metro Jaya melakukan penggerebekan di sebuah hotel di Kawasan Tebet, Jakarta. Dalam operasi yustisi tersebut, polisi mengamankan 15 orang, termasuk perempuan PSK (Medianti, 2020). Pada Februari 2021 polisi juga mengamankan 27 anak korban prostitusi, dilanjutkan 15 anak pada Maret 2021, di sebuah hotel (Komisi Perlindungan Anak Indonesia, 2021). Kepolisian Pontianak pun berhasil mengamankan sebanyak 41 orang anak yang terlibat prostitusi sepanjang tahun 2021 (Komisi Perlindungan Anak Indonesia, 2021). Kondisi tersebut membuat perempuan PSK harus berhadapan dengan hukum.

Sayangnya, sistem hukum di Indonesia masih gagap dalam memosisikan perempuan PSK. Perundang-undangan Indonesia sendiri sebenarnya tidak menjerat perempuan PSK sebagai pelaku atau tersangka. KUHP hanya menjerat mucikari, sebagai pelaku prostitusi. Namun, pada kenyataannya, sejumlah Perda dibuat untuk menjerat PSK. Sebut saja Sebut saja Perda DKI No. 8 Tahun 2007 tentang Ketertiban Umum, Perda Kabupaten Indramayu Nomor 7 Tahun 1999 tentang Prostitusi, dan Peraturan Daerah Kota Denpasar Nomor 1 Tahun 2015 Tentang Ketertiban Umum. Perda-perda tersebut memosisikan PSK sebagai pelaku yang harus dihukum.

Maka, posisi perempuan PSK dalam hukum menjadi hal yang menarik untuk diteliti. Haruskah dipandang sebagai pelaku ataukah mereka sebenarnya adalah korban? Untuk itu, tulisan ini akan membedah kisah perempuan PSK melalui karya sastra, yaitu *Mimi lan Mintuna* karya Remy Sylado. Secara garis besar, novel *Mimi lan Mintuna* menceritakan kisah hidup seorang perempuan asal Gunungpati, Ungaran, bernama Indayati. Indayati merupakan seorang perempuan PSK ternama di Bangkok. Selain menjadi PSK, Indayati pun menjadi bintang film porno terkenal di ibukota negara Thailand tersebut. Sebagai PSK, Indayati menghadapi berbagai permasalahan hukum, yang membuat hidupnya semakin sulit. Tulisan ini akan menggunakan *Feminist Legal Theory* sebagai pisau untuk menganalisis posisi perempuan dalam hukum.

B. Metodologi

Tulisan ini merupakan hasil penelitian kualitatif berperspektif feminis. Tulisan ini membedah novel *Mimi lan Mintuna* untuk mengkaji instrumen hukum yang berkeadilan terhadap perempuan, dengan menggunakan Teori Hukum Feminis. Mengutip dari Cossman, Teori Hukum Feminis, atau juga dikenal sebagai *Feminist Legal Theory* menggunakan kasus-kasus pengalaman perempuan sebagai unit analisis untuk melihat hubungan kekuasaan antara perempuan dan laki-laki (Irianto, Tanpa Tahun). *Feminist Legal Theory* melihat bahwa yurisprudensi yang selama ini digunakan bersifat patriarkis, sehingga hukum dibuat dengan mendefinisikan kaum laki-laki dan melindungi laki-laki. Hukum mengabaikan perbedaan gender yang ada, sehingga tidak mampu melindungi perempuan (Irianto, Tanpa Tahun). Menggunakan *Feminist Legal Theory*, hukum dikaji dengan menjawab beberapa pertanyaan. *Pertama*, bagaimanakah hukum memberi dampak pada perempuan dan memberi sumbangan terhadap terjadinya subordinasi terhadap

perempuan? Pertanyaan ini akan menganalisa bagaimana penerapan hukum terhadap perempuan. *Kedua*, bagaimana hukum dapat digunakan untuk memajukan posisi sosial perempuan. Pertanyaan ini digunakan untuk melihat pemanfaatan hukum untuk digunakan sebagai alat perjuangan melepaskan perempuan dari subordinasi (Irianto, Tanpa Tahun). Diharapkan, melalui *Feminist Legal Theory* ini, dapat diketahui peraturan perundang-undangan yang mendiskriminasi perempuan (Irianto, Tanpa Tahun). Maka, hukum harus diarahkan agar mampu melindungi perempuan, melalui pengalaman dan suara perempuan, termasuk perempuan PSK.

Feminist Legal Theory menggunakan pengalaman nyata sebagai pokok kajian (Irianto, Tanpa Tahun). Menggunakan *Feminist Legal Theory*, tulisan ini akan melihat pengalaman hidup Indayati sebagai PSK. Pengalaman hidup tersebut dapat digunakan sebagai media untuk memahami alasan Indayati menjadi PSK dan bintang film ‘porno’ terkenal di Bangkok. Melalui penjabaran tersebut, akan diperoleh kesimpulan bagaimana seharusnya hukum memosisikan PSK dalam dunia nyata, terutama di masa pandemi Covid-19 saat ini.

C. Hasil dan Diskusi

Novel menjadi salah satu media yang mengangkat kisah hidup yang bisa dijumpai di dunia nyata sebagai tema cerita. Dalam novel *Mimi lan Mintuna* karya Remy Sylado, kisah hidup PSK yang biasanya tidak terdengar, justru dapat tergambar dengan amat jelas. Menurut Sapardi Djoko Damono (1979), sastra merupakan cerminan masyarakat. Sebuah karya sastra, berkaitan erat dengan manusia yang menghasilkannya, yang merupakan bagian dari masyarakat. Melalui karya sastra, pembaca dapat membaca kondisi sosial-budaya masyarakat. Maka, sebagai karya sastra, novel dapat menjadi sketsa yang memperlihatkan konflik dan problematika yang terjadi dalam kehidupan masyarakat. Bila menggunakan pendapat Sapardi Djoko Damono tersebut, dapat disimpulkan bahwa novel *Mimi lan Mintuna* ini juga merupakan gambaran perempuan PSK. Kisah Indayati sebagai PSK juga dialami banyak perempuan PSK lain dalam dunia nyata. Oleh sebab itu, novel bisa dijadikan sebagai sarana representasi kehidupan PSK di dunia nyata, untuk mengkaji posisi mereka di dalam hukum.

1. *Pengalaman Hidup Indayati sebagai Latar Belakang Menjadi PSK*

Jika menggunakan Feminist Legal Theory untuk menganalisis posisi PSK dalam hukum, penting untuk mendengarkan suara mereka. Maka, tulisan ini membongkar suara Indayati, tokoh utama dalam novel *Mimi lan Mintuna*, untuk mencari tahu alasan di balik keterlibatannya dalam industri prostitusi. Pengalaman hidup Indayati dapat digunakan untuk menentukan bagaimana seharusnya hukum memandang Indayati dalam pekerjaannya sebagai PSK. Diketahui bahwa terdapat dua hal yang melatarbelakangi Indayati menjadi PSK, yakni pengalamannya menjadi korban kekerasan dalam rumah tangga, dan pengalamannya menjadi korban perdagangan orang.

a. *Indayati sebagai Korban Kekerasan dalam Rumah Tangga*

Indayati merupakan seorang istri yang sering mendapat kekerasan dari suaminya, Petruk. Sejak dipecat dari pekerjaannya, Petruk kerap mabuk-mabukan. Setiap mabuk, Petruk selalu memukul Indayati hingga babak belur. Tindak kekerasan dalam rumah tangga dari suami terhadap istrinya, begitu kentara dalam novel *Mimi lan Mintuna*. Hal ini misalnya terlihat dalam penggalan berikut:

“Dalam keadaan mabuk berat yang membuat matanya merah dan tubuhnya unggang-angit, dengan tangan kiri yang kuat lelaki ini memukul mulut istrinya. Cedera. Keluar darah.” (1).

Hal ini juga dapat diketahui dari kutipan:

“Malam ini bukan pertama dalam keadaan mabuk sang suami, Petruk --- panggilan ejek para tetangga di kampungnya, Gunungpati, untuk nama aslinya Petrus --- menyiksa Indayati Sri Utamawati, nama lengkap istri yang tersia-sia ini. Perlakuan lalim Petruk terhadap istrinya ini sudah kerap terjadi, sejak lelaki ini menganggur, di-PHK oleh perusahaan milik Korea di sekitar Ungaran, 20 Kilometer dari Semarang.” (1-2).

Kekerasan yang dialamatkan pada Indayati pun terlihat dari kutipan ini:

“Kalau dia mabuk, dia selalu menyiksa aku. Lihat saja mulutku ini. Ini tamparan dia yang terakhir sebelum aku tinggalkan dia. Di banyak bagian rubuhku, ada lagi luka sundutan rokok. Lihat! Suamiku itu memang gila.” (138).

Kisah yang dialami Indayati dalam novel *Mimi dan Mintuna* merupakan bentuk kekerasan dalam rumah tangga. Tidak hanya dalam novel, kisah seperti ini juga dialami oleh banyak perempuan di Indonesia. Angka kekerasan dalam rumah tangga yang terjadi kepada istri di Indonesia terus meningkat dari tahun ke tahun. Menurut CATAHU Komnas Perempuan 2020, dari 11.105 kasus Kekerasan Dalam Rumah Tangga (KDRT), 6.555 kasus merupakan Kekerasan Terhadap Istri (KTI) (Komnas Perempuan, 2020). Diduga, angka ini bukan jumlah keseluruhan angka kekerasan yang dialami perempuan dalam relasi di rumah tangga. Di luar sana, masih banyak perempuan lain yang mendapat tindak kekerasan namun tidak mampu atau tidak bisa melaporkan.

Jika merujuk pada hukum Indonesia, kekerasan yang dilakukan oleh Petruk terhadap Indayati telah melanggar perundang-undangan, dan sudah berhak untuk mendapatkan sanksi hukum. Indonesia sendiri sudah memiliki sebuah undang-undang yang fokus terhadap kekerasan dalam rumah tangga, yakni Undang-Undang Nomor 23 Tahun 2004 tentang Penghapusan Kekerasan Dalam Rumah Tangga (UU PKDRT). Dalam undang-undang tersebut, yang dimaksud dengan kekerasan dalam rumah tangga adalah:

“Setiap perbuatan terhadap seseorang terutama perempuan, yang berakibat timbulnya kesengsaraan atau penderitaan secara fisik, seksual, psikologis, dan/atau penelantaran rumah tangga termasuk ancaman untuk melakukan perbuatan, pemaksaan, atau perampasan kemerdekaan secara melawan hukum dalam lingkup rumah tangga.”

Dalam novel tersebut, dikisahkan mulut Indayati dipukul oleh suaminya hingga cedera dan mengeluarkan darah. Jika melihat UU PKDRT Pasal 6, yang dimaksud dengan kekerasan fisik adalah perbuatan yang mengakibatkan rasa sakit, jatuh sakit, atau luka berat. Maka, tindakan tersebut termasuk dalam kekerasan fisik.

Selain kekerasan fisik, Indayati pun mengalami kekerasan psikis. UU PKDRT pasal 7 menyebut, kekerasan psikis adalah perbuatan yang mengakibatkan ketakutan, hilangnya rasa percaya diri, hilangnya kemampuan untuk bertindak, rasa tidak berdaya, dan/atau penderitaan psikis berat pada seseorang. Kekerasan psikis yang dialami oleh Indayati misalnya terlihat dalam kutipan:

“Dia peluk anaknya itu. Menangis pula. Tanpa airmata. Luka di hatinya kiranya lebih perih ketimbang luka di badan.” (1).

Dari kutipan tersebut, terlihat bahwa siksaan yang dialamatkan kepadanya membuat Indayati merasakan sakit hati yang lebih besar daripada sakit fisik yang dialaminya. Dari sini terlihat, betapa perlakuan Petruk juga menyebabkan trauma psikis yang mendalam bagi Indayati.

KDRT yang dialami Indayati merupakan kunci dari permasalahan perempuan ini. Relasi kuasa yang terjadi di dalam rumah tangga Indayati, membuatnya merasakan trauma secara fisik dan psikis, namun tidak memiliki kekuatan untuk melawan Petruk. Relasi kuasa ini pula yang menyebabkan Indayati hanya mampu melarikan diri dari rumah, demi menyelamatkan dirinya dan anaknya. Pada akhirnya, pengalamannya sebagai korban KDRT telah melemahkan posisi Indayati. Latar belakang inilah yang memengaruhi keputusannya menjadi PSK.

b. Indayati sebagai Korban Perdagangan Orang

Hal lain yang menjadi latar belakang Indayati menjadi PSK adalah pengalamannya menjadi korban perdagangan orang. Akibat mengalami KDRT, Indayati kabur dari rumahnya di Ungaran, dengan membawa anaknya, Eka. Setelah kabur dari rumahnya, Indayati memutuskan ikut paman dan bibinya menetap di Manado. Di Manado, Indayati tanpa sengaja bertemu dengan Bunda dan Kiky, dua orang kaki tangan sebuah sindikat perdagangan orang bernama The Star, yang sedang merekrut perempuan-perempuan Manado dengan modus akan dijadikan bintang film di Bangkok. Diperdaya oleh sindikat perdagangan

perempuan internasional tersebut, Indayanti bersama adik sepupunya, Kalyana, akhirnya berangkat ke Bangkok. Selama di sana, mereka dipaksa menjadi model dan bintang film porno sekaligus PSK. Dapat dikatakan bahwa Indayati menjadi PSK sesungguhnya karena ia adalah korban perdagangan orang.

Jika ditarik ke kondisi nyata, Indonesia sendiri sesungguhnya sudah memiliki instrumen hukum yang bisa digunakan untuk memecahkan masalah perdagangan orang. Instrumen hukum tersebut yaitu Undang-Undang Nomor 21 Tahun 2007 tentang Pencegahan Tindak Pidana Perdagangan Orang (UU PTPPO). Undang-undang tersebut mengatakan bahwa perdagangan orang, khususnya perempuan dan anak, merupakan tindakan yang bertentangan dengan harkat dan martabat manusia dan melanggar hak asasi manusia, sehingga harus diberantas. Menurut undang-undang tersebut Pasal 1 Ayat 1, yang dimaksud dengan perdagangan orang adalah:

“Tindakan perekrutan, pengangkutan, penampungan, pengiriman, pemindahan, atau penerimaan seseorang dengan ancaman kekerasan, penggunaan kekerasan, penculikan, penyekapan, pemalsuan, penipuan, penyalahgunaan kekuasaan atau posisi rentan, penjeratan utang atau memberi bayaran atau manfaat, sehingga memperoleh persetujuan dari orang yang memegang kendali atas orang lain tersebut, baik yang dilakukan di dalam negara maupun antar negara, untuk tujuan eksploitasi atau mengakibatkan orang tereksplotasi”.

Jika diamati, undang-undang tersebut mengartikan perdagangan orang dengan tiga kriteria, yakni tindakan, cara, dan tujuan. Ketiga kriteria tersebut juga ditemukan dalam dalam novel *Mimi lan Mintuna*, mulai dari proses perekrutan hingga eksploitasi terhadap tokoh utama, Indayati. Dengan begitu, apa yang dialami Indayati sudah sesuai dengan kriteria perdagangan orang yang termaktub dalam UU PTPPO.

Pertama, tindakan. Tindakan dalam undang-undang tersebut mencakup perekrutan, pengangkutan, penampungan, pengiriman, pemindahan, atau penerimaan seseorang. Dalam novel *Mimi lan Mintuna*, tindakan perdagangan orang terjadi mulai dari proses perekrutan perempuan-perempuan calon korban perdagangan orang. Perempuan-perempuan ini direkrut melalui sebuah biro yang menyebut dirinya The Star. Proses perekrutan dilangsungkan di Manado, dengan bermodus ajang pencarian bakat untuk menjadi model dan bintang film. Di Manado, The Star membuka pendaftaran, meminta perempuan-perempuan yang berminat untuk mengisi formulir, kemudian dikumpulkan dalam sebuah tahap seleksi bakat. Setelah melewati tahap seleksi, perempuan-perempuan calon korban ini dikirim ke Jakarta. Proses perekrutan inilah yang dialami oleh Indayati. Hal ini terlihat dari penggalan kisah berikut:

“Perempuan-perempuan muda dari Manado ini termasuk astagfirullah Indayati dan Kalyana, akhirnya berangkat ke Bangkok dengan disekap di Jakarta selama tiga hari menunggu permainan pat-gulipat dalam mengurus surat-surat izin ke sana.” (58)

Di Jakarta, Indayati ditempatkan di sebuah mes di wilayah Cipinang Muara selama tiga hari, selagi sindikat perdagangan orang membuat paspor untuk perempuan tersebut. Penyekapan Indayati di Jakarta selama tiga hari pun dijelaskan dalam penggalan berikut:

“Tiga hari penuh Indayati dan Kalyana --beserta mereka yang lain-lainnya itu-- diinapkan di sebuah mes berpagar tinggi di wilayah Cipinang Muara, ... Mereka ditaruh di situ sambil menunggu paspor yang dibuat dengan tidak sulit...” (75)

Proses ini, jika mengacu pada UU PTPPO, merupakan tindakan penampungan perempuan korban perdagangan orang. Penampungan ini adalah penampungan sementara, sebelum akhirnya Indayati dan perempuan lainnya dikirimkan ke daerah tujuan. Dari Jakarta, Indayati diterbangkan ke Bangkok. Kemudian, mereka dibawa ke daerah J.Songwat. Tindakan pengiriman Indiyati ke Bangkok ini, merupakan proses pengiriman perempuan korban perdagangan orang, seperti yang disebutkan dalam UU PTPPO. Hal ini dapat tergambar dari penggalan berikut:

“Setelah urusan kertas-kertasnya selesai, pada hari Kamis tanggal 19, pesawat JAL menerbangkan mereka ke ibukota kerajaan bangsa Siam, Bangkok. Dari bandara Don Muang ---yang dalam bahasa

negeri itu lebih dikenal sebagai Sa'nahm Bim--- mereka langsung dibawa ke J. Songwat, daerah hiruk pikuk Pecinan, di gedung bertingkat milik Ng Seng Jung.” (75).

Ng Seng Jung adalah salah satu pemimpin sindikat perdagangan orang. Gedung milik Ng Seng Jung yang disebutkan dalam penggalan di atas merupakan gedung yang dijadikan sebagai tempat penampungan perempuan korban perdagangan orang, sekaligus tempat Ng Seng Jung dan komplotannya menjalankan bisnis ilegal tersebut. Gambaran mengenai gedung tersebut ditemukan dalam kutipan berikut:

“Di sini, di lantai tiga ini, terlihat juga ranjang bertirai di sudut kanan dan kub mandi di sudut kiri. Semuanya merupakan properti untuk adegan-adegan film porno yang mereka buat secara indor. Lantai tiga ini adalah lantai teratas bangunan. Lantai duanya merupakan tempat para artis porno, terdiri dari ruang berbatas sekat triplek, seluruhnya 40 bilik dengan satu bilik untuk dua orang. Dan terakhir, lantai pertama, reka-rekanya adalah hol untuk latihan akting-atingan, tarian asal-asalan, dan nyanyi ngaco-ngaco dengan karaoke.” (20).

“Ruang bawahtanah itu memang terjaga demikian ketat, bukan semata karena ada alat pantau radar yang bisa mengetahui ke mana perginya siapa-siapa yang bekerja maksiat bagi The Star ini, termasuk Indayati, tapi yang lebih khusus lagi adalah sebab di lantai bawahtanah ini terdapat perangkat-perangkat alat kopikeping DVD untuk membajak film-film yang laku. Semua film Amerika, Hongkong, Jepang, Korea, dalam bentuk keping DVD dibajak di lantai bawahtanah dengan sistem kecepatan tinggi: satu menit mencapai sekian ribu.” (152).

Bila menggunakan pengertian tindak pidana perdagangan orang, bangunan milik Ng Seng Jung ini dapat disebut sebagai tempat penampungan. Bangunan dengan beragam fungsi tersebut digunakan oleh komplotan Ng Seng Jung sebagai tempat penampungan utama. Tempat inilah yang menjadi penjara, tidak hanya mengurung raga, tapi juga merampas kemerdekaan Indayati. Indayati juga pernah dipindahkan dari tempat penampungan utama itu, ke sebuah bangunan milik Ng Seng Jung lainnya. Indayati dan korban lainnya dipindahkan dari satu tempat ke tempat lainnya seperti barang. Proses pemindahan ini terlihat dari percakapan antara Vanida, seorang pembantu di rumah Ng Seng Jung, dengan Indayati berikut:

“Malam nanti kita semua akan dipindahkan,” kata Vanida.

“Dipindahkan? Tanya Indayati. Dipindahkan ke mana?”

“Belum tahu,” jawab Vanida. “Di tempat yang aman saja.”

Kedua, cara. Cara untuk menjalankan perdagangan orang dalam UU PTPPO adalah melalui ancaman kekerasan, penggunaan kekerasan, penculikan, penyekapan, pemalsuan, penipuan, penyalahgunaan kekuasaan atau posisi rentan, penjeratan utang atau memberi bayaran atau manfaat, sehingga memperoleh persetujuan dari orang yang memegang kendali atas orang lain tersebut. Dalam novel *Mimi lan Mintuna*, cara yang digunakan untuk merekrut Indayani ke dalam jeratan perdagangan orang adalah cara penipuan. Sindikat perdagangan orang yang dikepalai oleh Ng Seng Jung menyamar sebagai sebuah agen pencari bakat bernama The Star, yang menyalurkan bakat untuk dijadikan artis film dan sinetron. Indayati pun menjadi salah satu perempuan yang dijanjikan akan menjadi artis terkenal. Tapi, tanpa diduga perempuan ini justru kemudian dieksploitasi secara seksual. Janji manis yang dilancarkan oleh sindikat tersebut dipaparkan, misalnya, oleh Kiky yang merupakan salah seorang kaki tangan sindikat tersebut dalam ajang pencarian bakat di Manado. Saat itu, Kiky berpidato untuk mengiming-imingi para peserta ajang pencarian bakat, seperti berikut:

“... Dua minggu lagi Anda semua akan dites oleh produser kami dari Jakarta. Kalau lulus, dan berdoa saja, Anda akan dilatih dulu selama satu bulan di Jakarta, lalu sesudah itu Anda akan disalurkan ke perusahaan-perusahaan film di Bangkok, Hongkong dan Tokyo.” (11).

Ajang pencarian bakat tersebut hanyalah kamufase untuk menutupi praktik perdagangan orang yang dilakukan. Hal ini diperjelas dalam petikan berikut:

“Dia produser sejumlah film yang seluruhnya dibuat di Bangkok. Film-filmnya itu tidak pernah diputar di bioskop resmi, apalagi di Indonesia. Semua film yang diproduksi adalah yang lazim disebut ‘film biru’. Pelakon-pelakonnya adalah perempuan-perempuan muda yang terkena tipu di Indonesia untuk menjadi selebriti. Setelah disuruh main dalam film porno, mereka dijual sebagai pelacur dari Bangkok ke Hongkong dan Tokyo. Dalam istilah LSM sekarang ini, mereka adalah korban ‘human trafficking’.” (16).

Cara lain yang digunakan untuk menjebak Indayati dalam perdagangan orang, yakni dengan penjeratan hutang. Sejak acara ajang pencarian bakat, The Star mengingatkan bahwa merekalah yang membayarkan biaya perjalanan dari Manado ke Jakarta, kemudian dari Jakarta ke Bangkok, juga biaya hidup selama di sana. Biaya yang harus dikeluarkan tidaklah sedikit. Hal ini terus didengungkan oleh komplotan perdagangan orang itu. Indayani dicuci otaknya, dan dibentuk kepercayaannya bahwa dia telah memiliki hutang yang besar kepada The Star yang harus dibayarkan, sehingga ia tidak bisa lepas begitu saja dari tempat itu. Hal ini, bila melihat definisi perdagangan orang dalam UU PTPPO, termasuk dalam penyalahgunaan kekuasaan dan penjeratan utang, sebagai cara perdagangan orang. Cara ini ditemukan salah satunya dalam kutipan berikut:

“Dan berkatalah Sean PV, “Kalian sudah menempuh perjalanan yang lumayan jauh. Ongkos kalian ke sini tidak murah. Jangan sekali-sekali kalian mengira ini adalah perjalanan piknik.” (78-79).

Ketiga, tujuan. UU PTPPO menyebut, tujuan dari perdagangan orang adalah eksploitasi atau mengakibatkan orang tereksploitasi, baik tereksploitasi secara tenaga, ekonomi, maupun seksual. Secara rinci, UU PTPPO Pasal 1 Ayat 7 menjabarkan pengertian tentang eksploitasi, yakni:

“Tindakan dengan atau tanpa persetujuan korban yang meliputi tetapi tidak terbatas pada pelacuran, kerja atau pelayanan paksa, perbudakan atau praktik serupa perbudakan, penindasan, pemerasan, pemanfaatan fisik, seksual, organ reproduksi, atau secara melawan hukum memindahkan atau mentransplantasi organ dan/atau jaringan tubuh atau memanfaatkan tenaga atau kemampuan seseorang oleh pihak lain untuk mendapatkan keuntungan baik materiil maupun immateriil.

Sementara itu, juga dalam undang-undang yang sama, pasal 1 ayat 8, dijelaskan lebih spesifik mengenai pengertian eksploitasi seksual, yaitu:

“Segala bentuk pemanfaatan organ tubuh seksual atau organ tubuh lain dari korban untuk mendapatkan keuntungan, termasuk tetapi tidak terbatas pada semua kegiatan pelacuran dan percabulan.”

Dalam novel *Mimi lan Mintuna*, tujuan dari perdagangan perempuan yang dialami Indayati adalah eksploitasi seksual. Sejak awal proses perekrutan terlihat adanya indikasi tujuan eksploitasi seksual tersebut. Indayati direkrut, karena dianggap memiliki tubuh yang akan disukai oleh laki-laki pengguna jasa prostitusi. Hal ini misalnya terlihat dari perbincangan kedua kaki tangan The Star, Kiky dan Bunda:

“Kau harus dapat gaet dia,” Kata Bunda... “Saya memang cuma lihat dia sepintas. Tapi saya yakin betul, melihat bentuk betisnya, dia itu pasti ‘kering’, tidak perlu lagi minum jamu galian singset.” (23).

Selanjutnya, Bunda pun menyebut:

“Percaya sama eke deh,” Kata Bunda menawar dengan harga pasti.... “Dia itu ---Indayati--- bukan cuma digandrungi, tetapi percaya deh dia bakal digilai semua lelaki: bankir, politikus, perwira tinggi...” (57).

Dalam kedua penggalan tersebut, Indayati direkrut karena dianggap memiliki karakteristik yang sesuai dengan imajinasi seksualitas laki-laki, yang menginginkan perempuan dengan vagina yang kering. Indayati dianggap sebagai objek seksualitas laki-laki, seolah-olah sebagai benda yang dipilih sesuai dengan keinginan pembelinya.

Selanjutnya, setelah berhasil direkrut, Indayati dieksploitasi secara seksual. Indayati diperjualbelikan untuk dipaksa menjadi model majalah atau video porno, atau bisa juga dijadikan pemuas nafsu laki-laki. Kondisi ini ditemukan dalam petikan berikut:

“Babak yang lain, bagi mereka yang sudah menikah dan dianggap cerai, pengambilan gambarnya dilakukan dengan kamera video. Dan untuk gambar yang dimaksud ini mereka disuruh melakukan adegan yang sama seperti dalam kehidupan praktis sehari-hari.” (96).

Eksplorasi yang dilakukan kepada Indayati dilakukan semata-mata demi keuntungan The Star. Keuntungan yang didapatkan oleh pelaku perdagangan orang itu terbilang sangat tinggi. Setiap transaksi menyewa Indayati sebagai PSK, laki-laki pengguna jasa akan dikenakan tarif sebesar US\$ 2500. Dari jumlah tersebut, perempuan PSK hanya mendapat upah sebesar 30 sampai 40 persen saja. Selain dijadikan PSK, Indayati juga dipekerjakan sebagai bintang video porno. Pada awalnya, proses perekaman video porno dilakukan tanpa sepengetahuan Indayati. Artinya, Indayati diperkosa sambil direkam. Dalam tindak pemerkosaan tersebut, Indayati sama sekali tidak mendapatkan keuntungan finansial sedikitpun. Beberapa bulan kemudian, proses perekaman video baru dilakukan dengan sepengetahuan Indayati, lengkap dengan skenario yang harus dihapalkan oleh perempuan tersebut. Dari situ, Indayati mendapat penghasilan sekitar US\$ 2000 sampai 3000. Informasi ini didapatkan dari penggalan berikut:

“Tarif untuk sekali ‘tuk’ yang ditentukan berkisar antara US\$ 2500. Untuk itu mereka memperoleh antara 30 sampai 40%. Yang punya ‘wajah kamera’, artinya, yang sosoknya tampak molekul di dalam rekaman video, bisa mendapat tambahan uang dari hasil permainannya di film biru... Ada yang disyut secara terencana dengan skenario tertentu dan pelakornya menghafal dialog-dialognya. Untuk itu mereka mendapat honorarium antara US\$ 2000 bersih sampai US\$ 3000 bersih. Sementara, jika pembuatan film itu tanpa pola khusus plus skenario, dan kameranya dipasang tersembunyi, pelakornya tidak mendapat apa-apa.” (103).

Dari kutipan di atas, nampaknya Indayati mendapatkan penghasilan yang amat besar dari pekerjaannya sebagai PSK. Namun, pada kenyataannya ia tidak mendapatkan keuntungan sepeser pun. Sindikat perdagangan orang membuat perempuan ini seolah telah berhutang banyak pada sindikat tersebut, sehingga uang yang ia dapatkan dirampas oleh para pelaku. Indayati dieksploitasi tanpa mendapatkan keuntungan. Kisah ini ditemukan dalam kutipan berikut:

“Mereka tidak memegang uang sepeser pun: baht, yen, dollar. Alasannya, uang yang telah mereka peroleh dari hasil mesumnya itu sudah langsung didepositokan ke bank. Nanti, pada akhir tahun baru mereka mendapatkannya, tapi itu pun masih harus diperhitungkan dulu dengan ongkos-ongkos yang telah dikeluarkan oleh The Star, konon untuk biaya tiket, paspor, visa, dan tetekbengek pungli dari Manado-Jakarta-Bangkok. Kemudian, jika mereka pindah ke Tokyo atau Hongkong, karena dibeli oleh penyalur yang mengelolakan mereka di sana, maka ada lagi hitungan-hitungan tersendiri yang harus mereka bayar, dan itu berarti ujung-ujungnya mereka hanya menjadi orang-orang yang berutang.” (103-104).

Dari pemaparan di atas, diketahui bahwa kisah yang dialami Indayati sesuai dengan karakteristik perdagangan orang dalam UU PTPPO. Jika melihat kondisi tersebut, maka posisi Indayati sebagai PSK semata-mata karena menjadi korban perdagangan orang.

Dalam perdagangan orang, terdapat relasi kuasa antara pelaku dan korban yang membuat korban tidak bisa kabur ataupun melawan. Begitu pula dengan Indayati. Ia terpaksa menjalani hidupnya sebagai PSK, karena tidak bisa melawan sindikat perdagangan orang internasional tersebut. Hal ini terlihat dalam penggalan berikut:

“... Indayati menyadari betul betapa dia mesti pasrah, dan bahkan nrimo, diperdayakan demikian rupa oleh Sean PV, Bunda, Kiky, dan dengannya dia tahu pula, bahwa dalam setiap waktu yang berjalan ada masanya masing-masing. Dalam pasrah dan nrimo, disertai dengan banyak memberi senyum, sehingga terkesan seakan-akan dirinya dungu, tidaklah berarti dia rela untuk selama-lamanya diperlakukan sebagai perempuan yang tiada berharkat”. (143).

Indayati selalu menerima siksaan bila tidak bersedia melayani nafsu laki-laki pengguna jasa prostitusi. Dari sini, tergambar betapa relasi kuasa yang timpang antara pelaku perdagangan orang dan Indayati, telah memosisikan Indayati dalam kondisi ‘terpaksa’ menjalani hidup sebagai PSK.

“Takkan tanggal dari ingatan Indayati, betapa pada setiap upaya untuk berkata “tidak”, urusannya akan celaka di tangan Dul Dower. Si jelek ini akan segera menyeretnya ke ruang gelap dan pengap, disiksa tidak makan, kecuali setengah cangkir teh untuk mendorong pil-pil meluncur di tenggoroknya. Maka, apa hendak dikata lagi, Indayati benci untuk menerima kenyataan, bahwa dirinya kini adalah prajurit di medan perang yang mengibarkan bendera putih.” (140).

Indayati hanya dapat memendam kebencian kepada para pelaku perdagangan orang yang telah menjebakinya.

“Karuan batinnya tersiksa dari hari ke hari, namun ditutupi gairah senyum palsu di wajah dari jam ke jam. Kalau dia bisa punya kesempatan ---dan dia terus menunggu bilakah gerangan kesempatan itu datang--- dia ingin membunuh, mula-mula Kiky dan selanjutnya Bunda dan Sean PV. Rasanya dia mesti tikam jantung mereka yang sudah dikuasai iblis, tebas kepala mereka yang sudah didaulati setan”. (155).

Kisah yang dialami Indayati pun sangat mungkin banyak dialami oleh PSK lain di luar sana. Mereka menjadi PSK karena terjebak dalam sindikat perdagangan orang. Relasi kuasa antara PSK dan sindikat perdagangan orang, membuat mereka tidak berani melepaskan diri dari sana. Terlebih bila sindikat perdagangan orang yang menawan mereka adalah sindikat perdagangan orang internasional. Dalam *Trafficking in Persons Report 2019*, Kementerian Luar Negeri Amerika Serikat (2019) melaporkan ada 164 korban perdagangan orang dari Indonesia ke luar negeri. Kejahatan transnasional tersebut sangat terorganisir, dan relasi kuasa antara korban dan pelaku perdagangan orang sangat kuat, sehingga korbannya amat sulit keluar dari sindikat tersebut.

Kegiatan perdagangan orang yang dilakukan oleh sindikat perdagangan orang The Star merupakan perbuatan melawan hukum, yang tercantum dalam UU PTPPO. Bila melihat undang-undang tersebut, maka seluruh tokoh yang berperan dalam sindikat perdagangan orang dalam novel ini, yakni Sean PV, Ng Seng Jung, Bunda, Kiky, Phornsuk, Kopkun, Dul Dower, Lee Xingyu, dan Raj, dianggap sebagai pelaku perdagangan orang dan harus dihukum. Menurut UU PTPPO Pasal 2, para pelaku perdagangan orang dipidana dengan pidana penjara paling singkat tiga tahun dan paling lama lima belas tahun dan pidana denda paling sedikit seratus dua puluh juta rupiah dan paling banyak enam ratus juta rupiah. Sementara pada Pasal 16, bila perdagangan orang dilakukan oleh kelompok yang terorganisasi pidana akan ditambah sebesar 1/3. Sementara itu, Indayati dianggap sebagai korban perdagangan orang, dan tidak patut dihukum atas tindakannya menjadi PSK. Begitu pula sepatutnya yang dialami oleh perempuan-perempuan PSK korban perdagangan orang di dunia nyata lainnya.

2. Perempuan Pekerja Seks Komersial dalam Instrumen Hukum Indonesia dan Novel Mimi lan Mintuna: Perspektif Feminist Legal Theory

Dalam kacamata perundang-undangan Indonesia, seorang perempuan PSK sebenarnya tidak diposisikan sebagai pelaku atau tersangka. KUHP hanya menjerat mucikari, sebagai pelaku prostitusi. Pada Pasal 296 KUHP menyebutkan pihak yang mata pencahariannya atau kebiasaannya mengadakan atau memudahkan perbuatan cabul akan dijatuhkan hukuman dengan pidana penjara paling lama satu tahun empat bulan atau pidana denda paling banyak lima belas ribu rupiah. Sementara, pada Pasal 506, mucikari diancam dengan pidana kurungan paling lama satu tahun. Dari sini, jelas terlihat bahwa PSK tidak dapat diaggap melakukan tindakan melawan hukum dan tidak dapat diperkarakan.

Namun demikian, ternyata tidak semua pihak setuju dengan instrumen hukum tersebut. Ini terlihat dari munculnya rencana pembaharuan hukum pidana dengan dibentuknya Rancangan Undang Undang Kitab Undang-Undang Hukum Pidana (RUU KUHP) 2015. Meskipun akhirnya dibatalkan, RUU KUHP tersebut awalnya bermaksud untuk mengatur keberadaan PSK, dan memberikan sanksi tegas pada mereka. Dalam Pasal 489 RUU KUHP 2015, misalnya, disebutkan bahwa PSK akan dikenakan sanksi berupa pidana denda sebesar enam juta rupiah. RUU KUHP 2015 ini dibuat, dengan landasan bahwa keberadaan PSK dianggap telah melanggar norma-norma agama, kesusilaan, dan hukum, serta dapat mengganggu ketertiban umum di masyarakat. Bahkan, keberadaan PSK disebut sebagai penyakit masyarakat (Triyatna dan Parwata, 4-5).

Selain itu, ada juga beberapa peraturan daerah (Perda) yang menetapkan hukuman bagi PSK. Perda DKI No. 8 Tahun 2007 tentang Ketertiban Umum, misalnya. Berdasarkan Perda tersebut, perempuan yang dianggap sebagai penaja seks komersial, termasuk PSK, dapat dikenakan ancaman pidana kurungan selama 20 hingga 90 hari, atau denda lima ratus ribu rupiah hingga tiga puluh juta rupiah. Ada juga Perda Kabupaten Indramayu Nomor 7 Tahun 1999 tentang Prostitusi. Dalam Perda tersebut, PSK dikenai hukuman kurungan maksimal 6 bulan atau denda hingga lima juta rupiah. Selain itu, Perda Kota Denpasar Nomor 1 Tahun 2015 Tentang Ketertiban Umum juga memberi hukuman kepada PSK, berupa kurungan penjara selama enam bulan atau denda sebesar lima puluh juta rupiah. Selain kedua Perda tersebut, masih banyak Perda lain yang juga bernada serupa. Komnas Perempuan mencatat, hingga Agustus 2018 terdapat 421 kebijakan yang diskriminatif di Indonesia. Dari jumlah tersebut, 56 persennya berbentuk Perda, sementara sisanya berbentuk surat keputusan kepala daerah dari tingkat kelurahan sampai desa. Sebagian kebijakan yang diskriminatif tersebut adalah kebijakan yang mengatur masalah prostitusi (Arigi, 2018). Berbeda dengan KUHP yang menjadikan PSK sebagai korban dan tidak menghukum mereka, Perda-perda tersebut memosisikan PSK sebagai pelaku yang harus dihukum. Kebijakan-kebijakan tersebut sangat mungkin akan mengkriminalisasi perempuan PSK. Mereka akan mudah dijaring, diamankan, dan bahkan dihukum, dengan alasan mencegah tindakan asusila, tanpa melihat pengalaman hidup perempuan-perempuan tersebut, dan alasan di balik keputusan mereka menjadi PSK.

Menurut *Feminist Legal Theory*, untuk dapat menciptakan hukum yang adil dalam melindungi perempuan, penting untuk menganalisa pengalaman hidup perempuan. Maka, untuk mengetahui posisi perempuan PSK yang adil di mata hukum, pertama-tama harus dianalisa pengalaman hidup perempuan PSK tersebut. Dalam novel *Mimi Lan Mintuna*, pekerjaan Indayati sebagai PSK dipengaruhi oleh pengalaman hidupnya menjadi korban Kekerasan Dalam Rumah Tangga (KDRT) dan perdagangan orang. Di akhir cerita novel tersebut, dikisahkan polisi berhasil menangkap seluruh pelaku perdagangan orang, seperti Sean PV, Ng Seng Jung, Bunda, Kiky. Mereka dijerat dalam pasal perdagangan orang. Sementara itu, Indayati diselamatkan dan dikembalikan ke keluarganya. Indayati tidak dihukum atas pekerjaannya sebagai PSK. Ini menunjukkan bahwa novel ini sudah cukup tepat memosisikan Indayati sebagai korban. Novel tersebut menunjukkan hukum yang adil bagi perempuan.

Begitu pula saat menempatkan perempuan PSK dalam kehidupan nyata. Masyarakat, dan terlebih aparat berwajib, perlu memahami latar belakang di balik seorang perempuan menjadi PSK, melalui kisah hidup mereka. Banyak dari mereka yang menjadi perempuan PSK akibat terjebak sebagai korban perdagangan orang, sehingga tidak berhak untuk dihukum. Dengan begitu, instrumen hukum yang langsung memosisikan perempuan PSK sebagai pelaku sesungguhnya tidak tepat. Alih-alih terlebih dahulu melihat dan menganalisis pengalaman hidup perempuan PSK tersebut, kebijakan-kebijakan seperti ini justru langsung memvonis mereka bersalah dan harus dihukum. Instrumen hukum seperti ini berbahaya, karena melakukan subordinasi terhadap perempuan yang menjadi korban. Instrumen hukum ini juga menutup mata dari kemungkinan perdagangan orang atau objektifikasi yang dialami oleh perempuan PSK, seperti yang dialami Indayati dalam novel *Mimi lan Mintuna*. Bukannya melindungi perempuan, peraturan seperti itu berpotensi mengkriminalisasi perempuan-perempuan PSK, yang seharusnya dibela hak-haknya.

D. Kesimpulan

Bila menggunakan *Feminist Legal Theory* untuk melihat posisi perempuan PSK dalam hukum, penting untuk terlebih dahulu mendalami pengalaman hidup mereka. Melalui novel *Mimi lan Mintuna*, terlihat gambaran Indayati sebagai PSK. Novel tersebut menjelaskan bahwa Indayati menjadi PSK akibat dijebak oleh sindikat perdagangan orang. Indayati tidak bisa memilih untuk melepaskan diri akibat relasi kuasa yang timpang dengan sindikat tersebut. Sementara itu, alasan Indayati terjebak dalam tindak pidana perdagangan orang juga tidak bisa dilepaskan dari Kekerasan Dalam Rumah Tangga yang dialaminya sebelumnya.

Pengalaman Indayati itu sangat mungkin juga dialami oleh perempuan PSK lain di kehidupan nyata. Mereka menjadi PSK mungkin karena menjadi korban tindakan kekerasan lain, seperti KDRT dan perdagangan orang. Dengan kondisi tersebut, mereka tidak berhak dihukum. Berkaca dari hasil analisis tersebut, tulisan ini mendorong untuk menganalisa pengalaman hidup perempuan PSK terlebih dahulu, sebelum menentukan posisi mereka dalam hukum. Terlebih di masa pandemi Covid-19, saat banyak perempuan lebih rentan menjadi PSK. Hanya dengan cara tersebutlah hukum dapat digunakan sebagai alat perjuangan untuk melepaskan perempuan dari subordinasi, dan tercipta penegakan hukum yang berkeadilan dalam melindungi perempuan.

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WOMEN AND MEN FEEDBACKS COMPARISON ABOUT UNCOMMON GENDER BEHAVIOR

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Abstract

This article aims to compare how men and women express feedback. Feedback is mostly reliable in gender rather than other social factors like status or social class. Using theory (Holmes, J. 2013, P. 301) where this book discusses the topic of Gender, Politeness and Stereotypes mostly to the Feedbacks, women are cooperative conversationalists and men are competitive and less supportive. We observe and discuss how stereotypes about gender feedback have relation to the feedback of women and men. The differences of women and men's way of giving feedback occurred in degree of agreement with such behavior. We also collect some datas to test our hypothesis by studying how women and men in Bali, Java and Borneo use Indonesian and English languages, then we pour the whole data into one discussion of how women and men give feedback and how the stereotypes influence our discussion about gender feedback. We choose the interviewees based on their personality, we qualify the women as cooperative conversationalists and the men are the opposite. After collecting the data from the interviewees, we have concluded several results that are the stereotypes of women and men feedback are 92% matched with the interviewees feedback and as their genders', female tempted to be more cooperative conversationalists, while men are more less-supportive than women and they mostly straight forward for a certain topic. We also see that women give supportive feedback and they mostly come into the positive feedback, they also avoid talking about the logical problem while men are less-supportive, they are tempted to be realistic for responding to a certain topic such as logical problems.

Keywords: unusual behavior; feedback; gender; stereotype

A. Introduction

Every gender has its own stereotypes, and stereotypes are made because the society develops. Regarding to ASA (Advertising Standards Authority) identified 6 categories of gender stereotypes: roles – occupations or positions, characteristics – behaviors and attributes, mocking individuals for nonconformity to stereotype – making fun behaving against stereotype, sexualisation – highly sexualized manner, objectification - showing an unhealthy body image. supported the advertising standard theory it would be learnt along the samples of Gillette ad “Boys are visiting be boys” promote toxic masculinity, in contrast, the advert echoes its famous slogan “Is this the foremost effective someone can get?” while depicting negative gender stereotypes of men harassing women and fighting, saying “Boys are boys”. “Making assumptions about how people should look and behave might negatively restrict how they see themselves and also the way others see them, and limit choices they create in life,” said Ella Smillie of the ASA, who led the 2017 study which recommended the new rules. Gender stereotyping involves how men and ladies are expected to act, speak, dress, and conduct themselves, supported their sex. These preconceived gender roles can limit men’s and women’s capacity to pursue professional careers and stop them from making individual choices about their lives. (Targonskaya, 2020, Para 1). There are many stereotypes that also remain in community, conscious characterization for speech with certain or specific languages among members in an exceedingly very group. Gender stereotypes divided into two, masculine and feminine identity whereas seen in people contexts of how they dress, work or where they belong. as an example, there is a lady who would like to undertake a dress before buying it so she alters within the women's fitting room or there is a celebration so he goes to the hairdresser for a neat cut before entering the party. Adapting individuality can be a challenge that people often find, a masculine image for women in job or feminine image for men in job, constabulary where women are advised to portray the manly uniform rather than being a girl. This approach shows every linguistic and nonlinguistic regarding gender as meaningful thanks to the norms or challenging them, people shall remember these standard categories to suit gender categories. “Gender has begun to be theorized in

additional productive ways moving off from a reliance on binary oppositions and global statements about the behavior of all men and each one women, to more nuanced and mitigated statements about certain groups of ladies or men specifically circumstances, who negotiate within certain parameters of permissible or socially sanctioned behavior” (Coates & Cameron, 1988; Johnson & Meinhoff 1997; Bergvall, Bing & Freed, 1996) and “Gender as something which is enacted or performed, and thus as a possible site of struggle over perceived restrictions in roles” (Crawford, 1995). Thus, someone who acts type of a lady and a woman who acts type of a person would create a difficulty due to their duality amidst surrounding so as that they need to find challenge on how they rolled. A paradox of woman and man adaptability is typically questioned whether it's obligatory or complementary to support their conscience or not.

B. Methodology

This research paper explains how both female and male gender give feedback about some cases, see their feedback and how they respond to certain topics with uncommon problems around them such as the importance of relationship between gender, the uncommon way for gender to style and express themselves, and the public stereotypes about gender. This research will use qualitative approaches by taking samples from 6(six) interviewees, 3(three) men and 3(three) women around 20 ages. We will see how they respond and after collecting the data, gather each of the data, observe some common stereotypes and relate them into the gender feedback. After observing the whole data we will conclude them into the final conclusion and pour the final discussion into the research paper.

C. Results and Discussion

The Gender feedback may always be varieties that is why there are many stereotypes made between genders. Thus stereotypes ended up creating a big distance between them. To observe more about gender feedback, we decided to make an observation of feedback between Men and Women to know how the feedback differentiates them. After interviewing some friends of ours, we have collected some datas to be discussed and both the data and the discussion will be discussed in 3(three) sub-sections, the Men's feedback, Women's feedback and Difference feedback between Gender.

1. Discussion A (Men Feedback)

The first Man (Man A) that we have interviewed is a 20 Years old man, he is a student from Sanata Dharma University. From the interview we had, the first man usually answers the questions logically where he always gives an explanation after he answers the question. When we tried to speak casually like asking “How are you?” and talk about college he didn't really give specific positive feedback like “Hm hm”, “Oh iya?”. He is only straight forward to what his answer is and he is also trying to make the conversation more and more deep. When we talk about the uncommon behavior of humans such as how a person dresses in deviation from stereotypes(A man dresses a feminine one while a woman the opposite) , he responds well, he just agrees with the existence of these uncommon things. The man A is less-active in responding to normal conversation but he will be more responsive when the topic is coming to a serious and debate-able topic.

The second Man (Man B) that we interviewed is 20th years old, he is a student from Sanata Dharma University. In the interview, we asked him about his opinion about a woman who dress and behave like men and a man who dress and behave like women. He answers all the questions very well and always gives a short explanation about the topic that we asked. He is actually fine about that kind of behavior on women, he said he has friends that also have that kind of behavior. He respects that person and says that as long as that person is not bothering anyone else, he is totally fine. He also admires the fashion style from the woman in our sample picture, but he has another opinion about the man who dresses and styles like women. He stated that because he didn't have that type of friend, he was kind of confused about how a man could have that kind of behavior. He also feels concerned about the other people that could be affected negatively by that kind of behavior, but overall he still respects this kind of behavior as long as it's still reasonable. The second man is such a responsive type of person with a realistic point of view, he is also a straightforward type of person.

The third Man (Man C) that we have interviewed is 22 years old, he is an alumni from Sanata Dharma University. From the interview we had, the third man answered with a short yet clear explanation. He stated for the first question of two pictures that he would be fine if femininity or masculinity appeared as opposite, people recommended to be open minded and accept the difference due to development of era may change

technology also another aspects of life made him think it is usual among millennials nowadays. He spoke assertive during the interview by giving the points of why he could overcome those behaviors because he concluded it from other people's perspective. He also delivers that behavior is not the source of the problem but people's concerns that made it a controversy. The speaker has a tendency to adapt with people but not compromise them easily so it doesn't bring tension. He used Bahasa Indonesia as an opening and his first language then switched to English as his secondary language with mixed of local and national dialect of Bahasa Indonesia yet English nonetheless on “Jadi, menurut saya” with first stressed syllable sound like Javanese to “Kalau buat saya sih ya... it's just another picture” with falling intonation so it produces low voice with English-Indonesian dialect so the man giving interviewer a supportive feedback.

2. Discussion B (Woman Feedback)

The first woman (Woman A) that we have interviewed is 21 years old, she is a student from Sanata Dharma University. From the interview we have had with her, the first woman is more responsive than the first Man (Man A) and she also giving positive feedbacks such as “Hm hm”, “Ah iya iya benar”, “Aku setuju nih bener nih”, “Ohh iya benar”. She always responds to every statement that we have provided and she also sometimes goes into idle-talk when we talk about the uncommon behavior of humans such as Man dressing feminine and how woman dressing like a man. In the conversation, the woman mostly talks about her opinion but she always avoids giving negative feedback. Woman A never tried to develop the idea of the conversation that we do with her, she will just agree and then does an idle-talk, she also interacts more than Man A did. Woman A is a type of cooperative conversationalist, she always supports the conversation and is more supportive.

The second woman (Woman B) that we interviewed is 20th years old, she is a student of Sanata Dharma University. We asked her opinion about the same topic and questions, the second woman is such a responsive person, she always provides some examples to almost all questions that we already provide. She gave so much detail in her answer and provided such positive feedback, she stated that the person with the uncommon behavior (woman dress and style like men, while man the opposite). She also knows about the bad stigma in the societies towards this uncommon behavior but for her it's kind of unique and interesting. She also doesn't mind whether its uncommon behavior comes from men or women, moreover she suggested people to embrace it and just be confident in their own way. The second woman turns out to be supportive to the topic we discuss, and she is also a cooperative conversationalist type of person.

The third Woman (Woman C) that we have interviewed is 22 years old, she is a student of English Letters from Sanata Dharma University. Before the interview, the expert said “Adults need to learn to embrace them and their choices” (Yulo, Michele), this means standing up for them in public when they go against the stereotypes. From the interview we had, the third woman answered by embracing equal rights of people to express themselves so it is positive almost like the man interview yet she spoke in full English language and English dialect. She is flexible about what people have in their mind and it shall not be a disturbance by other people's view because everyone has something. In brief, she focused on the subject only which is one-on-one correspondence unlike the man that shared their opinions yet depended on himself while the woman depended on both of them so the woman is on the centre tendency to disagree if paying attention closely, she said “Whatever the way they choose to dress themselves is up to the person and that's what I think about this picture” from the background of seeing a man with a kind of unconventional dress then she said it has to be respected due to equality on “Everyone possessed equal rights to freedom of speech, it allows them to speak their mind about certain matters that is why I'm okay with people with different opinion or way of thinking compared to mine, because each one of us has different perspective and I think it should be respected.” as closing of why she stated it is up to them to choose the dress they would wear.

3. Discussion C (Comparison Between Men and Women Feedback)

Being non-binary isn't a “third gender,” but a stance and viewpoint that gender may be a spectrum. Truth Bachman, a genderqueer and trans composer and performer, says: “I think being trans and non-binary is, like i feel of them collectively and therefore the same. I used to be assigned male at birth and I am transitioning off from that more and more and more. I have changed my name, and have considered taking hormones... and every one of that's just to mention I embrace the space of not knowing. I embrace the space of timeliness. I embrace this place where I will be ‘masculine’ and have muscles and things like that, and even be totally ‘feminine’ and light-weight and feel connected, “Gender stereotypes are notoriously sticky,

partially because we're often unaware that we hold them" (Dr. Tiina Likki), they'll influence impressions and judgments outside of conscious awareness.

From the information of the interview we've collected above, we will see some different responses or feedback from men and ladies perspective. Man A, Man B and Man C have more or less the identical opinion about the subject that we asked (uncommon behavior like a person dressed as women and therefore the opposite), they said that they may accept that sort of behavior because they feel it's their right to try and do it. Man C stated that the matter isn't on those who have that uncommon behavior but the matter comes from the people's concern of how that sort of behavior could have such a foul impact towards others. However, Man B includes a slightly different opinion from the opposite two men about "the man who dressed like women". He stated since he doesn't have friends who have that sort of behavior, he feels concern for the person itself and concern about the bad effect towards people. We see that men interviewees are straightforward yet still provide a short explanation to support their answer, also for Man B he's more realistic than others.

However, Woman A, Woman B and Woman C are types that always gave negative feedback towards our topic (Man dressed like women and therefore the opposite). These three women agree that whoever has that "uncommon behavior" is someone we must always respect instead of questioning it "why they're doing it" "why they acted like that in public" and etc. These three women are more inquisitive about people that are questioning it and do not accept someone there with "uncommon behavior". Based on our data women tend to avoid giving negative feedback although they know that certain topics are possible to have a negative impact on others, this data also revealed that girls got less constructively critical feedback. (Cecchi-Dimeglio, P. 2017. Para 13) results of the data analyzed are presented here. This part should not only present the results of data analysis but also its discussion.

4. Men and Women

a. Interviewee A

The first Man (Man A) that we have interviewed is a 20 Years old man, he is a student from Sanata Dharma University. From the interview we had, the first man usually answers the questions logically where he always gives an explanation after he answers the question. When we tried to speak casually like asking "How are you?" and talk about college he didn't really give specific positive feedback like "Hm hm", "Oh iya?". He is only straight forward to what his answer is and he is also trying to make the conversation more and more deep. When we talk about the uncommon behavior of humans such as how a person dresses in deviation from stereotypes (A man dresses a feminine one while a woman the opposite), he responds well, he just agrees with the existence of these uncommon things. The man A is less-active in responding to normal conversation but he will be more responsive when the topic is coming to a serious and debate-able topic.

The second Man (Man B) that we interviewed is 20th years old, he is a student from Sanata Dharma University. In the interview, we asked him about his opinion about a woman who dress and behave like men and a man who dress and behave like women. He answers all the questions very well and always gives a short explanation about the topic that we asked. He is actually fine about that kind of behavior on women, he said he has friends that also have that kind of behavior. He respects that person and says that as long as that person is not bothering anyone else, he is totally fine. He also admires the fashion style from the woman in our sample picture, but he has another opinion about the man who dresses and styles like women. He stated that because he didn't have that type of friend, he was kind of confused about how a man could have that kind of behavior. He also feels concerned about the other people that could be affected negatively by that kind of behavior, but overall he still respects this kind of behavior as long as it's still reasonable. The second man is such a responsive type of person with a realistic point of view, he is also a straightforward type of person.

The third Man (Man C) that we have interviewed is 22 years old, he is an alumni from Sanata Dharma University. From the interview we had, the third man answered with a short yet clear explanation. He stated for the first question of two pictures that he would be fine if femininity or masculinity appeared as opposite, people recommended to be open minded and accept the difference due to development of era may change technology also another aspects of life made him think it is usual among millennials nowadays. He spoke assertive during the interview by giving the points of why he could overcome those behaviors because he concluded it from other people's perspective. He also delivers that behavior is not the source of the problem but people's concerns that made it a controversy. The speaker has a tendency to adapt with people but not compromise them easily so it doesn't bring tension. He used Bahasa Indonesia as an opening and his first language then switched to English as his secondary language with mixed of local and national dialect of

Bahasa Indonesia yet English nonetheless on “Jadi, menurut saya” with first stressed syllable sound like Javanese to “Kalau buat saya sih ya... it’s just another picture” with falling intonation so it produces low voice with English-Indonesian dialect so the man giving interviewer a supportive feedback.

b. Interviewee B

The first woman (Woman A) that we have interviewed is 21 years old, she is a student from Sanata Dharma University. From the interview we have had with her, the first woman is more responsive than the first Man (Man A) and she also giving positive feedbacks such as “Hm hm”, “Ah iya iya benar”, “Aku setuju nih bener nih”, “Ohh iya benar”. She always responds to every statement that we have provided and she also sometimes goes into idle-talk when we talk about the uncommon behavior of humans such as Man dressing feminine and how woman dressing like a man. In the conversation, the woman mostly talks about her opinion but she always avoids giving negative feedback. Woman A never tried to develop the idea of the conversation that we do with her, she will just agree and then does an idle-talk, she also interacts more than Man A did. Woman A is a type of cooperative conversationalist, she always supports the conversation and is more supportive.

The second woman (Woman B) that we interviewed is 20th years old, she is a student of Sanata Dharma University. We asked her opinion about the same topic and questions, the second woman is such a responsive person, she always provides some examples to almost all questions that we already provide. She gave so much detail in her answer and provided such positive feedback, she stated that the person with the uncommon behavior (woman dress and style like men, while man the opposite). She also knows about the bad stigma in the societies towards this uncommon behavior but for her it’s kind of unique and interesting. She also doesn't mind whether its uncommon behavior comes, moreover she suggested people to embrace it and just be confident in their own way. The second woman turns out to be supportive to the topic we discuss, and she is also a cooperative conversationalist type of person.

The third Woman (Woman C) that we have interviewed is 22 years old, she is a student of English Letters from Sanata Dharma University. Before the interview, the expert said “Adults need to learn to embrace them and their choices” (Yulo, Michele), this means standing up for them in public when they go against the stereotypes. From the interview we had, the third woman answered by embracing equal rights of people to express themselves so it is positive almost like the man interview yet she spoke in full English language and English dialect. She is flexible about what people have in their mind and it shall not be a disturbance by other people’s view because everyone has something. In brief, she focused on the subject only which is one-on-one correspondence unlike the man that shared their opinions yet depended on himself while the woman depended on both of them so the woman is on the centre tendency to disagree if paying attention closely, she said “Whatever the way they choose to dress themselves is up to the person and that’s what I think about this picture” from the background of seeing a man with a kind of unconventional dress then she said it has to be respected due to equality on “Everyone possessed equal rights to freedom of speech, it allows them to speak their mind about certain matters that is why I’m okay with people with different opinion or way of thinking compared to mine, because each one of us has different perspective and I think it should be respected.” as closing of why she stated it is up to them to choose the dress they would wear.

5. Gender Difference

Being non-binary isn't a “third gender,” but a stance and viewpoint that gender may be a spectrum. Truth Bachman, a genderqueer and trans composer and performer, says: “I think being trans and non-binary is, like i feel of them collectively and therefore the same. I used to be assigned male at birth and I am transitioning off from that more and more and more. I have changed my name, and have considered taking hormones... and every one of that's just to mention I embrace the space of not knowing. I embrace the space of timeliness. I embrace this place where I will be ‘masculine’ and have muscles and things like that, and even be totally ‘feminine’ and light-weight and feel connected, “Gender stereotypes are notoriously sticky, partially because we’re often unaware that we hold them” (Dr. Tiina Likki), they'll influence impressions and judgments outside of conscious awareness.

From the information of the interview we've collected above, we will see some different responses or feedback from men and ladies perspective. Man A, Man B and Man C have more or less the identical opinion about the subject that we asked (uncommon behavior like a person dressed as women and therefore the opposite), they said that they may accept that sort of behavior because they feel it’s their right to try and do it. Man C stated that the matter isn't on those who have that uncommon behavior but the matter comes from

the people's concern of how that sort of behavior could have such a foul impact towards others. However, Man B includes a slightly different opinion from the opposite two men about "the man who dressed like women". He stated since he doesn't have friends who have that sort of behavior, he feels concern for the person itself and concern about the bad effect towards people. We see that men interviewees are straightforward yet still provide a short explanation to support their answer, also for Man B he's more realistic than others.

However, Woman A, Woman B and Woman C are types that always gave negative feedback towards our topic (Man dressed like women and therefore the opposite). These three women agree that whoever has that "uncommon behavior" is someone we must always respect instead of questioning it "why they're doing it" "why they acted like that in public" and etc. These three women are more inquisitive about people that are questioning it and do not accept someone there with "uncommon behavior". Based on our data women tend to avoid giving negative feedback although they know that certain topics are possible to have a negative impact on others, this data also revealed that girls got less constructively critical feedback. (Cecchi-Dimeglio, P. 2017. Para 13) results of the data analyzed are presented here. This part should not only present the results of data analysis but also its discussion.

D. Conclusion

After having a long discussion and observation about the data we have received for the feedback of Women and Men, researchers conclude that men's feedback tends to hold on to logical fallacies more than women's because women stand up for equality among others. Therefore, it resulted in the same amount as a half-scale of people who tend to agree or disagree. Women cooperative conventionalists on theory clearly applied here that they speak carefully not to hurt people's feelings because the dress itself seems unconventional, giving feedback not only an utterance of opinions, it criticizes people for further explanations systematically based on their conversation distribution. Overall, gender and stereotypes are a conversation in the form of a case study towards human behavior. "As a gender abolitionist, I believe that we all have the power to tear down these stereotypes." (Fung, Jennalynn).

E. Acknowledgement

We want to thank our beloved lecturer, Mr. Dalan M. Peranginangin, Ph.D. for suggesting us to join the 9th LSC and his help for creating an amazing abstract and for always supporting us during the making of the abstract. We also want to thank Kristian Daviko as our Sociolinguistics class team member, for supporting the making of the paper and help us to keep going with what we struggle for. Lastly, we want to thank everyone, including our family, friends and other relations that we cannot listed one by one for the support so that we can finish this paper.

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A POTENTIAL OF LITERATURE TO MIRROR HISTORY

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Abstract

Literature is often influenced by the time period in which it is produced. The questions of the day, the moral values, the big events, the technologies available, the interpretations of the past, the hopes and fears for the future—all of this is reflected in literature, which is why historical context is often important in appreciating a literary work. Literature includes written records of events that are history. It allows humanity to have a collective source of memories of events from the past. The hope would be that people would be able to learn by reviewing those records and seeing patterns, making connections and generalizing about events or attitudes and consequences of those occurrences. Literature can also shape the way we view history. The purpose of this study is to reveal the potential of literary works in portraying history. This research applied qualitative research and sociological analysis. They are data collection, data reduction, data display, drawing, and verifying conclusions. The study is focused on human trafficking and physically abuse. The findings: Firstly, literary works often presents historical people, places, and events in story form. Secondly, literary works present the world of its day to become historical over time and give modern readers a sense of the story's original time and place. Thirdly, literary works present history as accurately as possible even the author adds elements of fiction, like conversations between characters, for instance, which are still grounded in historical fact. Based on the research conducted, it can be concluded that literary works play a very important role in reflecting the history.

Keywords: *potential; literary works; mirror; history*

A. Introduction

During the 350-year history of the transatlantic slave trade, Europeans made more than 54,000 voyages to and from Africa to send by force at least ten to twelve million Africans to the Americas. Scholars estimate that close to 400,000 Africans were sold into slavery in North America, the large majority ending up in the American South (Andrews, 2021).

The trans-Atlantic slave trade, which began as early as the 15th century, introduced a system of slavery that was commercialized, racialized and inherited. Enslaved people were seen not as people at all but as commodities to be bought, sold and exploited (Elliott, 2019).

Since 1776 until the passage of the Thirteenth Amendment in 1865, Slavery in the United States was legal institution. It comprised primarily the enslavement of Africans and African Americans who existed in the United States. During the 17th century, Europeans in North America preferred to hire the enslave Africans as they were cheaper and also more plentiful labors compared to indentured servants who were mostly poor Europeans. Even though there was no accurate figures, during the 18th century, it was estimated around 6 to 7 million slaves were imported to the New World, they were healthiest and ablest men and women. In the 17th and 18th centuries, enslaved Africans worked mainly on the tobacco, rice and indigo plantations of the southern coast, from the Chesapeake Bay colonies of Maryland and Virginia south to Georgia.

The 1850 act — which created a legal obligation for Americans, regardless of their moral views on slavery, to support and enforce the institution — divided the nation and undergirded the path to the Civil War. Black people could not testify on their own behalf, so if a white person incorrectly challenged the status of a free black person, the person was unable to act in his or her own defense and could be enslaved. In 1857, Dred Scott, who was enslaved, went to court to claim his freedom after his enslaver transported him into a free state and territory. The Supreme Court determined his fate when Chief Justice Roger B. Taney stated that no black person, free or enslaved, could petition the court because they were not “citizens within the meaning of the Constitution.” By statute and interpretation of the law, black people in America were dehumanized and commodified in order to maintain the economic and political power supported by slavery (Elliott, 2019).

On March 7, 1854, Sally and her three daughters, Sylvia, Charlotte and Elizabeth, were sold for \$1,200. Sally was able to remain with her children, at least for a short time, but most enslaved women had to endure their children being forcibly taken from them. Their ability to bear children — their “increase” — was one of the reasons they were so highly valued. Laws throughout the country ensured that a child born to an enslaved woman was also the property of the enslaver to do with as he saw fit, whether to make the child work or to sell the child for profit. Many enslaved women were also regularly raped, and there were no laws to protect them; white men could do what they wanted without reproach, including selling the offspring — their offspring — that resulted from these assaults. Many white women also served as enslavers; there was no alliance of sisterhood among slave mistresses and the black mothers and daughters they claimed as property (Elliott, 2019).

After the American Revolution, many colonists began to call for slavery’s abolition. From the 1830s to the 1860s, the movement to abolish slavery in America gained strength, led by free Black people such as Frederick Douglass and white supporters such as William Lloyd Garrison, founder of the radical newspaper *The Liberator*, and Harriet Beecher Stowe, who published the bestselling antislavery novel *Uncle Tom’s Cabin*.

Free Black people and other antislavery northerners had begun helping enslaved people escape from southern plantations to the North via a loose network of safe houses as early as the 1780s. This practice, known as the Underground Railroad, gained real momentum in the 1830s. Conductors like Harriet Tubman guided escapees on their journey North, and “stationmasters” included such prominent figures as Frederick Douglass, Secretary of State William H. Seward and Pennsylvania congressman Thaddeus Stevens. Although estimates vary widely, it may have helped anywhere from 40,000 to 100,000 enslaved people reach freedom.

The 13th Amendment, adopted on December 18, 1865, officially abolished slavery, but freed Black peoples’ status in the post-war South remained precarious, and significant challenges awaited during the Reconstruction period. Previously enslaved men and women received the rights of citizenship and the “equal protection” of the Constitution in the 14th Amendment and the right to vote in the 15th Amendment, but these provisions of Constitution were often ignored or violated, and it was difficult for Black citizens to gain a foothold in the post-war economy thanks to restrictive Black codes and regressive contractual arrangements such as sharecropping.

The ratification of the Thirteenth Amendment to the Constitution in December 1865 abolished slavery in the United States. In the years that followed, southern planters and their allies proved extraordinarily resourceful in inventing new forms of labor extraction and racial oppression, but try as they might, they could not resuscitate chattel bondage. Yet, almost a century and a half later, the question of slavery again roils the water of American life (Berlin, 2004).

From a literary standpoint, the autobiographical narratives of former slaves comprise one of the most extensive and influential traditions in African American literature and culture. Until the Depression era slave narratives outnumbered novels written by African Americans. Some of the classic texts of American literature, including the two most influential nineteenth-century American novels, Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852) and Mark Twain's *Huckleberry Finn* (1884), and such prize-winning contemporary novels as William Styron's *The Confessions of Nat Turner* (1967), and Toni Morrison's *Beloved* (1987), bear the direct influence of the slave narrative. Some of the most important revisionist scholarship in the historical study of American slavery in the last forty years has marshaled the slave narratives as key testimony. Slave narratives and their fictional descendants have played a major role in national debates about slavery, freedom, and American identity that have challenged the conscience and the historical consciousness of the United States ever since its founding (Andrews, 2021).

In the late eighteenth and early nineteenth centuries, slave narratives were an important means of opening a dialogue between blacks and whites about slavery and freedom. The most influential slave narratives of the antebellum era were designed to enlighten white readers about both the realities of slavery as an institution and the humanity of black people as individuals deserving of full human rights. Although often dismissed as mere antislavery propaganda, the widespread consumption of slave narratives in the nineteenth-century U.S. and Great Britain and their continuing prominence in literature and historical curricula in American universities today testify to the power of these texts, then and now, to provoke reflection and debate among their readers, particularly on questions of race, social justice, and the meaning of freedom (Andrews, 2021).

This study is to reveal the potential of literary works in portraying history of slavery in The United States. Siobhan (2021) stated that histories and historical fictions can and should be used together to give a

more holistic understanding of historical events. In order to reveal the potential of literary works to mirror the history, this article examines the historical people, places, and events in story form.

Uncle Tom's Cabin is a novel where Harriet Beecher Stowe shared ideas about the injustices of slavery, pushing back against dominant cultural beliefs about the physical and emotional capacities of black people. Stowe became a leading voice in the anti-slavery movement. Stowe's vivid characters and portrayal of their struggles opened reader's eyes to the realities of slavery and the humanity of enslaved people. Stowe hoped the novel would build empathy for the characters and, in turn, for enslaved individuals. Stowe's candor on the controversial subject of slavery encouraged others to speak out, further eroding the already precarious relations between northern and southern states and advancing the nation's march toward Civil War.

In addition, *Twelve Years a Slave* (1853) is another slave narrative by American Solomon Northup, a black man who was kidnapped and sold into slavery for 12 years. The work was published eight years before the Civil War soon after Harriet Beecher Stowe's novel about slavery, *Uncle Tom's Cabin* (1852). *Twelve Years a Slave* reveals the real-life story of Solomon Northup. In 1841, Northup, a free black man, was drugged and then sold into slavery.

1. Review of Previous Studies

Firstly, in his article 'Causing misery and suffering miserably': Representations of the Thirty Years' War in Literature and History', Siobhan examined a range of fictional literature – poetry, prose, play and song produced between the seventeenth and twenty-first centuries – that represents aspects of the Thirty Years' War, a conflict fought in Europe from 1618 to 1648. Depiction of the Thirty Years' War in literary works is compared to that found in empirical historical evidence and historians' analyses. It is concluded that historical fictions offer a different, but equally valid, account of the conflict to academic histories, and that by using historical fictions and empirical evidence together, a more holistic picture of events is offered than academic histories alone provide (Siobhan, 2021).

Secondly, Rashid in his article "History As Literature: A Reading of White's Essay 'The Historical Text As Literary Artifact'" examined the ideas and theories of Hayden White, one of the luminaries in the studies of History and Literary theories. To examine the aspects of Philosophy, Psychology, History, and Sociology especially in literary canon is the universal experience at the present time. The paper tries to assist the readers about getting the meaning of historical justification and develop a kind of knowledge that is beneficial in understanding his ideas. History is one of the important ways to scrutinize literature, in the same way literary practices are engaged in producing history. This paper tries to find how Hayden White in his essay, *It provides the evidences of history, is to be constructed of the narrative strategies developed commonly in producing any work of arts. This paper observes how Hayden White effectively institutionalizes history to be containing fictitious elements and how the past events are processed with the contact of imagination to arrange historical dialogue. Hence, literature turns out to be history and history turn out to be literature. White identifies that the element of fictiveness in history is a means to make easy and explain the information of the historical events better while the production of the literary text embraces the understanding of the lived world* (Rashid, 2018).

Thirdly, The Civil War was a seminal moment in the historical development in the United States. The American Revolution may have created the U.S. as a sovereign nation, but the Civil War helped determine what kind of nation America would become. From Lincoln's 1863 Emancipation Proclamation to Hayes's removal of federal troops from the South in 1877, the Reconstruction era further defined how exactly the U.S. would evolve into the nation that it is today. By examining the attitudes towards the extension of slavery in the pre-war U.S., the decisions are taken by the Union and Confederate governments during the course of the war, and the stubbornness and determination demonstrated during the Reconstruction periods, this article explores how a clear pattern of revolution emerges in U.S. political discourse. The move away from a willingness to compromise and the adoption of binary positions created a political discourse of revolution that continues, arguably, to this day (Hewage, 2021).

B. Methodology

1. Types of Research

This study used the descriptive qualitative method. 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. 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 historical facts of slavery in the United States which are reflected in American literature from the perspective of the sociology of literature.

2. Research Object

The object of this research is a sociological review of literature on the history of slavery in the United States as depicted in literary works. This social phenomenon is a message conveyed by the author in literary works. Various data revealed about the historical facts of slavery in the United States are sourced from social realities and literary works as literary products that have the potential to describe history. They are “Uncle Tom’s Cabin”, a novel written by Harriet Beecher Stowe, and “12 Years A Slave”, a novel written by Solomon Northup.

3. Data Collection

The data of this study were determined purposively and based on certain criteria. According to Cresswell via Dewi (2019), purposive sampling is a carefully selected sample that is relevant to the research design so that in (the choice) there are representatives from all levels of the population, namely the historical facts of slavery in the United States and the reflection in literary works.

In addition, the determination of the data is based on (1) historical facts of slavery in the United States as a social reality that occurs in people's lives; (2) historical facts of slavery in the United States as reflected in American literature.

4. Data Analysis

Data analysis was carried out using qualitative descriptive techniques through categorization and inference activities. Categorization is used to categorize data based on predefined categories, namely the historical facts of slavery in the United States in social reality. Inference is used to interpret, understand, and conclude research results in accordance with research problems, historical facts of slavery in the United States. In this study, interference is based on the theoretical framework of the sociology of literature, particularly genetic structuralism.

C. Results and Discussion

Literary works play a very important role or has a potential to portrait history. The study is focused on human trafficking and physical abuse. The findings of the study are 1) literary works often presents historical people, places, and events in story form. 2) literary works present the world of its day to become historical over time and give modern readers a sense of the story’s original time and place. 3) literary works present history as accurately as possible even the author adds elements of fiction, like conversations between characters, for instance, which are still grounded in historical fact. The following are the analysis to reveal the potential of literary works in reflecting historical facts of slavery in United States of America, namely human trafficking and physical abuse,

1. Human trafficking

a. Uncle Tom’s Cabin

Human trafficking was experienced by the character in then novel Uncle Tom’s Cabin. As a slave, Tom is not a freeman but an object or property belonging to Mr. Shelby. In order to cover a balance of debt, Tom is sold to a Southern slave trader named Mr. Haley. Bankruptcy or financial problem is one of the causing matters that lead slaves into disposition. As a human being, Tom is not considered as an object or property that has no right to live as a free man.

“Well, Tom’s got the real article, if ever a fellow had,” rejoined the other. “Why, last fall, I let him go to Cincinnati alone, to do business for me, and bring home five hundred dollars. ‘Tom,’ says I to him, ‘I trust you, because I think you’re a Christian—I know you wouldn’t cheat.’ Tom comes back, sure enough; I knew he would. Some low fellows, they say, said to him—Tom, why don’t you make tracks for Canada?”

'Ah, master trusted me, and I couldn't,'—they told me about it. I am sorry to part with Tom, I must say. You ought to let him cover the whole balance of the debt; and you would, Haley, if you had any conscience." (Stowe, 2020)

Being treated as the property of the masters, the slaves have to obey what the masters have already decided to do. In this case, Mr. Shelby as the master and a slave trader, Mr. Haley, discuss how many slaves Mr. Shelby will need to sell in order to clear up his debt. Despite his misgivings, Mr. Shelby decides to sell Tom, a faithful and honest man, and Harry, the son of his wife's favorite slave, Eliza.

that he was in this man's debt, and that this man had got the power over him; and that if he didn't pay him off clear, it would end in his having to sell the place and all the people, and move off. Yes, I heard him say there was no choice between selling these two and selling all, the man was driving him so hard. (Stowe, 2020)

...

Mr. Shelby was busy in counting some bundles of bills, which, as they were counted, he pushed over to the trader, who counted them likewise.

"All fair," said the trader; "and now for signing these yer."

Mr. Shelby hastily drew the bills of sale towards him, and signed them, like a man that hurries over some disagreeable business, and then pushed them over with the money. Haley produced, from a well-worn valise, a parchment, which, after looking over it a moment, he handed to Mr. Shelby, who took it with a gesture of suppressed eagerness.

"Wal, now, the thing's done!" said the trader, getting up.

"It's done!" said Mr. Shelby, in a musing tone; and, fetching a long breath, he repeated, "It's done!"

"Yer don't seem to feel much pleased with it, 'pears to me," said the trader (Stowe, 2020)

...

"Well, since you must know all, it is so. I have agreed to sell Tom and Harry both; and I don't know why I am to be rated, as if I were a monster, for doing what everyone does every day."

"But why, of all others, choose these?" said Mrs. Shelby. "Why sell them, of all on the place, if you must sell at all?"

"Because they will bring the highest sum of any, that's why... (Stowe, 2020)

Knowing that her beloved son was sold by her master, Eliza would not let Harry to be taken from her. She tried to save her son by running away and accidentally she met Tom. She told him that she was running away to save her son as their master had sold Harry and also Tom.

"I'm running away—Uncle Tom and Aunt Chloe—carrying off my child—Master sold him!"

Eliza comes to tell Uncle Tom that he is sold, and that she is running away to save her child.

"Sold him?" echoed both, lifting up their hands in dismay.

"Yes, sold him!" said Eliza, firmly; "I crept into the closet by Mistress' door tonight, and I heard Master tell Missis that he had sold my Harry, and you, Uncle Tom, both, to a trader; and that he was going off this morning on his horse, and that the man was to take possession today." (Stowe, 2020)

Tom and Mr. Haley leave for the South. En route, Tom saves a little girl from drowning. The girl's father decides to buy Tom to be his daughter's personal servant. Tom has lucked out (insofar as being sold can be called lucky) because the girl's father, Augustine St. Clare, treats his slaves relatively well. The little girl, Eva, is also a sweet child, devoted to her servants and family. Unfortunately, the mother, Marie St. Clare, is a more typical slave owner and runs her slaves ragged as they try to satisfy her endless demands. Back at St. Clare household, Augustine St. Clare is heartbroken at his daughter Eva's death, as are all the slaves. St. Clare promises Tom his freedom but, before he finishes making out the papers, he is killed in a barroom brawl. Tom is sold at auction, along with many of the other St. Clare slaves.

It was a day or two after the conversation between Marie and Miss Ophelia, that Tom, Adolph, and about half a dozen others of the St. Clare estate, were turned over to the loving kindness of Mr. Skeggs, the keeper of a depot on — street, to await the auction, next day. (Stowe, 2020)

...

Then you shall be courteously entreated to call and examine, and shall find an abundance of husbands, wives, brothers, sisters, fathers, mothers, and young children, to be "sold separately, or in lots to suit the

convenience of the purchaser;” and that soul immortal, once bought with blood and anguish by the Son of God, when the earth shook, and the rocks rent, and the graves were opened, can be sold, leased, mortgaged, exchanged for groceries or dry goods, to suit the phases of trade, or the fancy of the purchaser. (Stowe, 2020)

At the auction, before the sale commenced, the slaves are examined systematically. Tom was seized by the jaw, and pulled open his mouth to inspect his teeth, made him strip up his sleeve, to show his muscle; turned him round, made him jump and spring to show this paces. Tom, Susan, and two other men were sold to Mr. Legree who owns a cotton plantation on the Red River.

Mr. Simon Legree, Tom’s master, had purchased slaves at one place and another, in New Orleans, to the number of eight, and driven them, handcuffed, in couples of two and two, down to the good steamer *Pirate*, which lay at the levee, ready for a trip up the Red River. (Stowe, 2020)

b. *12 Years A Slave*

In the novel “12 Years A Slave”, Solomon finds himself a prisoner in the slave pen of James H. Burch, a brutal slave trader in Washington, D.C. At length, Solomon is allowed to join the other slaves being held by Burch, and he discovers just how hopeless his situation is. Surrounded by slaves and a few other kidnap victims, he is transported downriver, eventually landing in New Orleans, Louisiana.

"Well, my boy, how do you feel now?" said Burch, as he entered through the open door. I replied that I was sick, and inquired the cause of my imprisonment. He answered that I was his slave—that he had bought me, and that he was about to send me to New-Orleans. (Northup, 2014)

Solomon and the rest of “Burch’s gang” are transferred into the slave pen of Burch’s associate, Theophilus Freeman. Freeman changes Solomon’s name to “Platt,” thereby erasing any connection to his past. Solomon is put up for sale, but his sale is delayed when he contracts smallpox, which nearly kills him. After he finally recovers, he is sold, along with a slave girl named Eliza, to a man named William Ford.

The captain was unable to inform him, no one being on board answering to that name.

"Who shipped that nigger?" he again inquired of the captain, pointing to me.

"Burch," replied the captain.

"Your name is Platt—you answer my description. Why don't you come forward?" he demanded of me, in an angry tone.

I informed him that was not my name; that I had never been called by it, but that I had no objection to it as I knew of.

"Well, I will learn you your name," said he; "and so you won't forget it either, by —," he added. (Northup, 2014)

Solomon is now a full-fledged slave named “Platt,” working on the plantation and lumber mill of William Ford, deep in the heart of Louisiana. Ford is a kindly master, devout in his Christian faith, and given to generosity toward his slaves. Solomon finds it almost a pleasure to be in Ford’s service and even figures out a way for Ford to save considerable time and money by transporting lumber via waterway instead of by land. Solomon is well-liked by Ford in return. However, a series of financial missteps result in Ford selling Platt to a cruel carpenter named John M. Tibbeats.

He was also indebted to John M. Tibbeats to a considerable amount in consideration of his services in building the mills on Indian Creek, and also a weaving-house, corn-mill and other erections on the plantation at Bayou Bœuf, not yet completed. It was therefore necessary, in order to meet these demands, to dispose of eighteen slaves, myself among the number. Seventeen of them, including Sam and Harry, were purchased by Peter Compton, a planter also residing on Red River. (Northup, 2014)

...

I was sold to Tibbeats, in consequence, undoubtedly, of my slight skill as a carpenter. ... At the time of my sale to Tibbeats, the price agreed to be given for me being more than the debt, Ford took a chattel mortgage of four hundred dollars. I am indebted for my life, as will hereafter be seen, to that mortgage. (Northup, 2014)

Only the intervention of William Ford and his overseer, Mr. Chapin, saves the slave's life. Unable to kill him, yet bearing murderous hatred toward him, Tibbeats sells Platt to the notorious "nigger breaker," Edwin Epps.

Tibbeats, at the time of my sale, had informed him I could play on the violin. He had received his information from Ford. Through the importunities of Mistress Epps, her husband had been induced to purchase me one during a visit to New-Orleans. (Northrup, 2014)

2. *Physical abuse*

a. *Uncle Tom's Cabin*

As there are plenty of the run-away slaves, most of them are commonly shackled on their ankles and wrist. This is the way Haley, the slave trader avoids the situation, even though Tom is known as a faithful slave.

Now, ye don't! well, reely," said the smith, "who'd a thought it! Why, ye needn't go to fetherin' him u this yer way. He's the faithfulest, best crittur—" (Stowe, 2020)

"Yes, yes," said Haley; "but your good fellers are just the critturs to want ter run off. Them stupid ones, as doesn't care whar they go, and shifless, drunken ones, as don't care for nothin', they'll stick by, and like as not be rather pleased to be toted round; but these yer prime fellers, they hates it like sin. No way but to fether 'em; got legs,—they'll use 'em,—no mistake." (Stowe, 2020)

Considering the image of the black people as slaves in the nineteenth century, the treatment towards them are different in every state. Yet, the treatment is harsher on a plantation area in order to show the white domination. The overseers and drivers are appointed by their master to maintain discipline in the fields. The slaves are punished for not obeying the master's order or working slowly on the field or any other reasons. Tom, as a working slave, is punished by his master for denying his new master's order. Tom is caught out helping a woman putting several handful of cotton to her bag. As the punishment, Legree asks Tom to flog the woman whom he helped. Tom refuses the order and is beaten violently by his master and the two overseers.

"I'm willing to work, night & day, and work where's there's life and breath in me, but this yer thing I can't feel it right to do – and Mas'r, I never shall do it – never!" (Stowe, 2020)

...

Well, here's a pious dog, at last, let down among us sinners!—a saint, a gentleman, and no less, to talk to us sinners about our sins! Powerful holy critter, he must be! Here, you rascal, you make believe to be so pious,—didn't you never hear, out of yer Bible, 'Servants, obey yer masters'? An't I yer master? Didn't I pay down twelve hundred dollars, cash, for all there is inside yer old cussed black shell? An't yer mine, now, body and soul?" he said, giving Tom a violent kick with his heavy boot; "tell me!" (Stowe, 2020)

The experience of similar consideration also occurs when he refuses to tell Legree about the other slaves' escape. Tom says that he would rather die than speak. For this reason, Tom is beaten mercilessly all night. The overseers, Sambo and Quimbo are ordered by Legree to continue the beatings and not to stop unless Tom makes his confession.

"Speak!" thundered Legree, striking him furiously. "Do you know anything?"

"I know, Mas'r; but I can't tell anything. I can die!"

Legree drew in a long breath; and, suppressing his rage, took Tom by the arm, and, approaching his face almost to his, said, in a terrible voice, "Hark 'e, Tom!—ye think, 'cause I've let you off before, I don't mean what I say; but, this time, I've made up my mind, and counted the cost. You've always stood it out again' me: now, I'll conquer ye, or kill ye!—one or t' other. I'll count every drop of blood there is in you, and take 'em, one by one, till ye give up!" (Stowe, 2020)

....

"He's most gone, Mas'r," said Sambo, touched, in spite of himself, by the patience of his victim.

“Pay away, till he gives up! Give it to him!—give it to him!” shouted Legree. “I’ll take every drop of blood he has, unless he confesses!” (Stowe, 2020)

b. *12 Years A Slave*

Physical abuse happened when Solomon protests his captivity and asserts his right to freedom, Burch responds by beating him into submission and threatening to kill him if he ever mentions his freedom again.

As soon as these formidable whips appeared, I was seized by both of them, and roughly divested of my clothing. My feet, as has been stated, were fastened to the floor. Drawing me over the bench, face downwards, Radburn placed his heavy foot upon the fetters, between my wrists, holding them painfully to the floor. With the paddle, Burch commenced beating me. Blow after blow was inflicted upon my naked body. When his unrelenting arm grew tired, he stopped and asked if I still insisted I was a free man. I did insist upon it, and then the blows were renewed, faster and more energetically, if possible, than before. When again tired, he would repeat the same question, and receiving the same answer, continue his cruel labor. All this time, the incarnate devil was uttering most fiendish oaths. At length the paddle broke, leaving the useless handle in his hand. Still I would not yield. All his brutal blows could not force from my lips the foul lie that I was a slave. Casting madly on the floor the handle of the broken paddle, he seized the rope. This was far more painful than the other. I struggled with all my power, but it was in vain. (Northup, 2014)

Tibeats soon becomes Platt’s worst enemy, constantly threatening and berating him. While working on a project, Tibeats becomes so enraged that he attempts to whip Platt. Platt is the stronger of the two, though, and he turns the tables on his new master, whipping him instead. Hell-bent on revenge, Tibeats twice attempts to murder Platt.

Thereupon Tibeats tied my wrists, drawing the rope around them with his utmost strength. Then he bound my ankles in the same manner. In the meantime the other two had slipped a cord within my elbows, running it across my back, and tying it firmly. It was utterly impossible to move hand or foot. With a remaining piece of rope Tibeats made an awkward noose, and placed it about my neck. (Northup, 2014)

D. Conclusion

Based on the analysis, it can be concluded that a) literary works play a very important role in reflecting slavery history in United States of America. Two American novel, *Uncle Tom’s Cabin* and *12 Years A Slave* portrait the history of slavery happened in America. Both novels mirrored human trafficking and physical abuse as suffered by the American slaves. b) the novels present historical people, places, and events in story form. c) both novels present the world of its day to become historical over time and give modern readers a sense of the story’s original time and place. d) they also present history as accurately as possible even the author adds elements of fiction, like conversations between characters, for instance, which are still grounded in historical fact.

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MARRIAGE AND SUCCESSION: THE ANXIETY OF QUEEN ELIZABETH I

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Abstract

Queen Elizabeth I's speeches during her early reign present the anxiety of both her body politic and her body natural. As an unwed female ruler in the sixteenth century, she has been requested many times to marry and produce an heir, and as the Queen of England, she is expected to name a successor to the throne very soon. The subject of marriage and succession is presented best in Elizabeth's speeches in 1558, 1559, 1561, 1563, 1566, and 1567, which also portray the separation of her political body and natural body. As Elizabeth declares to have married England and claims her subjects as her children, the concept of motherhood towards the country as well as the throne is apparent in her speeches. This paper aims to investigate Queen Elizabeth's perception on these issues and how it affects her sovereignty in England by exploring the separation of the personal issues, such as marriage, into her body natural and the political issues, such as naming the successor, into her body politic. This paper will conclude that since Elizabeth is the 'mother' of the country, she focuses on defending her throne instead of expanding it, and that her refusal to either marry or name a successor can be read as the manifestation of her anxiety to keep the throne.

Keywords: *Elizabeth I; body politic; body natural; marriage; succession*

A. Introduction

For Queen Elizabeth I, the subject of marriage and children has been the issue that always comes up in her speeches. Being crowned as a queen at the age of 25, Elizabeth is expected by the English subjects to marry and have kids as soon as possible to produce a male heir and replace her in the English throne. This issue goes on up until she is dying in 1603, to which she should name the successor to take up her throne as the king or queen of England. However, the first ten years of her reign (1557-1567) is when the subject of marriage and succession becomes the main issue in her speeches.

Unlike other monarchs in the sixteenth to seventeenth century, Queen Elizabeth focused on defending her throne instead of expanding it, especially seeing that she herself is a liability to the English throne. Her predecessor, Queen Mary I, has tried to reinstate England back into the Roman Catholic Church, and when she died, a lot of her supporters are still trying to replace Elizabeth with another catholic queen namely Mary, Queen of Scots, who also has a right to the English throne as the descendant of Margaret Tudor, sister of Henry VIII. Mary, Queen of Scots is everything that Elizabeth is not. She had had marriage with Francis II of France, to which she was widowed, and she is looking for another marriage to create alliance with another state or country. This, to the English subjects, is the ideal queen, yet what becomes the biggest problem for them seems to be that the country is ruled by a woman. Queen Elizabeth then assured that her being a woman will not affect the way she rules the country by categorizing her personal affairs into a body natural, and her political affairs into a body politic. This body separation was first mentioned by Ernst Kantorowics (1957) who brought the idea of the king's two bodies. In Elizabeth's case, however, this separation is needed to be said because of the traditional belief of masculine authority. The body politics, therefore, become the masculine, and the body natural is the feminine. This categorization has previously been studied by Garrouri (2019), who argues that in Elizabeth's writings, she presents “three erratic depictions ... masculine and feminine, virgin and mother, and divine and human” (2019: 55). She states that Elizabeth intentionally creates paradoxical self-representation as a “strategic rhetorical device to overcome the social inadequacies” (2019: 58), and “to project her monarchy, impersonate various roles, and, thus, respond to all sorts of desires and demands” (2019: 64). She is, therefore, both masculine and feminine, virgin and mother, as well as divine and human. Garrouri comes to the conclusion that “through the rhetorical discrepancy, Elizabeth not only appropriated all identities, but also redefined the notion of sovereignty, power, and gender” (2019: 64). However, all of the three contradicting depictions that Garrouri mentioned can be traced back from the same

root, which is the separation of the body politic and the body natural. Yet, the two bodies itself are already contradictory to each other. In another paper regarding the two bodies, Senasi (2020) argue about the relations of the names and bodies in early modern culture, as she says that “no body escapes naming, [but] the name regularly ‘escapes’ the body, exceeding and extenuating it ... produced forms that echo their material counterpart and ... come into competition with it” (2020: 1), which in line with what Edmund Plowden says, as quoted by Kantorowics (1957) that the incorporation of the two bodies in one person is the body politic in the body natural and not the other way around. The body politic and body natural in itself are already contradictory with each other, or if using Senasi’s words, they are, in fact, in competition. When talking about identity, Laclau also states that “[t]o assert one’s own differential identity involves ... the inclusion in that identity of the other” (1994: 10). Senasi, Plowden, and Laclau suggests that the body politic is superior than the body natural, and that the body natural is included in the body politic.

The marriage and succession are products of this body separation. As an unwed female ruler, she is expected to marry and produce an heir. For Elizabeth, however, marrying a man would affect her role with the body politic. As mentioned before, this political body is supposed to be superior, and marriage would mean she would have to submit to her husband, and that would disrupt the order of Elizabeth being the Monarch of England. Questions would arise that if the Queen herself is a subject to her husband, then what does that make him? Yet, as the Queen of England, she is also expected to soon name a successor. This becomes a conflicting issue not only for her body natural but also body politic. She is a queen without a successor, and her persona as the Virgin Queen complicates the issue even more. Therefore, she declares in her speech in 1559 as her answer to the Common’s petition asking her to marry soon, that she is “already bound unto an husband, which is the kingdom of England...” (2002: 65), and in the same speech also answers the question regarding heir and succession that “every one of [her subjects], and as many as are English, are [her] children and kinsfolks” (2002: 59). With that statement, I would like to explore how marrying England and giving birth to (or adopting) the English subjects affect Elizabeth’s sovereignty and her future statement regarding the issue of marriage and succession.

B. Anxiety of Authorship

Gilbert and Gubar (1982) brought upon the term “anxiety of authorship” that women writers have regarding the fear of failure to define their own identity with their authority. In terms of the psychology of literary history, anxiety happens when they are confronted with “the achievement of their predecessors” and also “the tradition of genre, style, and metaphor that they inherit from such “forefathers.”” (1982: 46). However, Gilbert and Gubar questions that “forefather” precedes the male poet, and the lack of “foremother” (1982: 47) to look up to makes the female poet “anxious” and, to some extent, motherless. These women writers have no muse, no precursors, and no models. As Gilbert and Gubar points out, “the masculine authority with which they construct their literary personae ... seem to the woman writer directly to contradict the terms of her own gender definition.” (1982: 48).

Queen Elizabeth I is a queen just as she is a writer. She is the second, Mary Tudor being the first, queen of England that holds as the absolute monarch in England. As a queen, she does not have the “foremother” to look up to, and she consistently refers to her father, Henry VIII, when talking in her body politic. Gilbert and Gubar writes that “the female artist”, or in this case, the female ruler, “must first struggle against the effects of a socialization”, which, to Elizabeth, is her subjects constantly pushing her in regards to marriage and bearing an heir, “which makes conflict with the will of her (male) precursors seem inexpressibly absurd, futile, or even ... self-annihilating.” (1982: 49). Thus, leading to the separation of the two bodies to create the body politic as its own. However, the anxiety of Queen Elizabeth does not stop there. With her identity as not only a woman, but also a protestant, threats come to her and her throne. There are people who are against a female monarch, there are people who are against England being a protestant country, and there are people who are against both. This anxiety is presented in her speeches, especially when talking about marriage and succession, considering that both marrying and naming a successor could lead to overthrowing Elizabeth from her throne.

C. The Early Reign

The earliest reference of Elizabeth separating her body is in her first speech in November 20, 1558 that happened before her coronation. In this speech that was addressed to her secretary and other lords, she expresses her thankfulness to God for allowing her to be the queen of England. She says:

“... and yet, considering I am God’s creature, ordained to obey His appointment, I will thereto yield, desiring from the bottom of my heart that I may have assistance of His grace to be the minister of His heavenly will in this office now committed to me. And as I am but one body naturally considered, though by His permission a body politic to govern, so I shall desire you all, my lords, to be assistant to me ...” (2002: 52).

As a religious protestant, it is no doubt that she refers to Him constantly in her speech. However, how she says “to obey His appointment”, “assistance of His grace”, and “by His permission”, right before she tells the lords to be of “assistant to her” and help her in ruling England, suggests that Elizabeth uses the religious belief of her lords to manipulate their belief that Elizabeth is worthy of the throne. And also, although she naturally has a woman body, she also has a body politic that is more masculine and therefore more fitting to the throne. As how she manipulates their religious belief, she also manipulates the lords’ patriarchal belief by saying that.

In 1559, petitions for Queen Elizabeth concerning marriage starts to arise, and she did a speech in February 10, 1559 before the parliament regarding those petitions. There are two versions of that speech, the first is from the Lansdowne manuscripts, which says:

“And whomsoever my chance shall be to light upon, I trust he shall be as careful for the realm and you—I will not say as myself, because I cannot so certainly determine any other—but at the leastways, by my goodwill and desire, he shall be such as shall be as careful for the preservation of the realm and you as myself.” (2002: 57-58).

Even when thinking about the future and possible candidates for her husband, she also thinks about the welfare of her country as well as her people, since her future husband would also be the future king of England. There is a possibility that choosing the wrong person would cost her the throne. The second version is from the Latin translation of this speech by William Camden. In this version, however, Elizabeth, in her body politic, answers those petitions by declaring her marriage to England while showing her inauguration ring as the metaphorical wedding ring. And in both of the version, she ends the speech with the possibility of her tombstone if she does not meet the ideal husband to be the king of England. She says in the first version that her tombstone would be written with “a queen, having reigned such a time, lived and died a virgin.” (2002: 58), and not much different in the second version, “[h]ere lies interred Elizabeth / A virgin pure until her death.” (2002: 60). King (1990) argues that this statement was actually a prophecy, or plan, that Elizabeth made to herself that she would not ever marry. King’s argument makes more sense seeing Elizabeth’s history of being sexually abused by her uncle, Thomas Seymour (Norton, 2015). The tombstone itself, then, represent not only the anxiety but also the trauma of Queen Elizabeth I of ever getting married. When she declares England becoming her husband when she was coronated, the issue that I previously mentioned regarding the queen being a subject to her husband, is actually less of a problem. As a protestant queen of England, she was also the Supreme Governor of the Church of England, which means, even spiritually she was highest in the hierarchy of the English Monarchy, and her marriage to England means that she was a subject to England itself.

In 1561, the third year of Elizabeth’s sovereignty, Mary, Queen of Scots, sends a Scottish ambassador to England regarding the Treaty of Edinburgh that she has not signed and ratified yet. The treaty includes Elizabeth removing the English troops from Scotland, and in return, Mary has to recognize Elizabeth as the Queen of England. In the conversation with the Scottish Ambassador, it is revealed that instead of recognizing Elizabeth’s rights in the English throne, Mary wants to be named as the successor of the Queen of England. Elizabeth’s answer was: “As for the title of my crown, for my time I think she will not attain it. For so long as I live there shall be no other Queen of England but I...” (2002: 62). Elizabeth has made it clear that there will not be another queen of England to take her place, not even a king of England as her husband, as she suggests in the previous speech. She was reluctant if not unwilling to name a successor. She even mentioned some possible threats that might cause her to lose the crown, such as that her marriage with England was unlawful, and that she was a bastard, and so on. She is aware that people are still questioning her rights to the throne, even after three years of her sovereignty. When the ambassador told her about naming Mary as her successor, she says, “Think you that I could love my winding-sheet? Princes cannot like their own children, those that should succeed unto them.” (2002: 65). Elizabeth thinks that naming a successor is a death wish. Just as marriage would give access for people to replace her with the king, having an heir or naming other people to succeed her would also have the same risk. That statement comes from her

own experience as the successor of her sister, Queen Mary I, when people would set a coup and put her in the position of the queen.

After petitions from the lords in 1559, the commons also set their own petition regarding the same matter in 1563. In her speech about that, she refers back into her body natural, "... being a woman wanting both wit and memory, some fear to speak and bashfulness besides, a thing appropriate to my sex." (2002: 70) and "I know now as well as I did before that I am mortal." (2002: 71). As I have previously mentioned in response to Garrouri (2019) argument, that when Elizabeth refers to her being a woman and being a mortal, it was actually Elizabeth talking in her body natural and not as the Queen of England. In this speech, she acknowledges that the issue being problematized by the lords as well as the commons actually affects both of her bodies, as she says, "...who if the worst happen can lose but your bodies." (2002: 71). She continues to speak, although seems to have switched her body into the political one again, still referring to the subjects as her children, that "although after my death you may have many stepdames, yet shall you never have any a more mother than I mean to be unto you all." (2002: 71).

Still with the issues of marriage and succession, it seems that Elizabeth is getting tired and angry with people keep pushing her into naming a successor. In her speech in 1566, the speech is addressed to both the lords and commons. In terms of succession of the crown, she says distinctly that "wherein was nothing said for my safety, but only for themselves," (2002: 96) which, again, addresses her fear of being dethroned. In the same speech, she refers to her father, Henry VIII, to assert her position that she "[has] as good a courage answerable to [her] place as ever [her] father had." (2002: 97). A year later in 1567, the same issues are still being talked about, and petitions regarding those issues are still present that even Elizabeth herself is tired of having to explain. It comes to the point that Elizabeth dissolves the parliament in January 2, 1567. It seems that the first ten years of Queen Elizabeth's reign revolves around the issue of marriage and succession. And while it is true that Elizabeth did attempt to call in candidates to marry, she never doubts to ever name a successor. Especially in the speech to the Scottish Ambassador, where she mentions in detail reasons why naming a successor would give access to, or even lead, people to use it against her. After ten years of giving the same answer to the same question regarding the same issues, Elizabeth ends up dissolving the parliament in attempt to stop those petitions.

D. Conclusion

From the discussions above, it can be concluded that from the very beginning of her reign, when Queen Elizabeth declares England as her husband, and the English subjects as her children, it was actually a statement that she is fully devoted into her country. Referring back to Gilbert and Gubar, Elizabeth does not have the "foremother" of being a queen, except for Mary I. But considering that Mary I's reign only lasts for five years, while her father, Henry VIII, lasts for 36 years surely creates some sort of doubts for Elizabeth, causing her to create a masculine persona to match her father's reign, thus appear the body politic. She was motherless, both literally and metaphorically in terms of not having another female monarch to look up to. So, she looks up to how people would replace Mary I, when she was the queen, with her, and how Henry VIII could last for a long time in the throne. Yet, the issue of marriage and succession becomes a threat that she responds, in her speeches, with rhetorical answer. She mixes her body politic and body personal to create a metaphor, an analogy, that her coronation is also her marriage towards England. Whenever the same issue comes up in the later speeches, Elizabeth keeps referring back into this metaphorical marriage, and seeing that either naming a successor or marrying someone, could lead to losing the throne, Elizabeth refuses to do both. This can be seen as an attempt of her being the 'mother' of the country to protect and defend her 'children'. Therefore, her refusal was actually a manifestation of her anxiety, so to speak, to lose the throne.

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DISCRIMINATION AND PREJUDICE TOWARDS WOMEN IN ALI SMITH'S SEASONAL QUARTET

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Abstract

The seasonal quartet of Ali Smith –Autumn (2016), Winter (2017), Spring (2019), and Summer (2020) –is using a stream of consciousness to not only tell a story but also to shows how woman is being presented in certain in the 21st century novel. By looking at it through the feminist perspective, this paper intends to analyze the discrimination and prejudices towards women through the feminist perspective which is constructed by different aspects, levels, and customary practices. This study also learns how the devaluation of women within several prejudices in the novel is studied from a feminist studies point of view of gender identity discrimination and prejudice. With the feminist approach and socio-literature studies, this essay aims to analyze how is the issue of degrading women presented from the point of view of women writers and how is the socio-political background in the novels significant to the telling of the characters and the issue presents. In each novel, Ali Smith presents the current issues with the roles of women on each occurrence. By understanding the presence of female characters in each novel, the intriguing issue is the existence of discrimination and prejudice towards women. Each novel has female characters with different backgrounds, ages, professions, and different kinds of discrimination and prejudices which they got from other characters. Understanding how different kinds of discrimination and prejudices happened in the novel, it is having a strong relation to male characters. This study concludes that women writings in 21st century are showing how women is being treated with the experience of the women.

Keywords: *discrimination; prejudice; women writers; contemporary British fiction*

A. Introduction

Ali Smith once talked about how the style and the content of a novel is considered as an approach for the author of today's novel (2012). Ali Smith herself, in most of her writings, uses a stream of consciousness as the style of her writings which makes the reader of Ali Smith labelled her as "The Virginia Woolf of our times"(2019). Ali Smith's writings are providing the nowadays' issues with what is considered as Woolf's style of writing—stream of consciousness. This does not mean that Ali Smith's living in the shadows of Virginia Woolf. Instead, she is giving a different color to contemporary British fiction. Kostkowska in her book emphasizes how the similarities of both Ali Smith and Virginia Woolf's style are being compared (2013, p. 148). In the discussion, four novels of Ali Smith will be discussed as a contemporary British fiction with the issues revolve around specific year(s) which also will be going to have a connection with gender-based discrimination and prejudice. This is being important because this specific topic has never been discussed by another scholar for Ali Smith's writings. Also, gender-based discrimination and prejudice specifically towards women is an issue that constructed in a society and needs to be discussed for we get to know how urgent this problem is and get to know how to eradicate this.

Autumn (2016), Winter (2017), Spring (2019), and Summer (2020) as a seasonal quartet of Ali Smith provide representations of how discrimination and prejudice towards women still exist in society. In order to fill in gaps left or not covered, there is the need to look forward to analyses in previous studies. This section reviews several studies related to the topic of this thesis, namely women, discrimination, and prejudice. Apart from containing arguments of the topic presented in Smith's seasonal quartet, the following studies discuss the topic in general. Having published in 2016, there is not much to find about this topic in the previous studies. With that being said, I use several previous studies on another literary work of Ali Smith as a comparison.

Sánchez argues that our identity is upset by the abject, by its persevering forswearing of boundaries, positions, rules, laws, its debasement, and its horrendous ramifications (2010, p. 55). Quoted by Sánchez, Inverness defines Smith's work "which is contemporary British fiction as a 'radical fiction'" (2010).

Recognizing the plot of each novel in the seasonal quartet, I acknowledge how Smith provides a historical aspect in the novels to emphasize all of the real events that inspired her to write the novel (Brexit, immigration, protest, and coronavirus). The works are based on political or social changes and they also represent progressive sections of a political party, not only showing how one’s being silenced but also portraying how the act of discriminating is still rampant towards groups of people with different religion, ethnicity, sexuality, intellectual or political dissent. Smith’s *Hotel World* which has been analyzed by Sánchez focuses on the interconnection of trauma aspects and its narrative consequences. Sánchez (2010) clarifies how the sequences of the plot are shown with several characters in different periods; past, future conditional, present historic, perfect, future in the past, and present, which is similar to what the seasonal quartet provided.

The seasonal quartet provides fictional characters and stories that try to criticize the real events at the time the works were written and functioned as responses to issues around the world. As a comparison, Horton (2012) studied *The Accidental* as the literary work of post-9/11 trauma. Quoted by Horton, in one of the interviews with Smith in 2007, Smith described *The Accidental* as a “war novel”. Meanwhile, the seasonal quartet; *Autumn* (2016), *Winter* (2017), *Spring* (2019) and *Summer* (2020) is considered as “political fiction” (Wally, 2018). To compare and contrast, the seasonal quartet also puts the case or word of ‘war’ on it. ‘War’ on the seasonal quartet metaphorically acts as the enemy of the selected world event in each novel. As in *Autumn*, I interpreted ‘war’ as to how Elisabeth sees the world as just ‘peace and war’ instead of ‘good or bad’. ‘War’ is also presented as a current issue in the novel in which it is always being discussed in the news or on the TV which is Elisabeth’s mother aware of.

Different from what is presented in *Autumn*, *Spring* is having an absence of a mother character. The main and youngest character, Florence, is portrayed as a girl who suddenly appears, by herself, and aims to do uncommon things in a very faraway place for an odd reason. Borrowing Grzegorz Trębicki’s (2014) term, I assume Smith’s seasonal quartet can be considered as a novel with a fantasy criticism genre. With some fictional events which hardly happened in real life, the novel is both having a fun aspect of fantasy and also critically responds to real-world events. Directly quoting from Grzegorz Trębicki, texts that are indiscriminately labeled as “fantasy” fall into four distinct supragenological categories and at the same time, science fiction and one of the fantasy genres are perceived as genres within the exomimetyc type of literature (2014, p. 496).

Fantasy, as in *Autumn*, is represented in the very first chapter where Daniel is portrayed as a man who is already dead, wakes up in heaven (a shore), and is welcomed by several young women who are presented as a dancer. It may be different from ghostly visitation on *The Hanging Girl* by Smith and how alive ghosts are presented because Daniel is not dead yet, he is in a coma and has been living in the world for 101 years. Sacido-Romero with his research on *The Hanging Girl* by Smith does not bluntly discuss women, discrimination, and prejudice. However, he shows the struggle experienced by women which are stated as “human suffering in a globalized society” (2016, p. 99)

There are not many previous studies providing relevant issues under the topics that this research aims to discuss. The most analyzed topic on Smith’s work always goes with ghostly, horror, trauma, and political aspects which is also included in this seasonal quartet. However, there are still a lot of gaps on the issues that have not been discussed and analyzed, specifically, the representation of gender aspects in *Autumn* (2016), *Winter* (2017), *Spring* (2019), and *Summer* (2020). In consequence, this research aims to discuss more how discrimination and prejudice towards women work in the four novels to develop the scope of research.

This essay is important because this specific topic has never been discussed by another scholar for Ali Smith’s writings. Also, gender-based discrimination and prejudice specifically towards women is an issue that constructed in a society and needs to be discussed for we get to know how urgent this problem is and get to know how to eradicate this. With the feminist approach and socio-literature studies, this essay aims to analyze how is the issue of degrading women presented from the point of view of women writers and how is the socio-political background in the novels significant to the telling of the characters and the issue presents.

B. Methodology

In this essay, the methodology that will be used are feminist approach and socio-literature studies. The issue of degrading women presented in novels which are written by women will be analyzed by several theories about women, women writers, and women in the society. This research is using a qualitative method employing the study of socio-literature and the feminist approach. Feminist approach and socio-literature study used as the methodological basis to analyse how the representation of women in the novel and the issue of degrading women is significant to the socio-political background on each year in the novel. The feminist

approach has been used because not much information has been documented in the previous studies of Ali Smith's seasonal quartet. As stated in Damono's book (1979), socio-literature is a tool that is being used for giving a deep analysis towards a novel. A novel has a connection with social, economic, and political conditions which are also studied in the discipline of sociology. With the feminist approach, I am going to use the theory that concerned on the agency and authority of a women, women and their production, women and writings, and the authority of women and its relation to men. On the other hand, the socio-literature approach will be used as a tool to examine why and how each of the novels represented the issue and the socio-political background and their connection to each other. These two approaches can best help to do an in-depth reading and gain deeper analyses and understanding of the topic of the research.

C. Results and Discussion

The Literary Complexion of Autumn, Winter, Spring, and Summer The first novel of Ali Smith's seasonal quartet by Ali Smith is titled Autumn. Autumn was published in 2016. The setting of autumn is in the United Kingdom in 2016. In this novel, the socio-political background is the Brexit vote. The fact that the publishing year and the setting of the novel are the same has a meaning behind it. Also, even if the Brexit vote is not played as a main role or a main theme in this novel, it still has a metaphor and significant connection with the character and the issue represented in the stories. In this novel, the main focus of the story revolves around Daniel Gluck, Elisabeth Demand, and Elisabeth's mother. Daniel Gluck is being presented as a songwriter, he is 101 years old and he is in a coma. Most of the story in this novel is the dream of Daniel Gluck in his coma. As a background story, Daniel and Elizabeth are friends or we can say they have been in a close relationship since Elisabeth was a kid and Daniel is still in his 90s. When Elisabeth was a kid, they lived in the same neighborhood. Elisabeth and Daniel like to spend their time together and just for talking and sharing about art. Back then, Daniel was the only friend of Elisabeth. Daniel is the teacher of life for Elisabeth because he shares an important lesson for Elisabeth regarding the female, art, female artist, and also a lesson about how women are being treated in a society. The important female painter that is being talked about in this novel is Pauline Boty. Pauline Boty is a 20th century British painter. What Daniel has been taught to Elisabeth is in a way giving an impact to Elisabeth's life, including how Elisabeth sees herself as a woman and her point of view of women in general. However, even until Elisabeth is in her 30s, Elisabeth's mother does not agree with their relationship and tends to forbid Elisabeth to play/talk with Daniel. In this case, Elisabeth's mother and Daniel are the important person to build the prejudice towards women of Elisabeth. The brief explanation of how the Brexit vote background plays a role in this novel is by showing how the immigration and security problem is being presented in this novel and having a connection with the degradation of women. In Autumn, there is also a connection between the case between the Profumo scandal and the Brexit vote which is considered as the concept of lying to those who have power.

In 2017, the second book was published. The title of the book is Winter. This year, the socio-political background that is happening is Donald Trump's election. The main story in this novel is the relationship between Art and his girlfriend, Charlotte, the relationship between Art and Lux, his fake girlfriend, the relationship between Art and his mom, Sophie, and the relationship between Art and his aunt, Iris. Art is the nickname for Arthur, he works for their entertainment division to enforce copyright on emerging artists. He is also a nature blogger—a writer with his girlfriend which later has a big fight and leads to Arthur looking for a new girlfriend to accompany him to meet his mother and his aunt on Christmas. The socio-political background—Trump's election is significant to the fight of Art and Charlotte. Charlotte, who got the email and password for Art's twitter account, hijacks the account by tweeting as if she is Art and spreading negative tweets to the followers. In that case, Twitter also becomes a campaign tool for Trump during and after the election. He even manages the account by himself, directly replying to the message or the tweet he got. He is his own admin on Twitter. At that time, Twitter was the one and only platform Trump used for the propaganda and campaign for the election. Ali Smith represented the metaphor by presenting Art and Charlotte fight which in this case Charlotte also share a gender-based discrimination through the tweets using Art's Twitter account. The discrimination and prejudice towards women also shown by the bureaucracy Sophie's done for her bank account. Also, Iris's past life is analyzed as the empowering of women as the marginalized subject in the society (in an activist environment). Winter links the environmental and climate-change activism of Charlotte and the refugee involvement of the modern-day Iris. The British female artist in this novel is Barbara Hepworth.

Spring as the third book on Ali Smith's seasonal quartet was published in 2019 while the case of immigration in the UK was booming. The immigration case also has a strong connection to the security

problem in the UK. The story develops in two narrative threads that at the end are converged. The first thread involves Richard, a TV producer grieving over the loss of his closest friend and collaborator, Patricia—Paddy. He boards a train heading for Scotland with no specific purpose or destination in mind. The second thread involves Brittany (Brit), a guard at the UK Immigration Removal Centre named SA4A. On her way to work, at a train station, she encounters Florence—a young school girl. When Florence boards a train heading to Scotland, Brit follows her. Both of them form a connection and end up in Kingussie, Scotland, on the same railway platform as Richard. They then join Alda, a woman with a coffee truck on a road trip to Inverness. Conversations sparkle between Richard and Paddy, and between Brit and Florence. One of the cases of degrading women presents in the conversation of Richard and his imaginary daughter who kind of have a similar personality and also the conversation between Richard and Florence on their road trip to Inverness. In this novel, Katherine Mansfield as a British female artist/writer is mentioned. In Spring, the Irish border problems to the Brexit issue are connected to the death of Michael Collins in 1922. This novel resonates with the 20s century by presenting Katherine Mansfield and Michael Collins to the story. Like the previous two books of Ali Smith in seasonal quartet, political commentary on current events encompasses its way throughout the narrative.

The last novel in this seasonal quartet is titled Summer, published in 2020 while there is a global pandemic, COVID-19. As Ali Smith stated in her interview with the publisher—Penguin UK(2020), Summer is the final quartet and written in January and published in July. By that, Summer becomes a phenomenal work as it is started and finished during the pandemic situation. Not only the coronavirus case, but the tragic death of George Floyd with the slogan Black Lives Matter issue as a racial issue also appears in Summer. Also, there are still continuing immigration problems. In this novel, each of the main characters in the three previous works reappeared as they turned out having a past connection to each other back then and they are trying to reconnect. In Summer, the use of the characters of Autumn and Winter helps to explore the themes of Spring while it is also making all of those themes clear and giving a full explanation to the quartet. Summer is like an answer key to all the mysterious riddles of Autumn, Winter, and Spring. A link between past socio-political actions from the crucial decade which is in the 1940s also presents with the appearance of Daniel Gluck’s World War II internee background story.

1. The Issue of Degrading Women and Socio-Political Background around It

In Autumn, as stated before, Elisabeth is having a bond relationship with Daniel Gluck which later on gives an impact to each other’s life. However, her mother considered this a shameful act because Elisabeth is a girl that occasionally spends time with an old man. Her mother fully forbids it and it may be because she does not really know Elisabeth learned a lot from Daniel, especially about Art. Daniel is the person to Elisabeth to gain her knowledge about gender-based issues. The prejudice that Elisabeth constructed is in a way influenced by the learning process of art from Daniel when she was a kid. Daniel is the one that taught Elisabeth about Pauline Boty, a British female painter. Also, Daniel taught about the abuse that politician women got from her colleague. The harassment towards women shown on the novel,

Then the officer got out of the truck and pushed the woman who’d asked where they were taking the women in the face. She fell and hit her head against a stone bollard. Her elegant hat fell off. (2016)

In this context, that particular incident presents how the officer disrespect the woman and sees the woman as a weaker subject and can be treated as he wishes. This incident reflects what happened to the female politician who also got harassed by her colleague who is a man. Pauline Boty, on her interview which shown in Autumn talks about how mean and women seen intellectual,

P.B. No. They just find it embarrassing when you start talking. Lots of women are intellectually more clever than lots of men. But it’s difficult for men to accept the idea (2016).

All of this has a connection one to another. The past socio-political and cultural background of Pauline Boty is also constructed in Elisabeth’s life and turns out to be a contemporary socio-political cultural issue. Pauline Boty in her interview in the 1960s had been concerned about this issue which in the contemporary, Elisabeth also experiences it.

Telling her school friend Beryl, they were both sixteen, I’m going to be an artist.
Women don’t get to be that, Beryl said.

I will. A serious artist. I want to be a painter.(2016)

Elisabeth got discriminated against by her own friend who sees Art as not-a-woman field. Elisabeth in her college years was also encompassed by the prejudices towards women, Pauline Boty's and her art. And this passage below is how art in the novel represented,

Well, anyway, they say, I'm a man, and being a man is lots better than being a woman. (2016)

Art is considered as a field for men only. Women in art are just being the object of men's ideas and creativity which stopped women from being in their own creativity. Women lost their authority to create their own image because the image is already stolen by the men's art. This leads to a fallacy of identity. By that being said, Gilbert and Gubar's statement of 'anxiety of authorship' on women leads to a false social construction rather than anxiety. However, it is still a hard thing for women to expose themselves in order to try to redefine the subjectivity of women (2020). Winter, on the other hand, is focused on Art and women who have influenced his life.

mostly women, take part in marches all across the world to protest against misogyny in power. (2017)

This part is where Iris represents an activist woman who fight for the equality, she is represented as a feminist. Iris and her activity as an activist are described in a very detailed way, picturing how women actually play a main role in the transformation of a socio-political and cultural confusion.

the men on the base might well come out here in the night and assault the women.(2017)

Despite the fact that in the story of Iris and her protest, women who represented as a persistent activist still got the discrimination by the men. It is most likely considered as a prejudice towards men, but still, it is harmful for women to be in the world of men.

if you were a woman I'd be sending you a death threat right about now.(2017)

That is a tweet by Charlotte from Art's Twitter account. The use of Twitter accounts in this novel is a metaphor for that year's socio-political event—Trump's election. Charlotte, who got the email and password for Art's twitter account, hijacks the account by tweeting as if she is Art and spreading negative tweets to the followers. In that case, Twitter also becomes a campaign tool for Trump during and after the election. He even manages the account by himself, directly replying to the message or the tweet he got.

In Spring, the immigration case in 2019 in the UK has a strong connection to the security problem which is represented in the novel. The story develops in two narrative threads that at the end are converged. The first thread involves Richard, a TV producer grieving over the loss of his closest friend and collaborator, Patricia—Paddy. He boards a train heading for Scotland with no specific purpose or destination in mind. The second thread involves Brittany (Brit), a guard at the UK Immigration Removal Centre named SA4A. On her way to work, at a train station, she encounters Florence—a young school girl. When Florence boards a train heading to Scotland, Brit follows her. Both of them form a connection and end up in Kingussie, Scotland, on the same railway platform as Richard. They then join Alda, a woman with a coffee truck on a road trip to Inverness.

The discrimination towards women is shown by the relation between Richard and Florence. He is not even considering a single word that Florence said in which it is emphasized by Belsey,

Patriarchy has always tried to silence and repress women and women's experience, rendering them visible. (1997, p. 121)

Summer as the final quartet is represented as a reaction toward the coronavirus pandemic that is affecting everyone all around the world. In Summer, the use of the characters of Autumn and Winter helps to explore the themes of Spring while it is also making all of those themes clear and giving a full explanation to the quartet. Summer is like an answer key to all the mysterious riddles of Autumn, Winter, and Spring.

vocal about it, on marches, in protests, by writing, by voting, by talking, by activism, on the radio, on TV, via social media, tweet after tweet, page after page. (2020)

All of the socio-political background in the previous novel are shown and emphasized more in *Summer*.

D. Conclusion

In summary, the issue of degrading women presented from the point of view of women writers is not far from the theory that the earlier women writers wrote in feminist perspective. The socio-political background significant to the telling of the characters and the issue represented in the stories is suitable with the socio-literature studies. This research is far from being complete. There is a need to learn more to get a deeper understanding of the approaches, the content in the novel, and the connection between those two. Therefore, feedback would be really appreciated for the gap in this research will be filled.

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LITERATURE AND TRAVEL: VOYAGES AND VISIONS, PILGRIMAGE AND PROPHECY

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Abstract

Travel is considered a metaphor for life, as embodied in many texts of the literary canon from Dante to Defoe, Bunyan to Baudelaire, The Epic of Gilgamesh to The Life of Pi. This paper takes a look at the travels taken by both fiction and non fiction writers (voyages) and the perspectives discovered (visions) along the journeys taken, both outward (physical) and inward (psychological). Narrative non-fiction writer, Gary Krist, distinguishes two kinds of travelers: one whose journeys are primarily expressions of the self against the background of the world (whom I call a voyager) and another one whose journeys are more outwardly projected investigations of the world (whom I call a visionary). Travel literature, like all literature, has always gained dimension by revealing as much about the observer as about the observed. Recording what the eye sees and discovering what the imagination knows" comprise what Paul Theroux identified as the crux of the travel literature's task. The writer assumes the role of a prophet when we hear his utterance in the theme as an inspired declaration of divine will and purpose, and as a prediction of something to come, like Paolo Coelho in the novel The Alchemist and Karen Blixen (Isaak Dinesen) in the memoir Out of Africa. This paper supports the trope of travel as an avenue to well-being, in particular through the aegis of self-discovery, as opposed to merely promoting physical well-being through engagement in activities such as walking or experiences in nature (Italy, 2017). This paper aims to see beyond the places and people encountered and to look as the writer as a prophet with an eternal truth to tell, and to behold his personas' journey as more of a pilgrimage yielding a perspective and philosophy that makes life awesome in its spiritual serendipities.

Keywords: *travel; visions; voyages; prophet; pilgrimage; The Alchemist; Out of Africa*

A. Introduction

Writing and travel have always been intimately connected as the traveler's tale is considered as old as fiction itself (Young, 2002). The understanding of narratives is closely tied up to the experience of travel, with the different types of the journey—the quest, the odyssey, and the adventure, serving as powerful master plots in literary narratives during Greek's heroic epic age (Mikkonen, 2007). Writing and travel have always been intimately connected as the traveler's tale is considered as old as fiction itself (Young, 2002). But from the 20th century to the present, writers increasingly focused on their inner journey, following a long tradition that dates back even before biblical times (McWha, 2018).

A pilgrimage is a journey embarked on—typically in the context of religious practice—of personal or ritual significance. The journey can be external and physical (as in the case of the pilgrims paying obeisance to Thomas Becket's tomb in Geoffrey Chaucer's *The Canterbury Tales*), internal and spiritual (as in the case of Christian, who narrates his own allegorical vision in *The Pilgrim's Progress*, by John Bunyan), or both. The tradition dates back to antiquity as scholars have found relics and records of various forms of the pilgrimage that date back into the dawn of civilization. Most major world religions have honored some form of sacred travel in their practices and rituals, but pilgrimage is not purely a formal religious phenomenon. Many "pilgrimages" in modern times—arguably including such secular activities as tourism, symbolic political action, and journeys of personal self-discovery—testify to the lasting power of ritual travel as a manifestation of human yearning and the search for meaning, even in an era ostensibly dominated by a culture of scientific rationalism (Citizendium, 2021).

This paper takes a look at the places travelled (voyages) and the perspectives discovered (visions) along the journeys taken, both outward (physical) and inward (psychological). Narrative non-fiction writer, Gary Krist, distinguishes two kinds of travelers: one whose journeys are primarily expressions of the self against

the background of the world (whom I call a voyager) and another one whose journeys are more outwardly projected investigations of the world (whom I call a visionary) (Krist, 1993).

Furthermore, this paper sees the role of the writer through two prisms: Prophecy and Pilgrimage. In the first, the writer is harbinger of an unequivocal truth about life, fate, sufferings and the whole gamut of human condition. In the second, he offers a way to surrender to a sense of continuity and connection through a spiritual journey that symbolizes both the search for connection and the progression of life itself.

B. Voyages and Visions in Travel Literature

Having been born and raised in the Orient, the vision-quest motif is part of my psychological grounding, but having been educated by the Occident, the voyage-query of the physical spaces also consumes and motivates me. The two-pronged goals (voyages and visions) of travel literature are the main concerns of this paper. Thus, it will first seek to discern how the writer vividly describe the external world—“the feel of the sun or the wind, the rain or the snow and conjure the sensations of stone or sand or mud or turf underfoot (Murphy, 1992). But also, it will strive to discover what values the writer learns from the journey—the perspectives of his inner world.

The Biblical Moses was appointed to rescue the Hebrews from bondage in Egypt and journey to Sinai, where he and his people met the God of their covenant. Their escape was replete with the intervention of God, dramatized by the parting of the Red Sea, which also symbolically divides the travel narrative into two parts (Chapters 1-19 and 20-40). The theophany (manifestation or appearance of the God of Israel) is accompanied by storms, earthquakes, heavy rains, thunder peals and lightning flashes making the saga of the chosen people both frightening and liberating.

Gilgamesh the King of Uruk (located in what is now Southern Iraq) travels to Utnapishtim, seeking immortality after the unacceptable death of his former nemesis and later friend, Enkidu. His dangerous journey led him past the boundaries of the familiar world, to distant places known only in legend such as “the great mountains...which guard the rising and the setting sun.” Not only does the quest take him over the edge of the world, but backward in time to an unimaginably ancient past. Even his appearance drastically changes, becoming like a wild man.

Dante the pilgrim begins his journey on Good Friday, the commemoration of Christ’s crucifixion and ends on the vigil of Easter Sunday, the celebration of Christ’s Resurrection, as the spiritual quest of the *Divine Comedy* transpires over three days--the number three being central to Dante the poet’s conception and execution of his works. The harrowing of hell through its nine circles was a master stroke by the Medieval poet, who used vivid imagery stimulating the senses. In describing the passage over the River Acheron for example, Dante evokes the staggering numbers of the damned, comparing them to autumn leaves and flocks of birds. He used personification, hyperbole, anaphora and allusion to mythical and historical figures to heighten the horrors of hell in the allegorical journey.

Daniel Defoe’s *Robinson Crusoe* (1719) marked the beginning of realistic fiction but also manifested the close link between the novel and travel writing. This was presented as an autobiography of the title character (Robinson Krutznaer), a castaway who spent 28 years on a remote tropical island near the coasts of Venezuela and Trinidad, where he encountered cannibals, captive slaves and mutineers before being rescued. There is an inference that the story was based on the life of Alexander Selkirk, a Scottish castaway who lived for four years on a Pacific island called “*Más a Tierra*”, now part of Chile, which was renamed Robinson Crusoe Island in 1966. The novel has gone on to become one of the most widely published books in history, spawning so many imitations, not only in literature but also in film, television, and radio, that its name is used to define a genre, the *Robinsonade*—desert island story or a castaway narrative.

And so on, through time, the travel novel shares more about the author and his written memories of the journeys taken than it does the location being visited. Travel literature, like all literature, has always gained dimension by revealing as much about the observer as about the observed. Philip Krummrich enumerates three stages in good travel writing: the anticipation, which begins the first time the writer ever hears of the place and continues in ever-changing forms even after arrival; the experience, which incorporates continuing anticipation and also the first attempts to find words; and the reflection, which includes explorations of memories and half-legible notes; long, baffled stares at blank sheets of paper; and the writing of draft after draft, culminating in a finished piece (Krummrich, 2001).

As undisputed American travel writer Paul Theroux comes to the end of his Asian train journeys, he realizes “that the difference between travel writing and fiction is the difference between recording what the eye sees and discovering what the imagination knows” (Glaser, 1989). Physical spaces become triggers to psychological spheres, the voyages evolving into visions. But all the while, the writer is the creative agent of

the explorations and experiences. From the heroic age to the present, the journey intensifies from the outer to the inner locus of the imagination. And no matter what degradations we perpetrate on the places of the world, there will always be new and different eyes to witness the atrocities (Krist, 1993).

C. Prophecy and Pilgrimage in the Novel “The Alchemist” and the Memoir “Out Of Africa”

Brazilian author Paulo Coelho first published *The Alchemist* (Portuguese: *O Alquimista*) in 1988. Originally written in Portuguese, the allegorical novel became a widely translated international bestseller. The narrative follows a young Andalusian shepherd in his journey to the pyramids of Egypt, after having a recurring dream of finding a treasure there. Believing the dream to be prophetic, he asks a Gypsy fortune-teller in the nearby town about its meaning. The woman interprets the dream as an augury, telling the boy that he will discover a treasure at the Egyptian pyramids.

The book's main theme is finding one's destiny, explicit in the advice given to Santiago that "when you really want something to happen, the whole universe will conspire so that your wish comes true" (Coelho, 1988). It is both a philosophy and a motif embedded in a dream that is central to the plot. Santiago's dream is the novel's incentive moment that sets the narrative in motion, taking him from Spain to Africa thru the Sahara desert, the Strait of Gibraltar to Morocco until Egypt and back.

The name of *The Alchemist's* protagonist, the shepherd Santiago, is significant as it is the Spanish derivation for St. James — that is, the apostle James, one of the twelve original followers of Jesus. Santiago is the patron saint of Spain, and Roman Catholics believe that his remains are interred in the Spanish town of Santiago de Compostela, which is considered the third-holiest city after Jerusalem and Rome. Since the Middle Ages, millions of Roman Catholics have made a pilgrimage to the grave of this apostle. Thus the name is associated with pilgrims — seekers after spiritual connection.

The episode of King Melchizedek introduces intriguing concepts: the Personal Legend, the world's greatest lie, the mysterious force, the Soul of the World, the principle of favorability (beginner's luck), and following the omens. These concepts will recur throughout the novel, motivating Santiago's actions and explaining to him many of the apparently inexplicable things he experiences.

The name Melchizedek is Hebrew for "righteous is my king," and comes from the Old Testament, in which a character by that name is identified as the king of Salem (another name for Jerusalem) and a priest of God in the time of Abraham. The Melchizedek of *The Alchemist* recalls charging Abraham his one-tenth fee, thus it can be assumed that he is the same Melchizedek.

Other than Santiago himself, Melchizedek is the novel's most important character-- a contradictory figure, urging self-reliance and discouraging passivity but at the same time interceding for those, like Santiago, who are in danger because they fall short of wit and self-reliance—virtues crucial for a traveler on a quest.

In *The Alchemist*, Santiago grappled with fate in the pursuit of his Personal Legend, refuting the passivity of the crystal merchant, whose motto is *maktub*: “It is written.” He was fortified with the unconditional love of Fatima that sustained the ups and downs of his journey. Coelho tells us that without love, our lives are incomplete but with love, there is little that we cannot accomplish. This makes the novel a true questromance—the story of a hero setting out for a treasure for which he undergoes trial (Dann, 1999). Unlike the crystal merchant who served as Santiago's foil (an example of how not to live), the shepherd would pursue the active, questing ideal. The crystal merchant is not a flawed man, just ordinary, but it is precisely his ordinariness that the novel warns against.

In Tangier, Santiago is wizened by experience as he was swindled by an unscrupulous man he met in a bar. Prior to this episode, Santiago learned mainly from books. What he learned firsthand is that people deceive themselves about the world and the way it works. More significantly, Santiago inferred that he can continue to be a passive receiver of the events of his life, a victim — or he can embrace his experiences and move forward with purpose, thereby becoming an adventurer.

While travelling with a caravan, Santiago saw *maktub* in a positive light: It is our duty to take what life gives us, and make the best of it, as Coelho seemed to be saying through the character of the camel driver.

In the Oasis episode, there is a sudden change in the novel's setting, that is, becoming physically and emotionally dramatic. Previously, the action transpired in difficult terrain — the hilly pastures of Andalusia, the crowded, winding streets and alleyways of Tangier, and the unforgiving Sahara desert. Now the environment is benign, allowing the characters to focus on other concerns and to relax, eat, drink, and talk.

In the shelter of date trees in the oasis (a premonition of coming grace), Santiago encountered Fatima, who will prove to be his greatest treasure. It is under these conditions, when Santiago is helping the

Englishman search for the alchemist, with no thought to pursuing his Personal Legend, that he found love. Previously, Santiago's only concern was finding the hidden treasure in far away Egypt, not knowing that it is right there in his heart, waiting for the right girl.

As Santiago and the alchemist continued silently to cross the desert towards the pyramid, the alchemist advised Santiago to listen to his heart, despite the fear that Santiago's heart often expresses. The protagonist learned to understand what his heart is telling him, and to listen to it patiently, despite the fact that his heart is often fearful.

Out of Africa is a memoir by the Danish author Karen Blixen (Isaak Dinesen). The book, first published in 1937, recounts events of the seventeen years when Blixen made her home in Kenya, then called British East Africa. The book is a lyrical meditation on Blixen's life on her coffee plantation, as well as a tribute to some of the people who touched her life there. It provides a vivid chronicle of African colonial life in the last decades of the British Empire. Blixen wrote the book in English and then rewrote it in Danish. It has sometimes been published under the author's pen name, Isak Dinesen.

The narrator tells the story of a farm that she once had in Africa, located at the foot of the Ngong hills in what is now Kenya. It sits at an altitude of six thousand feet, where coffee is grown, although only part of its six thousand acres is used for agriculture. The remaining parts of the land are forest and bushes for the natives (mostly from the Kikuyu tribe) to live on. In exchange for living on the farm, they labor on it a certain number of days per year. There are many other tribal Africans nearby. The Swahilis live in Nairobi and down the coast. The Masai live on a large Reserve just South of the farm. Many Somalis live in the area as well, including Farah, the chief servant who helps the narrator run the entire farm. The narrator never gives her name while telling her story, although it is mentioned in subtle ways as "Baroness Blixen" and once as "Tania."

The narrator weaves her memories of Africa like a tapestry, shaping a magnificent landscape that resembles paradise. On her own farm, she lives in harmony with the natives and even some of the animals. At one point, a domesticated deer, Lulu, comes to live with them, --- a symbol of the connection of the farm to the vast Kenyan landscape. The theme of contrast frames the narrative: dry and rainy season, town and country, Christians and Muslims, Africans and Europeans.

The narrator insinuates that Africa is superior to Europe because it exists in a more pure form, without the encroaching influence of culture. As such it is closer to what God initially intended, when he created man - a veritable paradise.

After describing life on her African farm as idyllic, the narrator concludes the tale in dark tones. The farm went bankrupt because of the difficulties of growing coffee at such a high altitude. When the bills cannot be paid, the narrator sold the farm to a foreign firm who plans to divide it up for residential development. She bid the people she has come to love in Kenya a sad goodbye to go back to her own people who are strangers to her now. Towards the end of her book, Karen Blixen writes that by taking over the “native land,” you take more than just their land. “It is their past as well, their roots and identity” (Blixen, 1937). The pilgrimage once over, the narrator settles back on a life of reminiscence for her lost paradise--not just the farm-- but Kenya itself after the white man's pillage.

Belief in God is a motif that recurs in *Out of Africa*. God created the paradise that is Africa, kissed by the sun and rain, abounding in flora and fauna. When the narrator flew in a plane, she marveled at the experience akin to looking at creation with the eyes of God. When she noticed that her mule actually looks like a spoon, she inferred that God, in his omniscience, certainly would notice this shape as well. When the narrator wrote her stories, she compared herself to God who was able to breathe life into Adam. The frequent references to God served to highlight Dinesen's idea that Africa is in the East of Eden.

Both Blixen's autobiographical account of her years in Africa and her unwavering bond with the continent withstood the test of time, as the book is said to have assumed a cult status. *Out of Africa* broke into greater global fame with the film adaptation by director Sydney Pollack, which won seven Academy Awards in 1985.

D. Conclusion

A travel writer is judged by what he/she takes in, the quality and inclusiveness of his/her embrace, by the courage with which in his/her ignorance he/she proceeds, his/her ability to make himself/herself into a vessel that a foreign life can imprint (Magowan, 2001). Understanding new people and places leads to understanding of one's self. As Magowan posited:

It has been theorized that if there is an art to travel writing, perhaps it consists in conjuring ever more ingenious ways of stripping the self so it can be cracked open. This alone lets the writer understand new

people and places, not to mention the old self, the old world of home. In all traveling, there is a constant two-way tug, a constant reference to a life, a readership, left behind (Magowan, 2001). Having set out first on physical journeys and then on imaginative reconstructions of them, American writer Edith Wharton recognized in the narrative version of herself a woman who had undertaken a spiritual quest and had found her most authentic self (Schriber, 1987).

This paper illustrated the trope of travel as an avenue to well-being, in particular through the aegis of self-discovery, as opposed to merely promoting physical well-being through engagement in activities such as walking or experiences in nature (Italy, 2017). It also looks at travel recounted in Literature more as a prophecy and pilgrimage.

In *The Alchemist*, there is consistency in the tonal transformation from the mostly realistic to the mythic in Santiago's contact with the Soul of God and his transformation into the wind. The tribal chief is deeply impressed and the alchemist allowed Santiago to make the rest of his journey to the pyramids alone. Certainly he has demonstrated that he can fend for himself. When Santiago's heart tells him to dig where his tears fall, we are reminded that we must not only depend on our intellect, but also on our emotions.

In the Epilogue, Santiago's journey ends where it began. The material treasure was literally under his nose, but he had to travel across a continent to find it. But the real treasure was there in his heart all along, in the love that blossomed for Fatima.

At the outset, Karen Blixen's memoir started out as "a collection of dinner party anecdotes, 'short, quite truthful' autobiographical sketches, travel writing; perceptive but romantic amateur anthropology". But the true beauty of the narrative is not the documentary account of Blixen's stay in Kenya, but the poetry of her vision of a land far away where she discovered her true self. The narrator described her farm at the very beginning of the book's first chapter, "The Ngong Farm" (Blixen, 1937):

"Up in this high air you breathed easily, drawing in a vital assurance and lightness of heart. In the highlands you woke up in the morning and thought: Here I am, where I ought to be."

The narrator makes this statement at the end of the "A Fugitive Rests on the Farm" segment, which is located in the third section of the book, "Visitors to the Farm," which highlights Dinesen's belief that the primitive and the aristocrat share an innate nobility that allows them to transcend cultural differences (Blixen, 1937).

"It was and is becoming, I thought, that Emmanuelson should have sought refuge with the Masai, and that they should have received him. The true aristocracy and the true proletariat of the world are both in understanding with tragedy...They differ in this way from the bourgeoisie of all classes..."

French poet Charles Baudelaire (1821-1867) fervently yearned for an exotic and idealized alternative world, expressed in *Invitation to the Voyage*. This conjured reality became the salvation of the young man Pi, in the coming-of-age travel novel by Yann Martel, *Life of Pi*, published in 2001. Pi survived 227 days in the middle of the Pacific Ocean on a lifeboat with an adult Bengal tiger named Richard Parker. The unlikely pair depended on each other to withstand the infinite dangers of being adrift at sea with few provisions. Within the frame tale are the grand themes of spirituality and religion, self-perception, family, the nature of humans, animals and what constitutes truth.

In the latter part of the novel, Pi attempts to dispel the fear that is building up in him by anthropomorphizing it, calling his fear a "person" with whom he wants no association. The discussion Pi has with Richard Parker when they are both temporarily blind was a moment of epiphany. This best illustrates how Pi eventually considered Richard Parker not as a tiger but as a companion with human traits—including the ability to carry on a conversation. This alternate reality is perfectly conveyed in the movie version by Director Ang Lee (2012), as the phantasmagoric journey of the odd couple finally ended with rescue in Mexico.

Pi sees his faith as a manifestation of God's love, although he suffers powerful negative emotions: anger, despair, perhaps even hatred for the Frenchman who attempted to kill him. Instead of despairing over these challenges, however, he chooses to focus on those experiences that reaffirm his faith, such as the appearance of a school of fish for his food or the arrival of a storm for his drink. He pondered (Martel, 2001):

"Faith in God is an opening up, a letting go, a deep trust, a free act of love—but sometimes it was so hard to love."

The Prophecy of a Personal Legend and of a Paradise on earth in *The Alchemist* and *Out of Africa* were the outcomes of the voyages taken by the fictional Santiago and the factual Karen. Their travel stories evolved into an Odyssey as they encountered perils they must survive, both outwardly and inwardly like Pi and the tiger. Their voyages transformed them, enabling them to realize the vicissitudes of their lives and to make a resolution that they must always abide by what is true.

Their enlightened vision also transformed their travels, elevating them to the nobility of a ritual and metaphor—a Pilgrimage, paying homage and seeking verification of what is good. Travel in these literary works enabled me to see beyond the places and people encountered and engaged me towards the perspective and philosophy that makes life awesome in its deeply spiritual serendipities.

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A STUDY OF DIRECTNESS IN MALE AND FEMALE SELLERS AND BUYERS' NGAPAK DIALECT IN RANDUDONGKAL

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Abstract

According to Ambarita & Mulyadi (2020), language is used and expressed differently by men and women, caused by many factors, including the different expectations from society. The differences can be spotted through the use of directives, speech acts concerned with asking or getting people to do certain things. This research aims to test the hypothesis by studying how male and female sellers and buyers express directives in Sumber Jaya Hardware Store, Randudongkal, Pemalang, Central Java in its natural surroundings. The place is chosen for its random visitors and conversations. The target language is Ngapak dialect, believed to be a more direct variant than other Javanese dialects such as Yogyakarta. This paper uses a qualitative approach in analyzing how the employers, employees, and buyers in the hardware store use directive utterances while speaking the dialect. The researchers collected the data by conducting an observation in the hardware store and making a transcript of the utterances observed. The analysis is divided in three parts; utterances between sellers (employers to employees), buyers to sellers, and sellers to buyers, with four examples of different situations in each part. The data from the findings show that female speakers use many techniques, such as code mixing (Ngapak Javanese dialect & colloquial Indonesian), rapport talk, and laughter, while male speakers are more critical in their utterances. From the findings, it can be concluded that female sellers and buyers are more polite and less direct than males while talking in Ngapak dialect. Contrariwise, male sellers and buyers are found to be more straightforward and explicit in using directives, perhaps because they are the dominant side in this patriarchal society.

Keywords: *directness; Ngapak; male; female*

A. Introduction

Language is used and expressed differently by men and women, which is caused by many factors, including the different expectations from society (Ambarita & Mulyadi, 2020). Therefore, this research aims to discover the differences between male and female sellers and buyers' directness in Sumber Jaya Hardware Store, Randudongkal, Pemalang, Central Java.

The topic of this discussion, directives, are speech acts which are concerned with asking or getting people to do certain things (Holmes, 2013). The force of directive utterances can vary in strength. For example, we can ask someone to sit down either by inviting them, suggesting, or even ordering them to do so. Orders and commands are imperatives, which at times can be considered as too direct and impolite. On the other hand, using interrogatives and declaratives are considered to be less direct and more polite.

According to Holmes (2013), there are several factors which influence the use of directives, which are social factors (participants, setting, topic, and function) and social dimension (social distance, status, formality, and function). For example, when a conversation takes place in a formal setting (e.g. during a seminar in a university), the participants will use declarative forms in order to be less direct with their directive utterances. However, if a conversation occurs in an informal setting (e.g. during dinner time in a house), the participants will use imperative forms to be more direct.

Out of all Javanese dialects, this research focuses on Ngapak dialect. This dialect is commonly used by people living in Middle Java. Unlike other Javanese dialects, Ngapak is considered unique due to its accent and pronunciations. It is also known to be much more direct and “honest” than other Javanese dialects that are often considered to be less direct and polite. In this research, the researchers chose Sumber Jaya Hardware Store in Randudongkal, Pemalang, Central Java as the location for the observation.

The researchers chose to analyze the topic of politeness and gender, particularly the directness of male and female Ngapak dialect speakers, because we noticed that the differences between each gender's speech

still exist to this very day, and are fairly noticeable, especially when influenced by social, cultural, and regional aspects.

Previous studies have also discussed gender in relation to language directness in their papers or journal articles. For example, in a journal article entitled “Men and Women Differences in Using Language: A Case Study of Students at Stain Kudus” (Wahyuningsih, 2018), the writer stated that the language of male and female students at STAIN Kudus are different in terms of their forms and contents. The data of this journal article were collected in the form of transcripts from a video documentation of the students of Sharia Department at STAIN Kudus. By studying a number of aspects such as vocabulary, attitudes, syntax, and non-verbal differences, this qualitative research concluded that men tend to be more direct and simpler, while women are more expressive and polite in their speech. Moreover, women also use more gestures and words signifying their feelings, as well as emotional and psychological states. Another related study is a journal article entitled “Directness in Politeness of Indonesian Children’s Requests”, written by Elvi Syahrin (2015). Through her research, Syahrin found that Indonesian children use direct strategies when uttering their requests. This method of expressing directness is done in order to ease the hearer in comprehending the request, so that it can be fulfilled accordingly. Children's directness is also affected by the level of intimacy between them and the hearer; the closer their relationship is, the more direct the children will be. Syahrin also stated that children tend to use particles such as “*dong*” or “*ya*” while making requests. This is a persuasion technique to make the hearer fulfill their request and also to emphasize a sense of necessity.

This present study is similar to the two related studies above in the way that the topic of language directness is explored and elaborated. While the writers of the related studies gathered their data from the everyday speech of male and female students as well as children, the novelty of this research lies in the use of Ngapak dialect by the male and female buyers and sellers. The involvement of this particular Javanese dialect is significant to the conclusion or findings of this research, considering that Ngapak dialect is known to be “blunt” than other Javanese dialects.

B. Methodology

In order to collect the data, the first step that the researchers took was observing how the employers, employees, and buyers in Sumber Jaya Hardware Store use directive utterances while speaking in Ngapak dialect. After conducting the observation, the second step was making a transcript consisting of the Ngapak utterances in the conversations observed. After that, the third step was making a comparison of the Ngapak directives used between sellers, from buyers to sellers, and from sellers to buyers in order to find the differences in the use of directives. Then, the last step was making a conclusion based on the comparison.

C. Results and Discussion

In this section, the researchers compare and explain the differences between men and women’s use of direct utterances in Ngapak dialect. This section is divided into three parts; utterances between sellers (employers to employees), buyers to sellers, and sellers to buyers. In each part, there are four examples of different situations, followed by the researchers' explanations.

1. *Between sellers (employers to employee)*

This part compares the directness expressed between male and female sellers (employers to employees) and some of the methods that they use.

Example (1) below illustrates directness expressed by a male employer to his male employee. Example (2), on the other hand, shows a case of avoiding directness expressed by a female employer to her employee.

- (1) Rul, kuwe ember-e di-tok-na!
 Rul that pail-E passive-out-CAUSE
 ‘Rul, get that pail out!’
- (2) Rul, itu ember-e agak ngalang-i jalan apa ya?
 Rul that pail-E rather N-block-I road what yes
 ‘Rul, that pail does block the way a bit, doesn’t it?’

Both utterances aim to ask an employee to move a pail away. However, the two speakers express it differently. The male employer expresses his thoughts directly in instructing the employee using full Ngapak

Javanese, whereas the female employer applies code-mixing (Ngapak Javanese and Bahasa Indonesia) to avoid sounding too direct, since Ngapak Javanese is well-known for its heavy directness.

Below, example (3) illustrates directness expressed by a male employer to his employee, whereas example (4) shows a case of avoiding directness expressed by a female employer to her employee.

- (3) Ndi kunci-ne? Ngeneh rep tak nggo!
 where key-NE here need I use
 ‘Where’s the key? I need to use it now!’
- (4) Tadi sapa ya yang terakhir make mobil-e?
 was who yes that last use car-E
 ‘Who was the last one using the car?’

Both utterances aim to ask an employee to get the car key. However, the two speakers express it differently. While the male employer is direct with his question and reason, the female employer attempts to be polite by uttering an interrogative sentence, implying that she needs to use the car.

Example (5) below illustrates directness expressed by a male employer to his employee. Example (6), on the other hand, shows a case of avoiding directness expressed by a female employer to her employee.

- (5) Aja ndomblong bae! Kuwe wong-e di-layan-i!
 don’t dumbfounded just that person-E passive-serve-I
 ‘Don’t just get still! Serve that person!’
- (6) Yu, ni siapa ya sing senggang ni, yu?
 come this who yes that free this come
 Pembeli-ne numpuk kiye!
 customer-NE pile up this
 ‘Come, who’s free, come? Many customers are here!’

Utterances above aim to ask an employee to serve the customers. However, the male employer sounds more critical and explicit in giving orders, which is shown in example (5), in which he says *aja ndomblong bae* (don’t dumbfounded just) ‘don’t just get still!’ as a criticism toward the employee who doesn’t serve the customers right away. The female speaker, however, avoids sounding too direct by combining interrogative and imperative.

Below, example (7) illustrates directness expressed by a male employer to his employee, whereas example (8) shows a case of avoiding directness expressed by a female employer to her employee.

- (7) Met, mobil-e di-undur-na kwe! Arep kirim ming Pakaji!
 Met, car-E passive-back-CAUSE that will deliver to Pakaji
 ‘Met, back up the car! We will deliver it to Pakaji!’
- (8) Met, ngerti umah-e Pakaji mbok? Arep ng-irim soal-e.
 Met, know house-E Pakaji right will N-deliver because-E
 ‘Met, you know Pakaji’s house, right? Because we will deliver there!’

Both utterances aim to ask an employee to deliver a product to a customer’s house. Unlike the male employer who commands his employee directly, as seen in example (8), the female employer doesn’t directly give commands. She first makes sure that the employee knows the location of Pakaji’s house that they’re about to deliver to, so the context of the order can be uttered and understood easier.

Overall, male employers use imperatives three times in these situations involving the employees; in examples (1), (5), and (7). In addition, they also combine interrogative and imperative once in example (3). On the other hand, female employers use full interrogatives in examples (2) and (4), and they also use the method of combining interrogatives and imperatives in example (6), as well as interrogative and declarative in example (8). It is indicated by the use of periods, exclamation, and question marks in the sentences above.

2. *Buyers to sellers*

This part compares the directness expressed by male and female buyers to sellers and some of the methods that they use.

Example (9) below illustrates directness expressed by a male buyer to the seller. Example (10), on the other hand, shows a case of avoiding directness expressed by a female buyer to the seller.

- (9) Rega-ne di-kurang-i lah!
price-NE passive-cut-I just
'Just cut up the price!'
- (10) Larang temen lah, duit-e semene tok piwe, Oh?
expensive so money-E only how Sir
'That's so expensive, I have this amount of money only, how, Sir?'

Both utterances aim to ask the seller to reduce the price. In example (9), the male buyer directly asks the seller to reduce the price. However, the female buyer uses a different method in example (10). Asking for the seller's opinion is done by the female buyer in hopes of receiving a solution for her problem, or in other words, receiving a discount.

Below, example (11) illustrates directness expressed by a male buyer to the seller, whereas example (2) shows a case of avoiding directness expressed by a female buyer to the seller.

- (11) Gagean m-lastik-in-e, aja suwe-suwe!
hurry M-wrap-E don't too long
'Wrap it up quick. Don't make me wait too long!'
- (12) Mas, esih suwe ra ya? Aku arep becer disit soal-e.
Sir still long not yes I will shop first because-E
'Sir, does it still take that long? Because I'll go shopping first.'

Utterances above aim to get the seller to pack the products faster. The male buyer is, once again, much more vocal; he doesn't filter his words to avoid sounding offensive. This is seen in example (11), in which the male buyer says *gagean mlastikine* (hurry M-wrap-E) 'wrap it up quick' and *aja suwe-suwe* (don't too long) 'don't make me wait too long' to hurry the seller. On the other hand, the female buyer attempts to be polite and indirect by using an interrogative sentence in her utterances.

Example (13) below illustrates directness expressed by a male buyer to the seller. Example (14), on the other hand, shows a case of avoiding directness expressed by a female buyer to the seller.

- (13) Aja sing kiye lah, njaluk sing lewih apik maning!
don't that this ask that more good back
'Not this one, give me a better item!'
- (14) Kiyé keton-e kurang apik ya, Oh?
this seems-E not good right Sir
'This item seems bad, doesn't it, Sir?'

Both utterances aim to ask the seller to change the product. In example (13), the male buyer is confident and direct in uttering his command. In contrast, the female speaker frequently uses hedges, such as *ketone* 'seems' in example (14) to indicate that she doesn't intend to violate the maxim, or as an effort to maintain cooperation because what she says may not be totally accurate. Moreover, the female buyer also asks for the seller's opinion in the form of an interrogative sentence in order to acquire a different perspective. This method is similar to the occurrence in example (10), which displays the uncertainty of the female speakers.

Example (15) below illustrates directness expressed by a male buyer to the seller. Example (16), on the other hand, shows a case of avoiding directness expressed by a female buyer to the seller.

- (15) Jal kuwe wasbak sing nang nduwur jimot-na,
try that kitchen sink that on top take-CAUSE
tak deleng disit!
I see first
'Take that kitchen sink from up there, I'll see it!'
- (16) Kwe apa ya, Mas? Ora keton koh hahaha
that what yes Sir not clear hahaha
'What's up, there, Sir? I can't see it clearly hahaha'

Utterances above aim to ask the seller to take a sink which is hung high on the wall. In example (15), the male buyer directly commands the seller to take the kitchen sink. However, the female buyer mixes interrogative and declarative to imply that she wants to see the sink closer. She then ends her utterance with laughter, using it as a tool to avoid a negative tone, as seen in example (16).

From the analysis of buyers' utterances to sellers, it can be seen that male buyers completely trust their own decision and are more confident in uttering directives. It is mainly because they have more knowledge about building materials than women, since those are associated with men. As a whole, male buyers use imperatives in all four examples. On the other hand, female buyers use four interrogatives, with one being mixed with a declarative, as seen in example (16). It is indicated by the use of periods, exclamation, and question marks in the sentences above.

3. *Sellers to buyers*

This part compares the directness expressed by male and female sellers to buyers and some of the methods that they use.

Example (17) below illustrates directness expressed by a male seller to a buyer. Example (18), on the other hand, shows a case of avoiding directness expressed by a female seller to a buyer.

- (17) Pilih bae mriki kelir-e sing rika cocok apa!
 choose just here color-E that you fit what
 ‘Here, just choose the color that fits you!’
- (18) Kelir-e nopo Mba? Nek warna kiye si aku nganggo juga, tapi
 color-E what Ma’am If color this I use also but
 cocok-cocokan si ya? Hahaha
 taste right Hahaha
 ‘What color do you want, Ma’am? I also use this color, but it’s a matter of taste,
 right? Hahaha’

Utterances above aim to ask the buyer to choose a certain color of the wall paint. However, the two speakers express it differently. It is found that male sellers also sound firmer while promoting their products, which makes the customers feel convinced, as seen in example (17). Female sellers, on the other hand, try to touch the customers’ feelings by sharing their personal experience and preference in using a certain color of a wall paint, as described in example (18).

Example (19) below illustrates directness expressed by a male seller to a buyer. Example (20), on the other hand, shows a case of avoiding directness expressed by a female seller to a buyer.

- (19) Kiye deleng bae, Mba, lampu-ne murub ya!
 this look just Ma’am lamp-NE on yes
 ‘Just look at this lamp, Ma’am, it’s on!’
- (20) Waduh, padang banget niki ya, Mba? Kiye pada kaya sing
 Woah bright so this right Ma’am This same like that
 nang nduwurku.
 on my top
 ‘Woah, the lamp is so bright, isn’t it, Ma’am? Just like mine above.’

Both utterances aim to ask the buyer to look at the lamp. In example (19), the male seller directly commands the buyer to look at the lamp. In contrast, the female seller doesn’t command the buyer directly, but instead she uses an interrogative expression and exaggerates her utterance, as seen in example (20).

Example (21) below illustrates directness expressed by a male seller to a buyer. Example (22), on the other hand, shows a case of avoiding directness expressed by a female seller to a buyer.

- (21) Kiye apik kualitase, cek bae kiye Pak selang-e! Mek bae!
 this good quality-E check just this Sir hose-E touch just
 ‘This is a good quality, just check this hose Sir! Just touch it!’
- (22) Kiye, Mas, di-tenet kenceng kaya kiye ora bakal bodol. Nggonku
 Here Sir passive-press tightly like this not will break Mine
 pada bae.

same just
 'Here, Sir, it will not break even when I press tightly like this! Mine is just
 the same.'

Both utterances aim to ask the buyer to touch or check the hose. In example (21), the male seller uses imperative to command the customer to touch the hose. Contrariwise, the female seller in example (22) uses declarative and, once again, exaggerates her utterance to ensure the quality of the hose.

Example (23) below illustrates directness expressed by a male seller to a buyer. Example (24), on the other hand, shows a case of avoiding directness expressed by a female seller to a buyer.

- (23) Kiyé tambah Mba duit-e, kurang miki!
 this add Ma'am money-E not enough
 'Add the money, Ma'am, it wasn't enough!'
- (24) Wah, kiyé bahkan ora cukup nggo tuku rames, Pak, hahaha
 Woah this even not enough to buy mixed rice Sir hahaha
 'Woah, all this money isn't even enough to buy mixed rice, Sir, hahaha'

Utterances above aim to ask the buyer to pay more money. In example (23), the male seller directly commands the buyer to pay more. However, in example (24) the female seller uses declarative and the same approach related to emotions is also implemented. The female seller states that the money isn't even enough for food, which somehow guilt-trips the customer and leads them to pay more money. Moreover, laughter is still used by female speakers to sound more polite.

In other words, male speakers prefer report talk, which is the kind of talk about knowledge and skills (in this case, facts about their products) instead of using a personal approach (Tannen, 2013). Meanwhile, female sellers are found to initiate their utterances by sharing a personal story and reason why the customers must buy in their shop. That is called "rapport talk", in which women establish emotional connection and relationships through their speech (Tannen, 2013). This kind of talk applies an affective approach. For example, female sellers try to persuade the customer by sharing their personal experience in using the same wall paint color, as seen in example (18). The same approach related to emotions is also implemented in example (24), in which the female seller states that the money isn't even enough for food, which guilt trips the customer and leads them to finally buying the product. Moreover, laughter is still used by female sellers and buyers in an attempt to sound more polite.

In all four examples, there are exclamation marks by the end of every male sellers' utterances, which means they fully use imperatives. Contrariwise, female sellers do not use any imperatives, instead they use two declaratives, seen in examples (22) and (24), and two interrogatives, seen in examples (18) and (20).

D. Conclusion

Women are more polite and less direct in their speech, as they are expected to always be polite since they were children (Lakoff, 2004). Based on the data and discussion above, women are noticeably more polite and less direct than men while talking using Ngapak dialect. Women use many techniques, such as code mixing (Ngapak Javanese dialect & colloquial Indonesian), rapport talk, and even laughter to make their speech sound less direct and more polite. On the other hand, men are more direct or straightforward than women. Men tend to be more critical and explicit when they are giving orders to others. Men are more direct since they are the 'patriarch' of the society and, in this case, have more knowledge about building materials.

For future studies, researchers can discuss the topic of directness in language more thoroughly by exploring how it is expressed in certain communities (such as the LGBTQ+ community) or regions. Researchers are also encouraged to further develop the study by conducting another reality-based case-study in different parts of society. For example, researchers can analyze several conversations between Sundanese 'aa burjo' (male) and 'tete burjo' (female) who have lived longer in Yogyakarta than their place of origin, West Java. Another instance is the study of gender and language in terms of feminist theories.

E. Acknowledgement

We would like to express our gratitude towards Mr. Dalan Meluhi Perangin Angin, our lecturer in Sociolinguistics class, for encouraging us to present our paper in an international platform as enormous as

Literary Studies Conference and also for giving us feedback regarding this paper. We would also like to thank Mr. Hirmawan, as the representative of English Letters Universitas Sanata Dharma, who has helped and accommodated us as students in joining this conference.

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GENOMIC POETICS IN POST-BEAT POEMS OF MICHAEL MCCLURE'S *ON ORGANISM* AND LENORE KANDEL'S "BEAST PARADE": RE-VIEWING TODAY'S HUMAN & ANIMAL KINDRED INTERRELATIONSHIP

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Abstract

Poetry and biology are synergy that both deal with molecular elements that create life of a living organism. The molecules are genomes or the set of chromosomes containing DNA & RNA in each cell of living organism. In poetry the genomes are words and their repetitions that represent genetic duplications. In biology the genomes and their molecules including chromosomes and genes in each living organisms function as a book that contains codes of small alphabets of words that make meanings through the word groupings into a literal transcription. This article discusses Michael McClure's poem "9" from On Organism and Lenore Kandel's poem "Beast Parade" from Word Alchemy as post-Beat poems that contain genomic transcription in their form and content. McClure and Kandel's poems emulate genetic duplications through word repetition, asymmetry of stanzas, gaps between words as some processes of genetic reproduction. Simultaneously, their genomic poetics criticizes anthropogenic practices in genetically engineering and modifying living organisms such as crops and animals. Reading their poetics in this recent digital technology era with its prevalent genetic engineering on nonhuman organisms, their genomic poetics serves as a critique of anthropocentrism in human-centered sciences.

Keywords: *genomes, chromosomes, post-Beat poems, genetic engineering, anthropocentrism*

A. Introduction

Technology revolutionizes life. Despite its benefits and merit, any technological invention would bring some unfavorable impacts on humans as earth creatures and their natural environment. One example is digital technology that proliferates in daily gadgets and appliances. This technology means to digitize and mechanize any anthropogenic activity especially in scientifically experimenting and reproducing artificial animals and plants. In view of human aspects, the engrossment in the digital technology directly or indirectly has lessened one's social heedfulness and sensitiveness especially those of children and young adults (Albright 2017). One recent scientific trend is the phenomena of genetically modified organisms (GMO) in food products such as fruits, vegetables, as well as animal products or often called *transgenic crops* or *genetically engineered (GE) crops* (Skwarecki 2018). This genetically engineered technology also refers to *cloning* or the creation of human and nonhuman embryos without sex reproduction (Levine 2007, 2). Despite its advantages in scientific and social purposes, this genetic modification technology morally seems to de-naturalize the original and organic process of life and living beings. At the same time, this anthropogenic practice exemplifies anthropocentrism and shows human superiority in deconstructing God's supremacy as the Almighty Creator of the world and living creatures. During this enduring pandemic everyone should keep social distancing by studying and working from home via the internet platforms. These virtual platform-based activities physically disconnect individuals from having a real interaction from one another. For children and young adults who have to join online classes, their daily interaction with the virtual platform simultaneously get them closer to online games, the kinds of games that tend to consume much of their time (Madigan 2016). It is not only in America and Europe that most children and teenagers turn to the online games in their gadgets (Madigan 2016), but also in Asia and Southeast Asia, the trend of this online game is also popular among children and youngsters there (Hjorth & Chan 2009). Online applications such as facebook, twitter, instagram, and YouTube also become favorite social media for individuals of all ages. The world has moved to these virtual platforms, in which the prevalent digital technology has certainly triggered scientists to do more experiments on the genetic engineering of nonhuman beings (Levine 2007, 66-70). Despite its multipurpose benefits, digital

technology turns out to backfire on human life in terms of its ecological ethics.

America in the 1970s had been a revolutionary era in all fields. There were science and technology innovations including the Apollo space program to the moon and the outer space, portable calculators, food revolution through people’s awareness of organic and healthy food free from chemicals and preservatives, banning of smoking in public places (Richards 2010, 44-49). But during this era under the leadership of President Nixon, there were also numerous environmental problems air, land, and marine pollutions, the use of pesticides, the building of nuclear power plants. One of the controversial environmental issues during that time was the Love Canal, a 16-acre (6-hectare) abandoned canal Near Niagara Falls, New York in which Hooker Chemical and Plastics factory between 1942 and 1952 used the canal to bury more than 21,000 tons (19,051 metric tons) of harmful chemicals in metal barrels. The toxic gas from the chemical certainly endangered those including children who lived around the canal. In 1977 the canal’s chemicals rose to the surface and spilled into the Niagara River. The corroded barrels even broke through the ground and appeared in backyards and basements of those who lived nearby. In 1980 President Jimmy Carter ordered emergency aid to clean Love Canal and to relocate the residents (Richards 2010, 40-43). Michael McClure and Lenore Kandel were two poets who were affiliated with the Beat Generation writers in the 1950s. McClure was actually one of San Francisco Renaissance poets along with Philip Whalen, Philip Lamantia, and Gary Snyder. But he joined in a poetry reading event with the more senior Beat Generation poets such as Allen Ginsberg and Jack Kerouac in the event called “The Six Gallery” in San Francisco on 7 October 1955 (Miles 2006, 165-166). That time, McClure, the youngest among the others read his ecological-nuanced poem “For the Death of 100 Whales” (Morgan 2010, 102). Compared with other male and female Beat poets, McClure was the one who wrote his poems in ecological and biological-nuanced aspects (McClure 1982) since there is a main difference between ecological poems and environmental poems or nature poems (Ryan 2020, 176). Even more so, he wrote several essays that most of them aim to reconnect biology and ecology with literary studies (McClure 1982). For instance, in one of his essay entitled “Hammering It Out” he emphasizes the importance of system, antisystem, or a systemless system, the one that exists in the natural organism (ibid., 1982, 54). McClure experimented on form in his poems, in which the form of many of his poems has a centripetal typography or moving toward the center of the page. Furthermore, the content of his poems represents biotic life, such as “For the Death of 100 whales”, beast language, proprioceptive poetics (Skinner 2018, 73-77). His poems in *On Organism* published in 1974 are the very epitome of eco-poems since most of them rely on the centripetal form as an experimental work. Furthermore, the content of the poems discusses anthropogenic scientific experiments on gene reduplication and genetically modified organism. Meanwhile, Lenore Kandel was one of woman Beat poets belonging to the second generation of Beat movement in the contemporaneous era with the male Beat poets such as Philip Whalen, Lew Welch, Ted Joans, Gary Snyder, Gregory Corso, Michael McClure, and LeRoi Jones/Amiri Baraka (Johnson 2004, 11). Kandel’s poem “Beast Parade” is from her anthology *Word Alchemy* written in 1967. This era was already the postmodern times (Butler 2002), therefore I categorize McClure and Kandel as post-Beat poets. Not only that they came from the second generation of Beat poets, but also the years they were eminent were the era of postmodernism, the era of extended cultural revolution from their predecessors.

This brief article discusses Michael McClure’s one poem from his anthology *On Organism* and Lenore Kandel’s poem “Beast Parade” in view of their biological and ecological aspects. The discussion is focused on their views of species reproduction of animals as living creatures that co-exist with human animals as a biotic community (Meine 2013). While McClure criticizes anthropogenic superiority in creating genetic duplications of animals, Kandel views various animal species in the natural world as being human kinfolks. Both McClure and Kandel’s ecocentric views epitomize their vision of the living harmony between human and nonhuman animals rather than human’s superiority over nonhuman organisms in his ability and intelligence in creating any living organism artificially. This article deals with two aspects: first, genetic replication as poetic inspiration in McClure and Kandel’s poems; second, genomic post-Beat poetics as a critique of anthropocentrism. In discussing these aspects, I refer to some books about genetics, genome, cloning, ecology, eco-poetics, in which their biological and ecological aspects exemplify the interconnection between poetry and biology and ecology as a proof of interdisciplinary studies (Jones & Loon 1993; Ridley 2006; Skwarecki 2018; Levine 2007).

B. Genome as Major Genetic Elements in Living Creatures

The term *genome* in general refers to “the complete set of human genes which comes in twenty-three separate pairs of chromosomes” (Ridley 2006, 4). This genome set consists of twenty-two pairs which are numbered “in approximate order of size, from the largest (number 1) to the smallest (number 22)” and the remaining pair

that consists of “the sex chromosomes: two large X chromosomes in women, one X and one small Y in men.” The size of chromosome X is between chromosomes 7 and 8, while chromosome Y is the smallest one (ibid., 2006, 4). Human’s body contains “approximately 100 trillion (million million) CELLS, in which most of them have size of less than a tenth of a millimetre across.” Each cell has a black blob called a NUCLEUS. Then inside the nucleus, there are two complete sets of the human genome; in which “one set of genome came from the mother and the other one from the father. Basically, “each set of genome contains 30,000 to 80,000 genes on the same twenty-three chromosomes” (ibid., 2006, 6). Human’s genome is analogous with a book, in which the twenty-three pairs of chromosomes represent twenty-three chapters; each pair contains numerous genes as each book chapter has many stories; each gene as each story consists of paragraphs that are called EXONS, which often feature advertisements called INTRONS. Then each paragraph consists of words that are called CODONS, and each word has letters that are called BASES (ibid., 2006, 7). The similarity between genome and book is not a metaphor but a fact. Both genome and book contain codes that “transliterate a small alphabet of signs into a large lexicon of meanings through the order of their groupings.” The difference is that while one reads books from left to right, one reads some parts of genome from left to right as well as from right to left. Another difference is that while books contain words of variable length with twenty-six letters, genomes contain three-letter words and use only four letters: A (adenine), C (cytosine), G (guanine), and T (thymine). Genomes are also written on “long chains of sugar and phosphate called DNA molecules” and the bases are “attached to them as side rungs.” Each chromosome contains “one pair of (very) long DNA (deoxyribonucleic acid) molecules” (ibid., 2006, 8). A single strand of DNA is “a polymer that is made of repeating units that are called NUCLEOTIDES (Skwarecki 2018, 20) These units have three components: a NITROGENOUS BASE, which consists of A (adenine), T (thymine), G (guanine), and C (cytosine); a SUGAR which is called deoxyribose in the shape of a five-sided ring and connected to the nitrogenous base; a PHOSPHATE, a phosphorus atom surrounded by oxygen atoms and attached to the sugar (Skwarecki 2018, 20).

Genomes can duplicate and read themselves. The copying or duplication is called replication, while the reading is translation. In replication, the element adenine pairs with thymine, and guanine with cytosine. The single strand of dna duplicates itself “by assembling a complementary strand with Ts opposite all the As, As opposite all the Ts, Cs opposite all the Gs and Gs opposite all the Cs.” In translation, “the text of a gene is transcribed into a copy by the same base-pairing process.” The copy here is not made of DNA but of RNA (ribonucleic acid). This RNA contains a compound called *uracil* that replaces thymine. This RNA copy is called the messenger RNA and is then “befriended by a microscopic machine called a RIBOSOME, “a minute particle consisting of RNA and associated proteins found in large numbers of living cells” (Skwarecki 2018). This ribosome “moves along the messenger and translates each three-letter codon into one letter of different alphabet, an alphabet of twenty different amino acids.” The chain of amino acids will “fold itself up into a distinctive shape” called a PROTEIN. Any part of human’s body from hair to hormones is “made of or made by proteins.” Every protein is “a translated gene” (ibid., 2006) where the step is “by building the protein according to the instructions in the RNA” (Skwarecki 2018, 31). Proteins that catalyze body’s chemical reactions are called ENZYMES (ibid., 2006, 9). The shapes of enzymes enable them “to grab onto DNA and RNA and do all the little microscopic actions which are required to make the transcript” (Skwarecki 2018, 33). In this replication, the dna “has to be synthesized in the opposite direction, diverging from the replication fork” (ibid., 2018, 84).

C. Post-Beat Poetry as Biological and Ecological Praxis

The Beat Generation was a literary activism of young writers in America in the late 1940s and 1950s. In fact, the movement began from an informal talk among some students of Columbia University, New York, Allen Ginsberg, Jack Kerouac, and Lucien Carr in the early 1940s. There was another figure joining in, William S. Burroughs, a student graduated from Harvard University. They agreed to search a New Vision as their poetic experimentation in which they got some inspirations from western and eastern philosophies such as that of Oswald Spengler and Buddhism. They were also fascinated with modern jazz called bebop with the bebop musicians such as Charlie Parker, Dizzy Gillespie, and Thelonious Monk who inspired them in the ways they composed their poems in jazzy and spontaneous rhythms. The word “beat” itself was popular among jazz musicians as a slang that meant “down and out, or poor or exhausted”. Jack Kerouac as the originator of this activism was fascinated by the tone “beat” as Herbert Huncke, a Times Square hustler pronounced it since it had a “melancholy sneer” in his way of pronouncing it that Kerouac used the word to name their literary activism (Charters 1992, xvii-xviii). In both bebop jazz and Buddhist teachings, they learnt spontaneity as a non-attached and immaterial manner towards the material phenomena. They named their non-materialistic

poetic trajectory and way of life as the New Vision since this is a kind of bedrock consciousness that made them discern the true essence of phenomena. In reaching this vision, they not only adopted the frenetic rhythm of bebop as a kind of protest against materialism in their poetics, but also embodied Buddhist teachings of insubstantiality of any material phenomena in each breath of their poems. In addition, most of them experimented on various psychedelics, marijuana, peyote since these substances helped them to get the new consciousness. Nevertheless, their use of these psychedelics was for a reason “to look at the world in a new light” and “to find more valid values” as what one of the Beat writers, John Clellon Holmes said in his essay that they “have will to believe, even in the face of an ability to do so in conventional terms” (Charters 1992, xviii-xx; McDarrah 1985, 21-27).

Michael McClure was one of San Francisco Renaissance poets along with other figures such as Lew Welch, Lawrence Ferlinghetti, Philip Lamantia, Philip Whalen, and Gary Snyder (Davidson 1989, 60-94). But after the Six Gallery poetry reading event in San Francisco in 1955, McClure and his friends were affiliated with the Beat Generation that was originally from the East Coast. During the event, McClure read his eco-poem, “For the Death of 100 Whales” that has a centripetal typography. In his other poems such as “Point Lobos: Animism”, “Peyote Poem”, McClure orchestrated biological and ecological elements permeated with one’s consciousness of the illusory world and Buddhist insight into the insubstantiality of external phenomena (Charters 1992, 265-273, 283-284). In his writing entitled “Hammering It Out”, McClure addresses biology as a science that greatly exemplifies a model for organic poetry and becomes the spirit itself in poetic works. He analogizes organic poetry to living organisms and human beings to other nonhuman creatures in the ecosystem. He views any living organism as a reflection and inspiration—“the organism is a physical pattern of reflections and counterreflections that we call a body and we see it clearly as a physiology” (McClure 1982, 44). He identified this notion of biotic interconnectedness in Charls Olson’s Projective Verse theory, as one originator of Black Mountain College school of poetry. McClure recognized Olson’s notion of human’s breath and energy interaction as dealing with proprioceptive (visceral and embodied) aspects (Skinner 2018, 74) or human body itself (McClure 1982, 44). Referring to Olson’s idea of projective verse, McClure argued that breath and energy from one’s body create poetic lines. Poetry originates in the body; it grows complex and diverse also in the body (McClure 1982, 44-45). A projective poem should originate from “a powerful, complex, informed—ultimately stable substrate; from a mind/body in physiological training in correspondence with an evolving systemless system” (Skinner 2018, 71). Relying on bodily senses and perception, any experience in a poetic text becomes “the feeled” as the *field* on which the poem grows (Skinner 2018, 72; McClure 1982, 45). McClure especially was inspired by Olson’s notion of composition by field with two statements “form is never more than an extension of content” and “one perception must immediately and directly lead to a further perception” (Creeley 1967, 16-17). McClure found these statements revealing a biological metabolism of any life form (Skinner 2018, 78). McClure captured this poetic kinesis and extendability as the analogy of the movement of genome and DNA of living creatures (McClure 1982, 51). In another subchapter entitled “Breakthrough”, McClure argued that he considered poems as “the extensions of himself as much as his hand or arm are extensions of him.” A poem then becomes what he called “a living bio-alchemical organism” (McClure 1982, 89). McClure orchestrated the biological and visceral poetics through “beast language” in which the poetic language is a physiological appendage of the body and a replication of wild animals in terms of their animal roars and uncensored human sexual-related language. This biological poetics of the “beast” of animal and human furthermore exemplifies the genomics of poetry as well as of living creatures.

Lenore Kandel expresses her biological and ecological poetics through her unsensored poetic language as well. In the anthology *The Love Book* (1966), she metaphorized human lovemaking as a search of a new vision of life. The sexually vulgar words used in some of the poems exemplify honesty and straightforwardness, two qualities that might have vanished in human moral qualities because of the engulfing consumerism and materialism. She argued that any form of censorship whether mental, moral, emotional, or physical, from the inside out or the outside in was indeed “a barrier against self-awareness” (Kandel 2012, xviii). Kandel’s “beast” poetics similarly reveals the nature of genomes of living creatures in which she found the kinship between human and nonhuman animals.

1. Genetic Replication as Poetic Inspiration in McClure & Kandel’s Poems

Michale McClure’s poems in his anthology *On Organism* (1974) use numbers instead of words as the titles, from 1 to 9. The use of these numbers suggests genetic replication of genes in living organisms. In poem 9 as the object of analysis in this paper, McClure begins with lines written in capitals that raise the alarm of the medical facts about genetic duplications (genetic engineering in this recent time—my emphasis) of any living

organisms. In this case, McClure spotted genetic duplications in mammals and insects—

THE TOTAL AMOUNT OF GENETIC MATERIAL
IN CELLS PROBABLY INCREASED THEN, AS IT IS KNOWN
TO DO TODAY (IN PART AT LEAST) BY GENETIC
DUPLICATIONS.

THE SCIENCE OF THE SUFIS AIMS AT DETACHING
THE HEART FROM ALL THAT IS NOT GOD, AND AT GIVING
TO IT FOR SOLE OCCUPATION THE MEDITATION OF THE
DIVINE BEING.

TENTACLE CLAW FEATHER SHIT MEAT ROAR.
TRACERY WOLF ROSE HUNGER PRAISE. (McClure 2011, 21)

The first four lines are one line that critiques anthropogenic scientific experimentation on genetic duplications. Because of these duplications, the number of modified organisms is getting increased as well. Furthermore, the next six lines as one line that otherwise serves as an antithesis to the former lines. In this second line, the poet contrasts the anthropogenic scientific experiment with Sufist teachings that do not agree with the genetic engineering since it is a sort of opposing the natural laws ordained by the God Almighty. McClure turned to the Sufi's science which means spiritual teachings related to Islam rather than western philosophy since the Holy Qur'an to which the Sufists refer to does not recommend people to practice genetic engineering since this means to defy what God Almighty (Allah) has ordained with all His creations. The Muslims or the the followers of Islam view those who practice this genetic engineering merely as humans who are overwhelmed with greed, selfish and utilitarian objectives. They for instance disagree with any form of genetic engineering including transgenic fish, crop plants, and animals. Based upon the Holy Qur'an, they believe that all creations of Allah "are perfect and flawless" and are "in harmony with the environment". They surmise that those who try to "change Allah's creations" are supposed to be the followers of Satan who aimed to misguide humans in various ways (Parvaiz 2003, 393-400). The Muslims who do not agree with this genetic engineering of crops and animals regard this biotechnology as "Faustian Science" by referring to Goethe's character. They similarly critiques the same Muslims who support the western scientific experiment especially those of the ruling classes in several Islamic communities (Nasr 2003, 89). The lines "TENTACLE CLAW FEATHER SHIT MEAT ROAR" and the next line in this poem are catalogues of words that deal with animals. At the same time, this cataloguing of juxtaposed images signifies genome or "the haploid set of chromosomes" or of genes in the cells of animals as the objects of this genetic engineering. As post-Beat poetics, this image juxtaposition exemplifies the poet's non-grasping and spontaneous vision of the material world (Yulianto 2017). Each of the animality-related words has a distinctive nature that reveals the beastlike qualities of his vision that connotes his "nakedness of mind" or what another Beat writer, John Clellon Holmes called "bedrock of consciousness" (McDarrah 1985, 22). This poem and other poems in this anthology and McClure's poems in general have a centripetal typography or move towards a centre. Referring to Charles Olson's projective verse, this centripetal poetic form aims to direct the reader's attention to the important issue about genetic engineering. Biologically, this centripetal form similarly points toward the centre of bodily organs which coordinates all sensory perceptions and physical activities, namely the heart and mind and the nuclei of DNA. Genetically, the series of juxtaposed images that shape the centripetal configuration represent the images as the set of chromosomes or genes. Olson's notions, "form is never more than an extension of content" and "one perception must immediately and directly lead to a further perception" (Creeley 1966, 16-17) that McClure credited likewise correspond with genetic duplications. In the next lines, the poet itemizes various objects, from 'cyclones', 'confetti', 'shark tooth', 'insects', 'birds', to 'skyscraper'—

Cyclones spinning over glaciers.
Confetti lying on empty beaches.
Antelope skull among ferns.
Children dancing on a cliff in the sunset."
A black dog shitting.
Mouthprint on the window.
Tiny insects carrying pollen.
Skyscraper snapping in the earthquake.
Odor of birds.
Eyebrows.
Fossilized shark tooth.
Rusty fur.

(McClure 2011, 21)

Each of the lines above serves as a single line since each uses periods. Each line exemplifies present participles, noun phrase, and prepositional phrases. The use of verb –ing in several verbs suggests activities that are in progress. Referring to Jack Kerouac’s spontaneous writing methods, each line of the poem above signifies Kerouac’s notion of sketching (Charters 2007, 483). Each phrase embodies spatial and temporal aspects that reveals an ecological interdependence between one thing and another in the physical environment. At the same time, this group of lines represents genome of human and nonhuman animals or “a set of nucleic acid sequences encoded as DNA within 23 chromosome pairs in cell nuclei” (Ridley 2006) because these lines are re-written in the following lines. This repetition of lines suggests DNA replication or duplication as the poet addressed in the first line. DNA itself is “a long, stringy molecule whose job is to carry information” and it contains “millions of chemical components that function like letters, spelling out an instruction manual with all the information it takes to build and run a human (animal and plant—my emphasis) body” (Skwarecki 2018, 13). So DNA is analogous with chromosomes which mean “a thread-like structure of nucleic acids and protein found in the nucleus of most living cells” (Ridley 2006, 4-7). Human’s twenty-three chromosomes serve as “a recipe collection in twenty-three enormous volumes” in which each recipe or gene contains “the instructions to make one tiny piece of “who and what human and nonhuman animals are” (my emphasis) (Skwarecki 2018, 13). The lines written in lower case letters from “cyclones spinning over glaciers” to “fossilized shark tooth” and their duplications make 23 lines that suggest 23 chromosomes of human’s DNA. Meanwhile the first, second, and third lines written in capitals are repeated in the last ten lines of this poem. These lines duplications then are analogous with the two strands of DNA that exist in opposite directions—“one is standing on their feet, while the other is standing on their head” (Skwarecki 2018, 83). In other words, the repetition of the lines in the opposite direction exemplifies “an unbroken chain of tens of billions of copyings of genes or genome” (Ridley 2006, 22). Each repeated line in both long phrase, short phrase, and one single word within their periods represents each chromosome with a long arm and a short arm that which is separated by a pinch point called a centromere as the periods. The grouping of the lines into the regular order from the former lines to their duplications represents the writing of genome by using only four letters: A, C, G & T (which stand for adenine, cytosine, guanine and thymine) and the long duplication suggests “the long chains of sugar and phosphate as DNA molecules” (Ridley 2006, 8). The repetition of the lines in the regular order as the DNA replication correspond with the biological fact that “A likes to pair with T, and G with C”. This means that “a single strand of DNA copies itself by assembling a complementary strand with Ts opposite all the As, As opposite all the Ts, Cs opposite all the Gs and Gs opposite all the Cs”. In other words, the usual state of DNA is called “the double helix of the original strand and its intertwined complementary pair”. To make the copy of the complementary strand means to “bring back the original text”. In this case, the sequence ACGT become TGCA in the copy, which then “transcribes back to ACGT in the copy of copy”. This DNA transcription somehow still enable DNA to contain the same information (Ridley 2006, 8). The poet’s use of this DNA replication in the lines repetition indicates how poetry and poetic language as human’s aesthetic work synergizes with biological facts especially those of genetic duplications of human and nonhuman animals. The repetition in the opposite direction but still in the regular order exemplifies how the genetic duplications essentially follow orderly patterns despite the fact that the genetic mutation, replication and transcription is a very complex process. By embodying this genetic duplications in this poem, the poet aims to validate the interconnection between genomics and poetics. The complex but regular interconnection among genes and chromosomes in human and nonhuman animal genomes signify the wonderful poetics of biological facts as these also occur in poetry as one field of the Humanities.

In somewhat different poetic manner, Lenore Kandel’s “Beast Parade” has an asymmetric typography. Different from McClure’s poems that are centripetal, Kandel’s poems in her anthology *Word Alchemy* (1967) have all different asymmetric typography from one to another. One of the poems “Beast Parade” combines indented, cascading, zigzagging formations of the lines. Some cascading lines for example resemble those of choruses in Jack Kerouac’s anthology *Mexico City Blues* (1959) in which the irregular lines model themselves on frenetic and asymmetrical rhythm of bebop jazz. The first cluster of lines can serve as the first stanza that catalogues mega fauna—

love me, love my elephant...
 never mock a tiger
 never tease a lion
 you and your mother
 are kinfolk to the jungle

(di Prima 2012, 12)

The reason why the poet itemizes the big animals is that she argued that these creatures are kinfolks to human animals. She encourages readers to love rather than to objectify these creatures because they are basically human's kindreds in a different physical shape. In the following lines, the poet further anthropomorphizes animals and insects including leopard, elephant, gorilla, monkey, tiger and scorpio as similarly being human's kinfolks—

SEE THE SPANGLED LEOPARD LADY!

watch the elephant ballet, eight thousand pounds of meat cavorting
for your languished eye
cumbersome feet used for nefarious purposes
(consider umbrellas in *your* grandma's hollowed foot)

!WATCH!

the gorilla takes a leak
the monkey masturbates
how life-life...

SEE the

TIGer

SWITCH his

TAIL!

the leopard lady walks her sister on a shining leash

the eye
of the tiger
hides
behind the sign of scorpio
(di Prima 2012, 12)

The first line in the capital letters and imperative as one feature of post-Beat poetics figuratively suggests a voice of woman Beat writer who might be the subaltern in the male dominated world including in the literary activism (Yulianto 2017). But literally the line and the following lines describe a scene in an animal parade. But the anthropomorphic actions of the animals prove that these creatures are human's kinfolks. In terms of genome replication, what the poet means by the human's kindredness to animals is their similarity in having chromosomes in their genomes. Animals such as chimpanzees, gorillas, and orangutans as the animals that physically resemble humans and are considered the ancestors of humans have twenty-four pair of chromosomes, while humans have twenty-three pairs. The missing pair in human's genome does not mean the one pair of ape chromosomes has been missing from human's genome, but that the two ape chromosomes have united in human's genome. In fact, chromosome 2 as the second biggest of the human chromosomes is derived from "the fusion of two medium-sized ape chromosomes (Ridley 2006, 23). The lines in upper and lower case letters in "SEE the TIGer SWITCH his TAIL!" exemplifies the change of genes that might be influenced by mutation in genes themselves (nature) and by environment (nurture) (Wyatt 2017, 30). The tiger's behavior in changing his tail as the influence of the gene changes occur "when and where the genes are *active* (or 'switched on')," in which this process is called 'a regulatory effect'. In fact, all genes contain "at least one 'enhancer site' or a DNA sequence like a barcode adjacent to the gene." Then, "each barcode is a docking site for a specific protein on-off molecule. Furthermore, the docking protein can "either switch the gene on (*activate*) or off (*silence*) that gene in a particular tissue" (Wyatt 2017, 36). This customization of gene activity enables varieties of animal forms and behaviors to originate from "very similar sets of genes" (ibid., 2017, 36). The poet reveals this biological fact in the next lines when she describes "the leopard lady" in "walking her sister on a shining leash" and "the eye of the tiger" that "hides behind the sign of scorpio" (di Prima 2012, 12). The following stanza begins its first line with words in upper case letters and is followed with words in lower case letters that still describe the animal behavioral change as the effects of genetic mutation and the environment—

HERE BE STRANGE BEASTES AND UNKNOWN LANDES

HERE BE LIONS

exhausted

from the smell of popcorn

high in the altitude of the furthest Everest of benches and

everywhere and down to the very front row seats
 the eye of the beast shines from contorted craniums
 struggling between homo the human sapiens circa Now and
 that dark beast before
 (di Prima 2012, 12-13)

As the genomic poetics, the words in the stanza quoted above serve as DNAs that are activated by the docking proteins (‘the smell of popcorn’, ‘contorted craniums’, ‘homo the human sapiens’) and the environment (‘unknown landes’, ‘the altitude of the furthest Everest of benches’, ‘the very front row seats’, ‘circa Now and that dark beast before’). The images “strange beastes” and “unknown landes” as the genomic images refer to ‘mushrooms’ as fungi that have ‘strange’ natures since they only have ‘haploid nuclei’ or ‘one copy of each chromosome’. A mushroom is “just the reproductive organ or ‘the fruiting body’ of a larger organism”. Therefore, when one sees a mushroom growing out of the ground, in fact it is derived from ‘a network of hyphae’ in the underground. The hyphae are “thin filaments that branch and form a mass called a mycelium.” They are made of ‘fungal cells’. The mushroom or the fruiting body also consists of hyphae that are “tightly packed together” to make its solid structure (Skwarecki 2018, 71). As the post-Beat poetics, the images become aesthetic inspiration for the poet’s poetic discourse that emulates the very natures of the fruiting body or the mushroom including its dikaryotic (two nuclei) hyphae and mycelium. The two nuclei in each cell then “fuse to make a cell that is momentarily diploid” (containing two complete sets of chromosomes). Then, this cell splits into four haploid cells which is called meiosis. Each of these haploid cells creates a spore that further grows in its very physical form of the mushroom (Skwarecki 2018, 72). By embodying this genetic propagation of the mushroom in this stanza, the poet aims to substantiate the genetic interconnection between plant’s genomes and human’s especially in poetic discourse since the genomes are merely verbal information.

2. Genomic Post-Beat Poetics as a Critique of Anthropocentrism

McClure and Kandel’s poems exemplify eco-poems. The form of their poems show experimental and innovative typography as the postmodern poems in the late of 1960s and the early 1970s. In terms of content, their poems reflect environmental issues in those eras. The use of number instead of words in McClure’s poem exemplifies chromosomes in living creatures’ DNAs. The use of title “Beast Parade” in Kandel’s poem similarly suggests the duplication of genes of living organisms especially animals through the cataloguing of big animals, their behaviors, and their changes because of gene mutation and environmental factors. McClure polemicalizes genetic duplications as anthropogenic practice that might have been against the natural laws as being ordained by God Almighty. This is why he turned to the Sufis and their religious principles since these Islamic-based teachings do not corroborate genetic engineering (see Parvaiz 2003, 395-400; Nasr 2003, 89). The repetition of the first line in the upper case letters in the last line of the poem “THE TOTAL AMOUNT OF GENETIC MATERIAL IN CELLS PROBABLY INCREASED THEN, AS IT IS KNOWN TO DO TODAY (IN PART AT LEAST) BY GENETIC DUPLICATIONS” (McClure 2011, 21-22) serves as a warning to humans in order to control their activity in the genetic engineering of any living organisms especially animals and plants. In like manner, Kandel portrays this genomic interrelationship between humans and animals by equalizing humans and animals in terms of their genomes and genetic duplications. In the fourth stanza for instance, she anthropomorphizes animals and animalizes humans as being in the same order—

turtle-man sparrow lady
 tiger in a dress-suit monkey in a sweater
 beetle-man, ape-man, poodle-man, snake-man, horse-man,
 bull-man, camel-man, goat-man, man-man
 (di Prima 2012, 13)

The same order between human and animal in the lines above aims to criticize human domination over the natural world and nonhuman creatures or anthropocentrism. In this man-dominated world, humans tend to perceive themselves as being superior and to look down on nonhuman organisms including animals and plants as being inferior and objects. Therefore, Kandel’s way in deconstructing the classic hierarchy between human and animal clarifies her views of the ecological mesh (Morton 2010, 28) between human, nonhuman animals and the physical environment as being in the same order. The identification with the animals also

validates the genetic interrelationship between human and animal. Biologically, humans evolved from some animal species including apes, primates, synapsid tetrapods (reptiles), limbed fishes, chordates that were extinct from fifteen to 500 million years ago (Ridley 2006, 25). In the last stanza, the poet imperatively entreats her readers to mind animal species in their surroundings as being their kinfolks rather than inferior living creatures—

!STOP!
 observe your brethren, guard your true love
 these are dark latitudes
 and the ringmaster has wings
 let the parade begin!
 love me, love my elephant....
 love my tiger...
 love my anything...
 get in line...
 (di Prima 2012, 13)

Being analogous with genes of the living organisms, the words in the stanza quoted above in their zigzagging formation represent an asymmetrical and ladder-like DNA. This indented form to two directions of the first six lines and the second three lines represents two strands of DNA which are called double helix (the word 'helix' comes from Greek that means 'spiral'). The first six lines describe the phosphate that is "attached to the fifth carbon atom" and is named the 5' end or 'five prime end', while the second three lines as the sugar is named 3' end strand or 'three prime end' (Skwarecki 2018, 25). The meaning of the words as DNA consists of instructions to make "one tiny piece of what a living organism is" (Skwarecki 2018, 14). And 'the one tiny piece' and 'living organism' here mean the readers' awareness to mind the animal species and to cherish them in their natural environment. The poet's cataloguing of the big animals in general epitomizes her concern about their existence as endangered species. The repetition of the word "love" for the animals and other things (nonhuman organisms—my emphasis) aims to encourage her readers' awareness of conserving these animals. This repeated word similarly criticizes people who tend to be anthropocentric and be objectifying nonhuman creatures in their daily life. When Kandel implicitly suggest this genomic poetics through the cataloguing of the animals, McClure more explicitly addressed the genetic duplications as the polemic issues in biology and biotechnology. Through the repetition of the first line in the last line "THE TOTAL AMOUNT OF GENETIC MATERIAL IN CELLS PROBABLY INCREASED THEN, AS IT IS KNOWN TO DO TODAY (IN PART AT LEAST) BY GENETIC DUPLICATIONS" (McClure 2011, 21), McClure aims to criticize genetic engineering practices in the biomedical field in America during the 1970s. In fact, the line looks like a prescient warning to the similar medical practices that has taken place during this recent digital technology era. The cataloguing of natural and material objects in the poem and the repetition of the objects in the opposite direction exemplifies the genetic duplication itself. Thus, the genetic cataloguing criticizes anthropogenic practices of genetic engineering as an activity that goes against the natural laws ordained by God Almighty. This genetic engineering epitomizes human intelligence that can create life just as his Creator began to create the world and its all inhabitants in the creation myth. In fact, genetic engineering and cloning have been human practices for long. Genomic scientists and geneticists have experimented on genetic engineering including cloning in the twentieth century (Levine 2012, 1). In fact, the inception of human's experiment on changing DNA had begun in 1940 and has repeated in different periods until this present time (see www.fda.gov/feedyourmind). This GMOs (genetically modified organisms) have been a common anthropogenic practice in the US for long especially through Monsanto as one of the highest-profile companies in the GMO business in America (Skwarecki 2018, 215). Though there are those who disagree with this GMOs practice since the genetically engineered crops (animals) are not naturally or originally growing from the earth but anthropogenic experimentation, in fact this bio-engineering in various crops such as corn, soy, cotton, potatoes, papayas is indispensable in "resisting insects and tolerating being sprayed with weed killers" (Skwarecki 2018, 215-216). It has the purpose of "resisting insects and tolerating being sprayed with weed killers (ibid., 2018, 215). For instance, there is one GMO potato variety that was approved in 2017 since this has "enzyme for browning" and does not get black spots when the potatoes are bruised (ibid., 2018, 215). Certainly, this GMOs practice does engineering on DNA that means to do genetic editing and also duplications. In like manner, western geneticists do genetic engineering on animal species. It was once inspired by the film *Jurassic Park* that began to clone dinosaur by using its DNA found in the blood in the belly of a mosquito. Then they injected "the DNA into the egg of a modern-day emu or ostrich" to create "an

embryo that was able to divide and develop into a hatchling dinosaur” (Skwarecki 2018, 228). It was just a fictional experiment in the movie. But in fact in 1996, the geneticists did the real experiment and succeeded in cloning a sheep which they called Dolly. In this experiment, they “took an egg cell from one adult female sheep and removed its nucleus.” Then, they used nucleus from another cell from “the mammary gland of a second sheep.” Since this nucleus came from “a somatic (body) cell” and contained “a complete diploid set of chromosomes”, they did not need any sperm to impregnate it. Then, they “implanted the resulting embryo into the uterus of a third sheep” which then carried the pregnancy (Skwarecki 2018, 228). Cloning or often called de-extinction aims to create animals when they have been dead or extinct. For instance, a Harvard geneticist, George Church wanted to bring back the ancient woolly mammoth to life, a species died out “a few thousand years ago”. He and his team believe that they can “recreate a mammoth by analyzing its dna and determining where it differs from modern elephants.” They plan to “use gene editing techniques to create an elephant embryo with mammoth DNA in just the right places and grow it in an artificial womb” (Skwarecki 2018, 231; Hirsch 2017, 41-43). McClure who wrote his poem in the 1970s tends to view this genetic duplication as an alarming as well as formidable practice. But in this recent post-humanist era in the digital technology when everything is digitized including certainly the genetic engineering practice, the genetically modified organisms of plants and animals has grown more profusely especially when the more increasing number of human population means to need the daily availability of food products from crops and animals. In the 19th century the same time after the cloning of Dolly, many scientists very enthusiastically continued their experiments by cloning various animals including cows, goats, pigs, horses and smaller animals such as cats, deer, dogs, rabbits, and even mice (Levine 2012, 66-69). Although the scientists argued that animal cloning helps to conserve animals from extinction, the cloning technology still has drawbacks in terms of the non-guaranteed wellness of the cloned animals, the short-lived age span of the animals, bodily abnormalities, embryonic and fetal loss during the cloning (Levine 2012, 71-74). This cloning technology is relatively costly. For instance, the cloned cat that physically resembles its genetic parent cost about \$ 32,000 (ibid.,2012, 83). People have spent a lot from \$ 25,000 to \$ 100,000 for their cloned pets but the result is far from satisfying. Often the animals will have a personality that is different from their parent and have “slightly different markings on their fur” (Skwarecki 2018, 228). The genetically modified organisms then become a part of daily necessities that people must practice and sustain for the existence of human beings and his nature. Furthermore, their conventionally operated farms certainly cannot provide crops and animals for the robustly increasing demand for these products on a daily basis without wreaking havoc on the natural environment in general because of the large scale of the material extraction, production, and consumption (Leonard 2011). The genetic engineering on crops and animals then poses as the solution of the human increasing necessities. On the one hand, McClure and Kandel’s cataloguing of the animals and other natural objects on the one hand serves as their post-Beat search of organic aspects in their poems just as the dynamic trajectory of genome and its duplications. On the other hand, this genomic poetics reveals their critiques of the anthropocentric practices in reproducing more transgenic organisms for the sake of anthropogenic desires for material overindulgence.

D. Conclusion

There is a synergy between poetry and biology especially in genomic DNA as the major elements of living creatures and the subject dealt with in biology. Both poetry and genome have similarity in that they consist of set of molecular elements that build and shape a living organism. In poetry the genes are words/images and their repetition as genetic duplications. In genome, the genes are the twenty-pairs of chromosomes in each cell which are written on long chains of DNA molecules. Like genome that can duplicate and read itself in two processes called replication and translation, words in poetry can similarly duplicate themselves in a repetition of the same words and phrases fully or in part. The similar qualities found in genome and poetry are those that make biology and poetry be interdisciplinary studies. McClure’s centripetal poetics signifies the nuclei of genes in the naturally duplicating DNA and RNA molecules in the living creatures’ chromosomes. Meanwhile, Kandel’s irregular and zigzagging poetic trajectory likewise embodies the asymmetrical cell divisions, the wonky and ladder-like shape of DNA. Yet, there is also a repetition of genes in some of her poetic trajectory that suggests the genomic interrelationship between genomes as biological elements and gene expression and words as poetic expression. Despite all its social and ecological benefits but also its erratic and unreliable results, the medically and scientifically legalized genetic engineering on living organisms especially animals in this digital technology millennium still evokes poignant and disheartening feelings especially of those who believe in the natural selection process as the God Almighty has ordained in the natural world rather than human superiority and intelligence in engineering any living organism with his

science and technology. McClure and Kandel's genomic poetics then serves to remind humans in order not to be extremely engrossed in his human-centered experiments to indulge individual desires and self-glory rather than to preserve any life form in the biosphere.

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LITERARY APPRECIATION: A MEDIA IMPLANTED CHARACTER VALUES TO HIGH SCHOOL STUDENTS

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Abstract

*Some of learning literature objectives are to widen insight, to refine characters, and to improve knowledge and language skills, to appreciate and proud literary works as cultural treasures and Indonesian Intellect. In line with that, this study covers literary studies including understanding to literature and aesthetic introduced to students in secondary schools. This article describes overview and understanding about literary appreciation activity to educate character values to the students. Furthermore, students regular class during literary appreciation activities are observed. Results show that from three short stories (*Pride and Prejudice* by Jane Austen, *Great Expectation* by Charles Dickens, and *My Family and Other Animals* by Gerald Durrell) secondary students are interest to study social context they find everyday. The background of the three stories however is social life of middle class people, therefore it is easy to meet narration conformity to students real life. In addition, they also learn to identify characterization through characters and their behaviors in society. Reader students moreover identified and applied values to their own characters. Through this activity, students enable to learn and adopt characters value reflected in stories they appreciate. The activity also motivated and supported students cognitive development. Their personalities are automatically formed well when they enable to express emotion and show empathy to other people.*

Key words: literary works, appreciation, characters, values, students

A. Introduction

Language has a central role in students' intellectual, social, and emotional development. Language also becomes one of the supporting keys in successfully learning all field of studies. Language learning is expected to help the students knowing themselves, their culture, and another culture, expressing ideas and feelings, participating in society that uses the language, and finding also using analytical and imaginative ability within themselves (Permendiknas, 2006). Although there are no boundaries between language and literature learning in learning language, still as a teacher it is better to know more about literature and literary education in depth as a competency improvement's effort. Therefore, in understanding literary education, the teacher firstly is hoped to learn about literary study, in relation with various connection and philosophical as well as scientific problem. By doing that, it is meant that the understanding of the teacher in literary education could be comprehensive.

One of the purposes in learning literature is for broadening knowledge, refining characters, and improving the knowledge and language ability, respecting and be proud of literature as a cultural treasure and intellectual. In accordance to that purpose, it covers literary study that include the understanding of literature, the beauty, esthetic, and its development that being applied to high school student. The discussion about what is the goal of this research will be explained on the following paragraph.

In general, many people argue that literature is defined as the beauty in language. The understanding of literature as human being product that contains the value of beauty. If we trace the definition of literature by its history, in the West (read: from the ancient Greek) as well as in Indonesia, the values of beauty always become one of the main criteria of literature.

1. *Literature and The Implanted of Character Values*

Discussion about literature will always relate with literature experience and character values. Literature is not only a thing, but also values represented as aesthetic response from public by literature experience process. Between the literature experience and values, it could not be avoided from the literary appreciation

context. In appreciating literature, there are six elements, which are: (1) literature thing, (2) literature, (3) public literature, (4) literary context, (5) literature values, and (6) literature experience (Sumardjo, 1997:16). The writers of literature works try to communicate their ideas by publishing their works to the public. The public enjoys and values the works then appreciates or gives values to them. How the public appreciates their works means those writers are success in delivering positive values readers. With the relation of research subject with this humanities background, character values that obtained from literature works are needed to be taught towards high school students.

The availability of counseling guidance in schools is assumed incapable to repress negative behavior of the high school students nowadays. Ironically, most of the headlines in electronic and printed mass media often reports the negative behavior of the students in the capital city. The riot between students, rape cases, motorcycle gangs, bullying cases in schools, and many other moral problems. The study convinces that moral education from the family or school is always given to those teenagers. Therefore in spite of not totally help solving teenagers problems especially high school students, it is hoped to give a little significant contribution in implanting character values to fix the behavior/condition of those teenagers. The purpose of this article is giving us a picture and clear understanding about the activity of literary appreciation that has been much needed to implant the character values to high school students. This study aims to get the positive effect from literary appreciation of students in high schools.

2. Theoretical Background: Appreciation and Aesthetic Understanding

In literature aesthetic understanding, the form of its application means appreciation. Literary appreciation is a conscious process that has been done by the readers when encounters and understands literature work. Appreciation differs from enjoyment, appreciation is a process to interpret the meaning in a literature work. An observer who tries understanding the presentation must firstly know the organization structure or the basics construction of the respective work.

Appreciation has the logic dimension, while enjoyment psychologically does not really have logical dimensions aspect. Appreciation demands aesthetic skill and sensitivity for making possibility to someone in getting aesthetic experience while observing literature work. Aesthetic experience is not something that easily appears or gets, because all of that need real focus and concentration. An appreciator who feels the satisfaction after living a literary work, then the person could be called to get aesthetic satisfaction. Aesthetic satisfaction is a combination between subjective attitude and the ability of doing a complex perception. Basically, aesthetic experience is a result of interaction between the literary works with its appreciator. Those interactions would not be happened without a supported certain condition and in condition to seizure aesthetic values that contained in a literature work; which are intellectual and emotional condition.

Steppen C. Pepper in *The Liang Gie* (1976:54) writes psychological approach with mentioning monotonous (the excessive similarity) and confusion. To overcome those two factors that prevent and ruin the aesthetic experience, the arrangement of literary works must be striven with diversity and balance. In appreciating literature, the readers should understand the line or scratch, the shape that has been showed, color with their roles and functions, time and space dimensions etc., also know the principle of the arrangement design, and the character on its each supporting element. As previously mentioned, Aesthetic experience needs real focus and concentration to come up. There is another obstacle that makes it more difficult which is the emotional personality of the reader. A literary readers would feel a satisfaction after living up to a literature work, then that person could be called to get aesthetic satisfaction. Aesthetic satisfaction is a combination between subjective attitude and the ability of doing a complex perception. The aesthetic experience may be defined as satisfaction in contemplation or as satisfying intuition. Basically, aesthetic experience is a result of interaction between the literary works with appreciator. Those interactions would not be happened without again supported condition to seizure aesthetic values that contained in a literature work.

To encounter literature works, literary performances, literature; paints and another branch of literature, an appreciator must be able to interpret organization structure that presented by the litterateur using symbols or word symbols. The symbols that presented by information, is not just as given word information in a literal meaning, but an appreciator must really get the true intention of the litterateur using their composing words. So that not only the literal meaning that has been informed to the reader, but also the symbols that hidden in their composing words. Here, an appreciator should understand every element and character that has been told by the litterateur. And here also we know why someone could understand

the songs and literary works quickly, because they are often involved in the understanding process of the works.

With the relation of the topic, it is hoped that subject who are the students of high school could enjoy literary works provided to them in English class. After that, they can take the character values that have been taught through the story narration. The duty of the teachers is being selective in deciding the story theme or topic. The theme or topic should have contained character values and moral values that can be learned by their students. How this method is applied by the teachers, is their authority. This research observes the post-effect of high school student after doing literary appreciation that once again has many positive values in it.

Character Education

Character has some aspects, which are the purposes that is possessed by human in their actions. According to Reading, character is a basic human structure that is different with others, personality organization of an individual, or relevant organization that socially is owned by an individual (1986: 52). Character has a very close relation with an individual personality, so the character quality of an individual could be identified from his or her personality appearance that reviewed from moral norms perspective. An individual could be called having a good character if showing an attitude that suitable with the valid moral norms. From that brief explanation, it could be concluded that character is values of human behavior that relates to the god, himself, the others, environment, attitude, feeling, words, and action according to religion, law, cultural and custom norms. Any of the consolidation process of religion, social, cultural, national, and environmental norms should be integrated and embodied through declaration and action.

Character education as the core of this study is a system that implant character values to school residents that includes knowledge component, awareness, volition, and action in doing those values. Character education in schools includes all of the components which are curriculum material, learning process, assessment process, class and school management, activities, the empowerment of infrastructure and facilities, funding, and school environment. The character education teach the students to think and behave for helping an individual in cooperating as family member and parts of the society. Character education directs the students for thinking smart, responsible, and well-mannered. In a unit level in school, character education directs to form a school culture that becomes the identity, character, and image of the respective schools. Kanzunudin underlined that character edition is categorized to 4 kinds; character education based on religion, cultural (character, Pancasila, literay appreciation, the exemplary of the historical figures and leaders of the nation), environmental, and self-potential value (2015:201).

B. Methodology

Study conducted towards high school students in Semarang in *SMP* level. From those of many high schools in Semarang, the sample that would be used is a *SMP (Sekolah Menengah Pertama)* from one of the UNNES partner schools in Semarang. The sampling technique that used is random sampling, which is taken from any class in any grades. Several techniques applied in this study to answer the problems. Questionnaire that chosen is a form of opening or unstructured questions because the answer of every question could be given freely according to personal opinion (Margono, 2000:168). Questionnaire is given to the sample literature subjects and their opinions. The observation technique is used to give the researcher a comprehensive picture and based on the fact in the field. In this paper, the writer also acts as an observer, because of that the applied observation is participation observation which means the observer takes the role and interacts with the people in the environment that being observed.

Data tabulation technique could be done by several activities which are marking study subject answers on the questionnaire with the needed data and the result of the open discussion with the student as the reader for answering problems. The needed data that the writer gets from observation will be used to give a clearer picture by looking to the data that has been processed. The result of the observation that has been done will add the description about the condition of the high school student before and after the activities of literary appreciation for implanting character values towards them.

C. Results and Discussion

Discussing literature and character education is inseparable things. Literature expressed various values that connects to human living on the earth. Literature even discusses everything that is not discussed in another

field of study for example sociology, economy, psychology, etc. Literature still holds a vital function from human living aspect like human religiosity that determines human attitude and personality. Literature touches abstract values that have not been touched by other fields of study because that thing (abstract) could only be touched by language symbol and savor of the contact which only literature could do it.

Relate to literature and student character establishment, Tarigan in Kanzunudin (2015:202) states that literature really plays a role in the child education, which are in language, cognitive, personality, and social development. In short, it could be said that experience through literature reading could motivate and support cognitive or students' reasoning. This personality will be automatically formed and looked clear when those students could express their emotion, show the empathy to others, develop their feeling about self-conception so that finally they could have good characters and socialize with the environment too.

In this study, the team visited one of the UNNES partner schools where college practitioner students were doing PPL. Through that momentum, the writer could introduce about several literature works to the students in the class although they showed no interest at first. Then, the students were persuaded to interact through English Short Stories. Narrations were read, and short discussion was held. For convincing the students to understand the meaning of the text, one of the students was retold the story with his or her own language. After that, the writer gave some simple questions relating to the text. The students easily answered every of those questions. However, the purpose of this study does not stop in the works understanding level. After the writer delivered the moral value of the text, the students were given questionnaire that contains some situations possibly occur in their environment/ society. They were given instruction to answer those questions freely. They are 25 students and only needed a short time to get the result.

In practical, the writer was helped by PPL teacher to direct the students in reading literature process. The students were persuaded to find out the positive values from the stories that had been read. Then, they were guided to apply those positive values in daily life. The short stories chosen as the media in this study are short version of *Pride and Prejudice* by Jane Austen, *Great Expectation* by Charles Dickens and *My Family and other Animals* by Gerald Durrell. Those three works use lower class society background. It is relatively easy to find out the suitability of the narration with the real life of the readers (students).

Next, the students were given questionnaire contains some questions that reflects their daily life that are familiar. For example, *pada tokoh siapa kamu dapat menemukan karakter yang baik? jelaskan alasannya. Bagaimana umumnya sikap orang kaya kepada masyarakat di lingkungan mereka? Dan apa yang kamu lakukan apabila menjumpai seseorang yang menganggap harta adalah segalanya di dunia?* When the students found difficulties, they asked and got accepted explanation about social context in the questionnaires. The answer of the students is categorized as open answer so there are no definitive assessment as right or wrong. From those questionnaires that had been handed over, it could be concluded that they understood the context and moral value and could find similar social symptoms in their daily life. Through open discussions session, the students in the class could deliver the things that had to be done as good society members, for instance by not assessing other people from social status, must having moral responsible towards people around us because human is social creature that could not live alone but depended to others.

By this literary activity, the students are trained to implement character values that they get from those short stories. If this kind of simulation often being done by the teachers, whether in the Bahasa or English's class, it is possible that positive character values will be crystallized on the students' unconscious mind so it would be the references in their daily behavior. Through literary appreciation, teacher and another related element such as family (parents), the students could be persuaded to know more, understand, adopt character personality, and then be guided by teachers or parents to the better character quality. The characters that appear in the narration of the story could be made as a model to assess the character level that appears. Thus, once again the character values of the students will be formed and actualized in daily life.

D. Conclusion

The literature is very useful in character education, especially to high school students, in their language, cognitive, personality, and social development. The literature works could be made as a media for the students as a readers to care more towards the surrounding environment and proportionally in putting themselves in society life.

Through literary appreciation activity, the students could be persuaded to describe various type of characterization of the characters so it could be made as character educational media for them after they know and understand personal character quality. Eventually, the good characters that appear in literature

works could be made as a role model for the students who appreciate it.

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TRANSLATION TECHNIQUES TO READING QUALITY OF THE NEW TESTAMENT PARABLES

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Abstract

The topic of this research is the translation of metaphors and similes in the parables of the New Testament Gospels. This study aims to identify the translation techniques of Molina Albir (2002) in translating metaphors and similes in the parables of the New Testament Gospels that affect the quality of readability. It is a qualitative descriptive and product-oriented research. The research data is in the form of metaphors and similes in the Gospels of Mark, Matthew, Luke and John which are contained in the Holy Bible New International Version (2009) and their translations. The data collection technique in this research is content analysis, with interactive analysis methods in the Forum Group Discussion (FGD). The validity of the data used triangulation of data sources using simile and metaphorical type documents in the New Testament parables of Mark, Matthew, Luke and John in English and Indonesian and information obtained from the ratters in the FGD. This study uses the Spradley model, an ethnographic model to analyse the research data. From the research, there is a number of 925 simile data and a number of 879 metaphorical data contained in the New Testament Gospel Parables in the Gospels of Mark, Matthew, Luke and John. There are 16 translation techniques, namely: Common (73%), Explanatory (6%), Modulation (5.8%), Variation (4%), Compensation (2.6%), Paraphrase (2.2%), Implication (2%), Transposition (1.4%), Addition (1.1%), Discursive Creation (0.4%), Generalization (0.7%), Adaptation (0.1%), Literal (0.4%), Particulate (0.1%), Linguistic Amplification (0.1%), and Linguistic Compression (0.1%). The results showed that the application of translation techniques had quite a positive impact on the quality of translation. The use of translation techniques results in high quality of readability of the translation so that it can be well received and can be understood and read well in the target language (Indonesian) and does not cause misinterpretation.

Keywords: correlation; reading quality; the New Testament Gospel; translation techniques

A. Introduction

Metaphors, similes and parables are found in every aspects of life, especially in language communication. The New Testament Gospels as a compulsory reading for Christians contain various styles of language, such as, metaphor, simile and parable. Through similes and metaphors in the parable of the New Testament Gospels, humans can interpret the concept of the reality of life, especially religious life, their experiences of religion, and what they do in religious daily life. As stated by Lakoff and Johnson that in nature the human conceptual is metaphorical (Lakoff & Johnson, 1980, p. 95). The use of similes and metaphors in Gospel parables make the concept of religion is no longer abstract. Through simile and metaphor, the concept of religion becomes more concrete and more understandable. Similes and metaphors in the parable of the New Testament Gospels have various types that can be classified according to various theories. According to Ulmann (1977, p. 213) in Subroto (2011, p. 19), metaphor is a comparison between two things that are unified or melted, the comparison concrete and direct because of the similarities. Because the comparison is unified, it is not stated with words which express the comparison of 'as, like, if-'. Simile or like is a style of language that compares one thing to another by using a conjunction or comparison word. The difference between simile and metaphor is that metaphors do not use conjunctions. When a metaphor expands in the form of a story, it can take the form of a parable, which usually contains moral or spiritual teachings. The New Testament Gospels are an example that contains parables.

The Bible is the most widely translated book (Kennedy & Jerry Newcombe, 1999, p. 102). There are two reasons Gospel Translation, first is that Jesus' teachings are conveyed through the word and the second is that Jesus' teachings can be understood without language limitations, so that it is important to translate the Gospel.

Translation studies related to metaphors and similes have been carried out, analysed the equivalence of metaphors and similes emphasized on metaphorical and simile on word level (Agni, 2011; Dianti, 2016; Fira, 2014; Hartono, 2011; Karnaedi, 2010; Munaza, 2012; Pelawi, 2011; Sukarsi, 2015; Wulandari, 2016). In this study, there is no exploration of the form of metaphors in the form of complex or parable metaphors. Other researches with technical approaches, strategies and methods of translating metaphors and similes (Dianti, 2016; Paramita, 2015; Pelawi, 2011; Umam, 2015; Wulandari, 2016) it has examined several techniques, strategies and methods of translating metaphors and similes at the word level. This study has not yet discussed techniques and methods of translating metaphors and similes in parable form. Meanwhile, research on the quality of metaphor translation has been conducted by several researchers (Firda, 2014; Hartono, 2011; Oktiva, 2007; Paramita, 2015; Tri Nunun, 2015; Umam, 2015). However, this research has not examined the quality aspects that arise in translating metaphors and similes in the form of parables.

The purpose of this study is to formulate the translation technique of Molina Albir (2005) in translating simile and metaphorical language styles in the parable of the New Testament Gospel 2009. This study uses the theory of Molina Albir (2005), this is because the theory has 18 techniques and ways of explaining translation problems. With these 18 theories, it can be explained that the entire text of the parable translation of metaphors and similes in the New Testament is very clear and detailed so that the quality of legibility can be found. Readability is a measure of how easy or difficult it is to understand the translation. Nababan (2003) states that the readability factor of a translation product includes: (1) use of foreign and regional words/sentences, (2) use of ambiguous words/sentences, (3) use of incomplete sentences, (4) average length of sentences, (5) use of complex sentences, and (6) coherent and logical thoughts. In addition to linguistic factors, the factor of the ability to understand the two cultures. Simile cultures and metaphors are part of the figurative language style commonly found in language use. Similes and metaphors in other more complex forms called parables can be done by telling stories, which are found in the New Testament Gospels 2009.

Translation techniques are important parts of this study and the researcher focuses on Molina and Albir's (2005, p. 509) definition of translation techniques as a procedure for analysing and classifying how translation equivalence takes place and can be applied to various lingual units. Translation techniques are divided into 16 types of techniques with various criteria and limitations as follows:

Table 1: Translation Techniques Molina and Albir 2005 version (with modification)

	Technique Name	Definition	Example
1.	Established Equivalence	Common equivalents are techniques for using familiar terms or expressions (based on dictionary or colloquial usage). This technique is similar to literal translation.	SL: afternoon, miss TL: <i>Selamat siang, nona</i>
2.	Explanatory	A translation technique in which a translator exploits words in the source language into the target language.	SL: There are many Indonesian at the ship. TL: <i>Banyak warga negara Indonesia di kapal itu.</i>
3.	Modulation	Modulation is a translation technique in which the translator changes the point of view of the focus of the viewpoint, which can be lexical or structural.	SL: So that's no to the opera then? TL: <i>Jadi kau tidak mau pergi ke opera?</i>
4.	Variation	The realization of this technique is to change the linguistic or linguistic elements that affect linguistic variation: changes in tones of textual techniques, language styles, social dialects, geographic dialects. This technique is commonly used in translating drama texts.	SL: hi, girl! TL: <i>Hai, cewek!</i>

5.	Compensation	Compensation is a translation technique where the translator introduces elements of information or statistical influences from the SL text elsewhere in the TL text	SL: enter, stranger, but take heed of what awaits the sin of greed. TL: <i>Masuklah, orang asing, tetapi berhati-hatilah terhadap dosa yang harus ditanggung orang serakah.</i>
6.	Paraphrase	Paraphrasing is a translation technique that makes explicit or processes implicit information in the source language	SL: What’s the major concern? TL: <i>Apa kekhawatiran utama kalian?</i>
7.	Reduction	This technique is the opposite of the amplification technique / the source text information is compressed in TL	SL: Can you taste the comet? TL: <i>Kau bisa merasakan kometnya?</i>
8.	Transposition	Transposition is a translation technique by changing grammatical categories. This technique is the same as the category shifting technique, extending the work in your engagement source? modified Bsa	SL: Couldn’t you have a longer engagement? TL: <i>Apa kau tidak bisa dengan struktur dan unit. Kata menjadi kata benda dalam Bsa</i>
9.	Audition	Description is a translator technique that is applied by adding information	SL: <i>Panettane</i> TL: The traditional Italian cake eaten on New Year’s Eve.
10.	Discursive Creative	This technique was introduced to display temporary fits that are unexpected or out of context. This technique is commonly applied in translating book titles or film titles	SL: Shopaholic and Sister TL: <i>Si Gila belanja punya kakak</i>
11.	Generalisation	The realization of this technique is to use more general or more neutral terms	The word penthouse is translated into a place to live; <i>Becak</i> is translated as I vehicles (subordinate to superordinate)
12.	Adaptation	Translation techniques where the translator replaces elements of SL culture with cultural elements that have the same characteristics in TL and elements of that cultural culture are familiar to target readers	The word baseball (English) translates to football (Spanish)
13.	Literal Translation	Literal translation is a translation technique in which the translator translates phrases word for word	SL: Tea, Mr. Holmes? TL: <i>Teh, tuan Holmes?</i>

14.	Particulation (<i>particulation</i>)	The realization of this technique is to use more concrete terms	Example: air transportation translates to helicopter (superordinate to subordinate)
15.	Linguistic Amplification	The embodiment of this technique is by adding linguistic elements in the Bsa text. This technique is commonly applied in executive translation or in dubbing.	SL: Shall we? TL: <i>Kita minum sekarang</i>
16.	Linguistic Compression (<i>linguistic compression</i>)	Translation techniques that can be applied by translators in simultaneous or deep translation by synthesizing linguistic elements in TL texts	SL: What we have got here? TL: <i>Apa ini?</i>

To analyse the readability level, the researcher used the following table. (Nababan, Nuraeni, & Sumardiono, 2021).

Table 2

Translation Category	Score	Qualitative Parameters
High Readability	3	Words, technical terms, phrases, clauses, sentences or translated texts Can be easily understood by readers.
Medium Readability Level	2	In general, the translation can be understood by the reader, but there are certain parts that must be read more than once to understand the translation.
Low Readability	1	Translation is difficult for readers to understand

B. Methodology

This research uses a descriptive qualitative approach and is product-oriented. The object of this research is Molina Albir's translation technique and the readability of the similes and metaphors in the parable of the New Testament Gospels 2009. The data sources of this research are documents in the form of similes and metaphors in the New Testament Gospel Parables of Mark, Matthew, Luke, and John Holy Bible New International Version Indonesian Bible Institute January (2009) in English and in Indonesian, then information from a ratter consisting of 3 translation experts asked to assess the translation technique. The data consists of (1) simile of 925 data (2) metaphor of 879 data in the Parables of the New Testament Gospels Mark, Matthew, Luke, and John (2009). The data collection techniques in this study were content analysis, with interactive analysis methods in the Forum Group Discussion (FGD) with a total of 1,799,000 data. The validity of the data used Triangulation of data sources using simile and metaphorical type in the parables of the New Testament Gospels of Mark, Matthew, Luke, and John in English and Indonesian and information obtained from ratters. This study uses the Spradley model, Ethnographic model to analyse the data of this study. The results showed that there are 5 types of similes and metaphors contained in the parable of the New Testament Bible, namely: Abstract-Concrete: 688 data, Concrete-Abstract: 349 data, Anthromorph: 419 data, Fauna-Flora: 303 data, and Synthesis: 47 data. To determine the types of similes and metaphors using the theory of Stephen Ulman (2007), to analyse translation techniques, researchers used Molina Albir's theory and determined the quality of translation readability using Nababan's theory (2003). The results of the research from 1,799,000 simile and metaphors data were analysed, showed that the translator using 16 techniques from 18 techniques proposed by Molina Albir (2005).

The orientation of this research is the result of translation or it is called product oriented. The method used is descriptive qualitative method with one case as the focus of analysis. The data source is the translation of the Parables Metaphor and Simile in the New Testament of Mark, Matthew, Luke, and John in the New International Version of the Indonesian Bible Institute (2009). Secondary data were obtained from the ratter as the informants. This study uses two types of data and primary data sources, namely: 1) metaphors and similes in the parables of the Gospels of Matthew, Mark, Luke and John in the Holly Bible New International Version (2009) and the translation of the New Testament of the Indonesian Bible Institute (2009, p. 2) The level of readability of the translation of the metaphors and similes in the Gospels of Matthew, Mark, Luke and John of the New Testament Scriptures based on Nababan’s Theory (2021). There are two stages of research:

1. *Preparation*

Determining the source language text (SL), parable, metaphor, and simile in the Parable Gospel of the New Testament Mark, Matthew, Luke, and John in the Holy Bible New International Version of the Indonesian Bible Institute (2009) and their translation (TL) with the same title which was used as the source of the data. Make a research proposal.

2. *Data Collection and Analysis*

Collect simile and metaphor data in the Parable Gospel of the New Testament Mark, Matthew, Luke, and John in the Holly Bible New International Version of the Indonesian Bible Institute (2009) as the source language (SL) texts and their translations (TL) texts. Analyse the data that has been collected in the Discussion Group Forum with the ratter who acts as the informant. Choose the appropriate data and reduce unused data. Analyse and formulate conclusions.

C. **Results and Discussion**

In this research the metaphors and similes data in the form of parables of the Gospels of Matthew, Mark, Luke, and John firstly are categorized based on the type of meaning. Ulman and Sumarsono (2007) distinguish metaphors based on their type of meaning into four categories, namely: 1) anthropomorphic metaphors, 2) animal metaphors, 3) synthesis metaphors, and 4) abstract to concrete metaphors (Ulman, 2007, pp. 267-270).

In this study, Anthropomorphic metaphors and similes are 419 data. Animal and plant metaphors and similes indicated 303 data. Synthesis metaphor and simile obtained 47 data. Concrete Abstract metaphors and similes found 688 data. Abstract Concrete metaphors and simile found 349 data.

The analysis was carried out by reading and comparing the metaphors and similes in the parable of the New Testament Gospels SL and TL. There are 879 Metaphor data and 925 Simile. The research found the use of 16 translation techniques by Molina Albir (2002). Translators do not only apply one technique but several techniques are applied to one translation problem. By analysing the translation technique, it can be seen that the translation method used is the communicative method. The analysis found the translation techniques that influenced the translation quality in the parable of The New Testament Gospel Mathew, Luke, Mark, and John are common equivalents, explanations, compensation, variations, implititation, paraphrase, linguistic amplification, transposition, linguistic compression, generalization, particularization, are able to produce quality translations of simile and metaphor types. Meanwhile reduction, discursive creation and omitting techniques tend to produce fewer quality translations. The research results show that all data have been translated accurately, can be well received and well understood in the target language (Indonesian) and do not cause misinterpretation. Based on the findings, the researcher provides several suggestions: First, the New Testament gospel text is a sensitive type of text that contains important information and therefore the omission technique should be used with caution. Second, the technique of adding redundant information must also be avoided because it can influence the translation quality. Third, it is necessary to carry out further research on the translation of the New Testament Gospels to reveal the

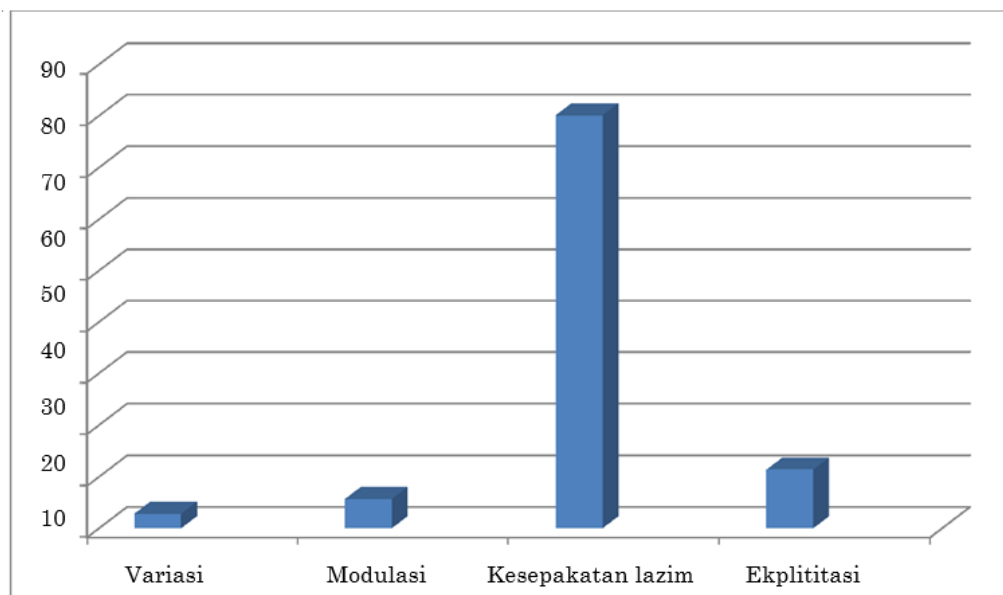
phenomenon of translating the text of the New Testament by using a different approach involving not only objective and affective aspects but also generative.

From the primary data the results of the research are founded. There were some techniques used, namely the borrowing technique as much as 2.8%, the discursive creation technique as much as 5.7%, the usual equivalent technique used was 80.1%, and finally the adaptation technique used was 11.4%. Common equivalence techniques that are commonly used for the use of familiar terms or expressions (based on dictionaries or everyday use) dominate the use of techniques up to 28 data or as much as 80.1%. The results of using this technique can be seen in the following figure:

Table 3: Number and Percentage of Translation Techniques

No	Technic	Amount	Percentage
1.	Established Equivalence	1.307.000	13070
2.	Explanatory	109	1,09
3.	Modulation	104	1,04
4.	Variation	73	0,73
5.	Compensation	47	0,47
6.	Paraphrase	39	0,39
7.	Reduction	47	0,47
8.	Transposition	25	0,25
9.	Addition	19	0,19
10.	Discursive	7	0,07
11.	Generalization	14	0,14
12.	Adaptation	3	0,03
13.	Literal	2	0,02
14.	Particularization	1	0,01
15.	Linguistic Amplification	1	0,01
16.	Linguistic Compression	1	0,01
		1.799.000	17990

Table 4: Use of Translation Techniques



The following is a description of the form and use of each translation techniques

Table 5: Established Equivalence Technique

No	Data	SL	TL
1.	0013/M/A Mark 4:3	Listen! A farmer went out to sow his seed.	<i>Dengarlah! Adalah seorang penabur keluar untuk menabur.</i>
2.	0019/M/A John 4:13	Everyone who drinks this water will be thirsty again.	<i>Barang siapa minum air ini, ia akan haus lagi.</i>
3.	0027/M/A Luke 8:17	For there is nothing hidden that will not be disclosed, and nothing concealed that will not be known or brought out into the open.	<i>Sebab tidak ada sesuatu yang tersembunyi yang tidak akan dinyatakan dan tidak ada sesuatu yang rahasia yang tidak akan diketahui dan diumumkan.</i>
4.	001/M/B Mathew 7:9	Which of you, if his son gives for bread, will give him a stone?	<i>Adakah seorang dari padamu yang memberi batu kepada anaknya, jika ia meminta roti?</i>

Matching Commonly known and accurate use of terms or expressions in the dictionary or target language (BSa) as the equivalent of the BSu (Molina, Albir, 2002). This technique is also known as 'recognized translation/accepted standard translation' (Newmark, 1988) or official translation (Hoed, 2006; Suryawinta & Hariyanata, 2003). The use of common terms or expressions is not only the use of translations that have been included in the dictionary but also expressions and terms that have been commonly used in one field of science or in a particular society. Based on the results of the analysis, there were 1,307,000 (73%) data using the Common Matching technique. Table 5 uses the Common Matching technique, data example no. 0013 Metaphor 'out to sow' - 'out to sow'. Data 0019 Metaphor 'Everyone who drinks water' - 'Whoever drinks this water'. The following is other data that uses the Common Matching technique, namely the Metaphor 0027 data 'and nothing is hidden that will not be known or taken into open' translation becomes 'and there is nothing secret that will not be known and announced'. The translation above uses the Common Match theory because it uses expressions and terms that are commonly used in BSu society. Data 001 The metaphor of 'bread' and 'stone' in BSu, a common term that is often used in BSa society, is 'bread and 'stone'.

Table 6: Explanatory Translation Techniques

No	Data	Bsu	Bsa
1.	008/S/B Mathew 7:25	The rain came down, the streams rose, and the winds blew and beat against that house; yet it did not fall, because it had its foundation on the rock.	<i>Kemudian turunlah hujan dan datanglah banjir, lalu angin melanda rumah itu, tetapi rumah itu tidak rubuh sebab didirikan di atas batu.</i>
2.	005/M/C Luke 11:8	I tell you the truth, though he will not get up and give him the bread because he is his friend, yet because of the man's boldness he will get up and give him as much as he needs.	<i>Aku berkata kepadamu: Sekali pun ia tidak mau bangun dan memberikannya kepadanya karena orang itu adalah sahabatnya, namun karena sikapnya yang tidak malu itu, ia akan bangun juga dan memberikan kepadanya apa yang diperlukannya.</i>
3.	0018/M/C Mathew 24:47	I tell you the truth, he will put him in charge of all his possession.	<i>Aku berkata kepadamu: Sesungguhnya tuannya itu akan mengangkat dia menjadi pangawas segala miliknya.</i>

4.	0034/S/A. Mathew 13:32	Though it is the smallest of all your seeds.	<i>Memang biji itu yang paling kecil dari segala jenis biji.</i>
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There are 109 (6%) data that use explicit word in BSu into BSa. For more details can be seen on some of the following data. Table 6 examples of the use of Explicit Techniques from SL to TL. 1). 008/S/B/Matthew 7:25. Simile 'The rain came down' - '*Kemudian turunlah hujan*'. The word '*kemudian*' in TL indicates more explicitly that it will rain. 2). 005/M/C/Luke 11:8 Simile 'I tell you, though he will not get up and give him bread because he is his friend' - '*Aku berkata kepadamu: Sekalipun ia tidak mau bangun dan memberikan kepadanya karena orang itu adalah sahabatnya*'. With the expression of the word '*adalah*' in TL the translation becomes more explicit. 3). 0018/M/C/Matthew 24:47. The metaphor 'I tell you the truth, he will put him, in charge of all his possessions' - '*Aku berkata kepadamu: sesungguhnya tuannya itu akan mengangkat dia menjadi pengawas segala miliknya*'. Explicit theory in translation is seen in the use of the word '*itu*' TL. 4). 0034/S/A/Matthew 13:32. Simile 'Though it is the smallest of all your seeds' - '*Memang biji itu yang paling kecil dari segala jenis benih*'. It SL is explicitly made into '*biji itu*' in TL.

Table 7: Modulation Techniques

No	Data	SL	TL
1.	0036/S/A Mathew 13:27	Where then did the weeds come from?	<i>Dari manakah lalang itu?</i>
2.	0042/M/D Mathew 18:12	What do you think?	<i>Bagaimana pendapatmu?</i>
3.	003/M/D Luke 11:11	Which of your fathers, of your son asks for fish will gave him a snake instead?	<i>Bapa manakah diantara kamu, jika anaknya minta akan dari padanya, akan memberikan ular kepadanya anaknya itu ganti ikan?</i>
4.	0037/S/A Mathew 13:44	The kingdom of heaven is like treasure hidden in a field. When a man found it, he hides it again, and then in his joy went and sold all he had and bought that field.	<i>Hal kerajaan sorga itu seumpama harta yang terpendam di ladang, yang di temukan orang, ia dipendamnya lagi.</i>

From the analysis, there were 104 (5.8%) data using modulation techniques. This technique is carried out by changing the point of view in relation to the SL text, either at the lexical or structural level which causes a shift in the meaning of the translation results that is contrary to the usual meaning of the word. Table 7 examples of the use of the Modulation Technique from SL to TL. 1). 0036/S/A/Matthew 13:27 Simile 'where then did the weeds come from' - '*Darimanakah lalang itu*'. In BSu, the words 'where' and 'come from' are translated into one, namely '*darimanakah*' TL because the main focus is asking about '*lalang*'. 2). 0042/M/D/Matthew 18:12 Metaphor 'What do you think?' - '*Bagaimanakah pendapatmu*' TL. The word 'what' is translated as '*bagaimana*' in TL. 3). 003/M/D/Matthew 18:12 Metaphor 'which of your fathers' - '*Bapa, manakah diantara*' TL. In TL, 'fathers' is mentioned first. 4). 0037/S/A/Matthew 13:44 Simile 'when a man found it' - '*yang ditemukan orang*'. In SL, the active sentence structure is translated into passive in TL.

Table 8: Variation Techniques

No	Data	SL	TL
1.	0040/S/D Mathew 20:4	He told them, you also go and work in my vineyard.	<i>Katanya kepada mereka: Pergi jugalah kamu ke kebun anggurku.</i>

2.	0018/M/E Mathew 24:47	I tell you the truth, he will put him in charge of all his possessions.	<i>Aku berkata kepadamu: Sesungguhnya tuannya itu akan mengangkat dia menjadi pengawas segala miliknya.</i>
3.	006/M/E Luke 18:11	“God, I thank you that I am not like other man robbers’ evildoers, adulterers or even like this tax collector.	<i>Ya Allah, aku mengucapkan syukur kepadamu karena aku tidak sama seperti semua orang lain, bukan perampok, bukan orang lain, bukan pezina dan bukan juga seperti pemungut cukai ini.</i>

Variation technique is a translation technique by changing the linguistic elements that affect linguistic variation. From the results of the analysis, there are 73 (4%) data that use variation translation techniques. Table 8 examples of the use of the Variation Technique from BSu to BSa. 1). 0040/S/D/Matthew 20:4 Simile 'you also go' - '*pergi jugalah kamu*'. The word 'you' SL translated to '*kamu*' TL is a variation on the translation of 'you' in BSu. 2). 0018/M/C/Metaphor Matthew 24:47 'I tell you the truth' - '*Aku berkata kepadamu*'. '*Aku*' in TL is a variation of the translation of 'I' in SL. 3). 006/M/E/Luke 18:11 Metaphor 'God, I thank you' - '*Ya Allah, aku mengucapkan syukur*'. The word 'God' SL is translated as '*Allah*' TL and it is a variant of the translation of 'God' in TL.

Table 9: Compensation Techniques

No	Data	SL	TL
1.	007/M/C Luke 18:3	And there was a widow in that town.	<i>Dan di kota itu ada seorang janda.</i>
2.	008/M/B Mathew 7:25	The rain came down.	<i>Kemudian turunlah hujan.</i>

Metaphor 'And there was a widow in that town' - '*Dan dikota itu ada seorang janda*'. The word '*kota*' in TL comes first before the word '*janda*' TL. 2). 008/M/B/Matthew 7:25 Metaphor 'The rain came down' - '*Kemudian turunlah hujan*'. The phrase 'rain came down' SL is expressed by the phrase '*turunlah*' in TL.

Table 10: Paraphrase Techniques

No	Data	SL	TL
1.	0023/S/A Luke 5:36	He told them this parable: no one tears a patch from a new garment and sews it on an old one. If he does, he will have torn the new garment, and the patch from the new will not match the old.	<i>Tidak seorang pun mengoyakkan secarik kain dari baju yang baru untuk menambalkannya pada baju yang tua, jika demikian, yang baru itu juga akan koyak dan pada yang tua itu tidak akan cocok kain penambal yang dikoyakkan dari yang baru itu.</i>
2.	0036/S/A Mathew 13:29	No, he answered because while you are pulling the weeds, you may root up the wheat with them.	<i>Tetapi ia berkata: jangan, sebab mungkin gandum itu ikut tercabut pada waktu kamu mencabut ilalang itu.</i>

3.	0027/M/A Luke 8:18	Therefore, consider carefully how you listen. Whoever has will be given more; whoever does not have, even what he thinks he has will be taken from him.	<i>Karena itu, perhatikanlah cara kamu mendengar. Karena siapa yang mempunyai, kepadanya akan diberi, tetapi siapa yang tidak mempunyai dari padanya akan diambil juga apa yang ia anggap ada padanya.</i>
4.	007/M/C Luke 18:5	Yet because this widow keeps bothering me, I will see that she gets justice, so that she won't eventually wear me on with her coming.	<i>Namun karena janda itu menyusahkan aku, baiklah, aku membenarkan dia, supaya jangan terus saja ia datang dan akhirnya menyerang aku.</i>

Table 10 examples of the use of the Paraphrasing Technique from TL to SL. 1). 0023/S/A Luke 5:3 Simile 'he will have torn the new garment and the patch from the new will not match the old' - '*jika demikian, yang baru itu juga akan koyak dan pada yang tua tidak akan cocok kain penambal yang dikoyakkan dari yang baru itu*'. In TL, the translation becomes longer because there is an additional information. 2). 0036/S/A/Matthew Simile 13:29 'you may root up the wheat with them' - '*pada waktu kamu mencabut lalang itu*'. The word "*pada waktu*" in TL makes the information clearer. 3). 0027/M/A/Luke 8:18 Metaphor 'whoever does not have even what he thinks he has will be taken from him' - '*karena siapa yang mempunyai, kepadanya akan diberi, tetapi siapa yang tidak mempunyai daripadanya akan diambil, juga apa yang ia anggap ada padanya*'. Translation in TL is longer than in SL text because of the Paraphrasing Technique. 4). 007/M/C/Luke 18:5 Metaphor 'Yet because this widow keeps bothering me, I will see that she gets justice' - '*Namun karena janda itu menyusahkan aku, baiklah, aku membenarkan dia*'. The word '*baiklah*' in TL give implicit information in the TL.

Table 11: Implication/Reduction Techniques

No	Data	SL	TL
1.	0013/M/A Mark 4:3	Listen! A farmer went out to sow his seed.	<i>Dengarlah! Adalah orang penabur keluar untuk menabur.</i>
2.	0012/S/B Luke 6:48	When a flood came...was well built.	<i>Ketika datang air dan dibangun.</i>
3.	0014/S/C Mark 13:34	It's like a man going away: he leaves his house and puts his servants in charge, each with his assigned task, and tells the one at the door to keep watch.	<i>Dan halnya sama seperti seorang bepergian, yang meninggalkan rumahnya dan menyerahkan tanggung jawab pada hamba hambanya, masing masing dengan tugasnya dan memerintahkan penunggu pintu supaya berjaga jaga</i>
4.	0021/S/B Mark 2:22	And no one pours new wine into old wine skins. If he does, the wine burst the skins, and both wine and the wine skins will be ruined. No, he pours new wine into new wine skins.	<i>Demikian juga tidak seorangpun mengisikan anggur yang baru kedalam kantong kulit yang tua, karena jika demikian anggur itu akan mengoyakkan kantong itu, sehingga anggur itu dan kantongnya dua duanya terbuang. Tetapi anggur yang baru hendaknya</i>

Table 11 examples of the use of the Implication/Reduction Technique. 1). 0013/M/A/Mark 4:3 Metaphor 'A farmer went out to sow his seed' - '*Adalah seorang penabur keluar untuk menabur*'. The word 'seed' SL is omitted in TL. 2). 0012/S/B/Luke 6:48 Simile 'when a flood came, the torrent struck that house but could not shake it because it was well built' - '*ketika datang air bah dan banjir melanda rumah itu, rumah itu tidak dapat digoyahkan, karena rumah itu kokoh dibangun*'. The word 'but' in SL is omitted in TL. 3). 0014/S/C/Markus 13:34 Simile 'It is like a man going away' - '*Dan sama halnya seperti seorang bepergian, yang meninggalkan rumahnya*'. The word 'he' in SL is removed and replaced with the expression 'yang' in TL. 4). 0021/S/B/Mark 2:22 Simile 'If he does, the wine burst the skins' - '*karena jika demikian*'. The word 'he' in SL is not translated in TL to compress the information more.

Table 12: Transposition Techniques

No	Data	SL	TL
1.	0013/M/A Mark 4:8	Shill other seed fall in good soil, it came, grew and produced a crop, multiplying thirty, sixty or even a hundred times.	<i>Dan sebagian jatuh ke tanah yang baik, ia tumbuh dengan suburnya dan berbuah hasilnya ada yang tiga puluh kali lipat, ada yang seratus kali lipat.</i>
2.	0027/M/A Luke 8:16-18	No one lights a lamp and hide it In a jar or puts it under a bed. Instead, he puts it on a stand, so That those who come in can see The light.	<i>Tidak ada orang yang menyalakan pelita lalu menutupi Nya dengan tempayan atau Menempatkannya dibawah tempat tidur, tetapi ia Menempatkannya diatas kaki dian, supaya semua orang yang masuk kedalam rumah dapat melihat cahayanya.</i>
3.	0018/M/C Mathew 24:50	The master of that servant will come on a day when he doesn't expect him and at an hour, he is not aware of.	<i>Maka tuan hamba itu akan datang pada hari yang tidak disangkanya, dan pada saat yang tidak diketahuinya.</i>
4.	0025/M/A Mathew 7:13	Enter through the narrow gate for wide is the gate and broad is the road that leads to destruction and many enter through it.	<i>Masuklah melalui pintu sesak itu, karena lebarlah pintu dan luaslah jalan yang menuju kepada kebinasaan dan banyak orang yang masuk melaluinya.</i>
5.	0037/S/A Mathew 13:44	The kingdom of heaven is like treasure hidden in a field. When a man found it, he hides it again and then in his joy went and sold all he had and bought that field.	<i>Hal kerajaan surga itu seumpama harta yang terpendam di ladang yang ditemukan orang, lalu di pendamkannya lagi oleh sebab sukacitanya pergilah ia menjual.</i>

Table 11 examples of the use of the Transposition Technique from SL to TL. 1). 0013/M/A/Markus 4:8 Metaphor 'still other seed fell on good soil. It came, grew and produced a crop' - '*Ia tumbuh dengan suburnya*'. The word "grow" SL is a verb change into '*dengan suburnya*' as an adverb. 2). 0027/M/A/Luke 8:16 Metaphor 'Instead, he puts it on a stand' - '*tetapi ia menempatkannya di atas kaki dian*'. The word 'Instead' in SL as an adverb is translated as '*tetapi*' as a conjunction. 3). 0018/M/C/Matthew 24:50 Metaphor 'he doesn't expect him and at an hour he is not aware of' - '*pada saat yang tidak diketahuinya*'. As grammatical category the active form in SL is changed into the passive in TL. 4). 0025/M/A/Matthew 7:13 Metaphor 'For wide is the gate and broad is the road that leads to destruction and many enter through it' - '*masuklah melalui pintu yang sesak itu, karena lebarlah pintu dan luaslah jalan yang menuju kepada kebinasaan dan banyak orang yang masuk melaluinya*'. For in SL, 'is' is a preposition while in TL 'is' is a conjunction. 5). 0037/S/A/Matthew 13:44 Simile 'The kingdom of heaven is like treasure hidden in a field when a man found it, he hid it again' - '*Hal kerajaan*

surga itu seumpama harta yang terpendam di ladang yang ditemukan orang. 'The word 'found it' is an active expression and is translated passive to be 'ditemukan' in TL.

Table 13: Addition Techniques

No	Data	SL	TL
1.	0028/S/A Luke 21:30	When they sprout leaves, you can see for your selves and know that summer is near.	<i>Apabila kamu melihat pohon-pohon itu sudah bertunas, kamu tahu dengan sendirinya bahwa musim panas sudah dekat.</i>
2.	0036/S/A Mathew 13:27	The owner's servant came to him and said.	<i>Maka datanglah hamba-hamba tuan ladang itu kepadanya dan berkata.</i>
3.	0038/S/A Mathew22:6	The rest seized his servant, did evil to them and killed them.	<i>Dan yang lain menangkap hambanya itu, menyiksanya, dan membunuhnya.</i>
4.	021/S/B Mark 2:21	'If he does the new piece will pull away from the old'.	<i>'Jika demikian kain penambal itu akan mencabiknya tang baru mencabik yang tua'.</i>

Table 13 examples of the use of the Addition Technique from BSu to BSa. 1). 0028/S/A/Luke 21:30 Simile 'When they sprout leaves' - '*Apabila kamu melihat pohon-pohon itu sudah bertunas*'. Additional information "*pohon-pohon itu sudah bertunas*" is an addition technique used by the translator to add an explanation in TL. 2). 0036/S/A/Matthew 13:27 Simile 'The owner's servant came to him and said' - '*maka datanglah hamba-hamba tuan ladang itu*'. The word '*lah*' in the word 'come' TL is the addition of information from the translator. 3). 0038/S/A/Matius 22:6 Simile 'The rest seized his servants' - '*dan yang lain menangkap hamba hambanya itu*'. The word '*dan*' TL is an addition in TL text. 4). 021/S/B/Mark 2:21 Simile 'If he does the new piece will pull away from the old' - '*jika demikian kain penambal itu akan mencabiknya yang baru mencabik yang tua*'. Translation in TL becomes more length due to the use of the Addition technique in translation.

Table 14: Discursive Creation Techniques

No	Data	SL	TL
1.	0019/M/A John 4:14	but whoever drinks the water I give them will never thirst, Indeed, the water I give them will became in them a spring of water welling up to eternal life.	<i>tetapi barangsiapa minum air akan Kuberikan kepadanya, ia tidak akan haus untuk selamanya. Sebaliknya air yang akan Kuberikan kepadanya akan menjadi mata air di dalam dirinya yang terus menerus memancar sampai kepada hidup yang kekal.</i>
2.	006/M/E Luke 18:12	I fast twice a week and give of all I get.	<i>Aku berpuasa dua kali seminggu aku memberikan sepersepuluh dari segala penghasilanku.</i>
3.	0023/S/A Luke 5:36	No one tears a patch from a new garment and sews it on an old me.	<i>Tidak seorangpun mengoyakkan secarik kain dari baju yang baru untuk menambalkannya pada baju yang tua.</i>

4.	0040/S/D Mathew 20:1	For the kingdom of heaven is like a land owner.	<i>Adapun tuan rumah untuk kebun anggurnya.</i>
5.	043/S/B Mathew 18: 29	His fellow servant fell to his knees and begged him, “Be patient with me, I will pay you back.”	<i>Maka sujudlah kawannya itu dan memohon kepadanya: “Sabarlah dahulu, hutangku itu akan kulunaskan.”</i>

Table 14 examples of the use of KD technique. 1). 0019/M/A/John 4:14 Metaphor 'but whoever drinks the water I give them will never thirst. Indeed, the water I give them will become in them a spring of water willing up to eternal life' - *'tetapi barang siapa minum air yang akan kuberikan kepadanya, ia tidak akan haus selamanya. Sebaliknya air yang akan kuberikan kepadanya akan menjadi mata air di dalam dirinya, yang terus menerus memancar sampai kepada hidup yang kekal'*. The word 'Indeed' in SL is 'sesungguhnya' but is translated as 'sebaliknya' and this translation is out of context. 2). 006/M/E/Luke 18:12 Metaphor 'I fast twice a week and give of all I get' - 'Aku berpuasa dua kali seminggu aku memberikan sepersepuluh dari segala penghasilanku'. Translation TL 'aku memberikan sepersepuluh dari segala penghasilanku' is out of context translation. 3). 0023/S/A/Luke 5:36 Simile 'No one tears a patch from a new garment and sews it on an old one' - 'Tidak seorangpun mengoyakkan secarik kain dari baju yang baru untuk menambalkannya pada baju yang tua'. The word 'patch' is translated into 'secarik' is out of context translation. 4). 0040/S/D/Matthew 20:1 Simile 'For the kingdom of heaven is like a landowner' - 'Adapun hal kerajaan Surga sama seperti seorang tuan rumah yang pagi-pagi benar keluar mencari pekerja-pekerja untuk kebun anggurnya'. The phrase 'landowner' SL becomes 'tuan rumah' TL is out of context translation. 5). 0043/S/B/Matthew 18:29 Simile "His fellow servant fell to his knees and I will pay you back" - "Then his friend bowed down and begged him" - *'Maka sujudlah kawannya itu dan memohon kepadanya.'* The phrase 'I will pay you back' translated into *'memohon kepadanya'* is an out of context translation.

Table 15: Generalization Techniques

No	Data	SL	TL
1.	0032/M/C Luke 16:7	“A thousand bushels” of wheat, he replied.	<i>Jawab orang itu: Seratus pikul gandum.</i>
2.	0038/S/A/ Mathew 22:2	The kingdom of heaven is like a king who prepared a wedding banquet for his son.	<i>Hal Kerajaan Surga seumpama seorang raja, yang mengadakan perjamuan kawin untuk anaknya.</i>
3.	0018/M/C Mathew 24:5	He will cut him in pieces and assign him a place with the hypocrites.	<i>Dan akan membunuh dia dan membuat dia senasib dengan orang-orang munafik.</i>

Table 15 examples of the use of the Generalization Technique from SL to TL. 1). 0032/M/C/Luke 16:7 Metaphor 'A thousand bushels of wheat he replies' - *'Jawab orang itu: Seratus pikul gandum'*. In SL 'A thousand bushels of wheat' is translated as 'seratus pikul gandum' TL. The word 'bushels' SL is translated as 'pikul' in TL using a more general term. 2). 0038/S/A/Matthew 22:2 Simile "The kingdom of heaven is like a king who prepared a wedding banquet for his son" - *"Hal Kerajaan Surga seumpama seorang raja yang mengadakan perjamuan kawin untuk anaknya"*. The word 'son' SL translated into 'anaknya' is a realization of the Generalization Technique Translation. 3). 0018/M/C/Matthew 24:51 Metaphor 'He will cut him to pieces' - *'Dan akan membunuh dia'*. The phrase "cut him to pieces" SL is generally translated into *"membunuh"* TL using the Generalization Technique.

Table 16: Adaptation Techniques

No	Data	SL	TL
1.	0035/S/C Mathew 13:47	Once again, the kingdom of heaven is like not that was let down into the lake and caught all kinds of fish.	<i>Demikian pula hal kerajaan surga itu seumpama pukat yang dilabuhkan dilaut lalu mengumpulkan berbagai jenis ikan.</i>
2.	0032/M/D Luke 16:7	He told him take your bill and make it eight hundred.	<i>Katanya kepada orang itu: inilah surat hutangku, buatlah surat hutang lain delapan puluh pikul.</i>

Table 16 examples of the use of Adaptation Techniques from B_{Su} to B_{Sa}. 1). 0035/S/C/Matthew 13:47. Simile 'Once again the Kingdom of heaven is like the net that was let down into the lake and caught all kinds of fish' - '*Demikian pula hal kerajaan surga itu seumpama pukat yang dilabuhkan di laut lalu mengumpulkan berbagai jenis ikan*'. In table 16 above, it can be seen that the word 'lake' SL is translated as '*laut*'. The translator replaces 'lake' with '*laut*' which has the same characteristics in TL. 2). 0032/M/D/Luke 16:7 Metaphor 'He told him take your bill and take it eight hundred' - '*Katanya kepada orang itu: inilah surat hutangku, buatlah surat hutang lain delapan puluh pikul*'. The word "*pikul*" is used by the translator to adapt the cultural term of TL.

Table 17: Literal Techniques (Kalke)

No	Data	SL	TL
1.	0052/M/D John 14:7	But the tenants said to one another, this is the heir.	<i>Ia adalah ahli waris.</i>
2.	0043/S/B Mathew 18:30	But he refused. Instead, he went off and had the man throw into prison until he could pay the debt.	<i>Tetapi ia menolak dan mengerakkan kawannya itu kedalam penjara sampai dilunaskannya hutangnya.</i>

Table 17 are the examples of the use of Literal Technique Translation from SL to TL. 1). 0052/M/D/John 14:7. Metaphor 'But the tenants said to one another, this is the heir' - '*Tetapi penyewa berkata satu sama lain, Ia adalah ahli waris*'. The word 'the heir' SL is translated into '*ahli waris*' using Literal Technique Translation. 2). 0043/S/B/Matius 18:30. 'But he refused, instead, he went off and had the man throw into prison until he could pay the debt' - '*Tetapi ia menolak dan mengerakkan kawannya itu ke dalam penjara sampai dilunaskannya hutangnya*'. The phrase 'had the man throw into prison' SL is translated into '*mengerakkan kawannya itu ke dalam penjara*' SL is Literal Translation.

Table 18: Particularization Techniques

No	Data	SL	TL
1.	0013/M/A Mark 4:3	Listen! A farmer went out to show his seed.	<i>Dengarlah adalah orang penabur keluar untuk menabur.</i>

Table 18 examples of the use of the Particularization Technique from SL to TL. 1). 0013/M/A/Mark 4:3. Metaphor 'Listen! A farmer went out to sow his seed'- '*Dengarlah adalah orang penabur keluar untuk menabur*'. The word "farmer" in SL is translated to "*penabur*" using the Particularization Technique.

Table 19: Linguistic Amplification Techniques

No	Data	SL	TL
1.	0050/M/A Mathew 12:29	Then he can rob his house.	<i>Sesudah diikatnya barulah dapat ia merampok rumah itu.</i>

Table 19 examples of the use of Linguistic Amplification Techniques from SL to TL. 1). 0050/M/A/Mark 12:29. Metaphor 'Then he can rob his house' - '*Sesudah diikatnya barulah dapat ia merampok rumah itu*'. Linguistic Amplification Theory is seen in the addition of the linguistic element '*sesudah diikatnya*' in TL.

Table 20: Linguistic Compression Techniques

No	Data	SL	TL
1.	0043/S/ Mathew 18:33	Shouldn't you have had mercy on your fellow servant just as I had on you	<i>Bukankah engkau pun harus mengasihani kawanmu seperti aku telah mengasihani engkau.</i>

Table 20 examples of the use of Linguistic Compression Techniques from SL to TL. 1). 0043/S/Matthew 18:33. Simile 'Shouldn't you have had mercy on your fellow servant just as I had on you' - '*Bukankah engkau pun harus mengasihani kawanmu seperti aku telah mengasihani engkau*'. This technique is done by synthesizing the linguistic elements in SL to TL as seen in the Simile data number 0043/S/Matthew 18:33.

Table 21: Amount and Quality Data Readability Level of Types of Metaphors and Simile Parables of the New Testament Gospels

No	Readability	Abstract - Concrete		Concrete - Abstract		Antromorphic		Flora - Fauna		Synthesis	
		Total	Average Quality	Total	Average Quality	Total	Average Quality	Total	Average Quality	Total	Average Quality
A	Metaphor										
	1. High			4		10		6		1	
	2. Medium 3. Low	9	2,9		3		3		3		3
B	Simile										
	1. High	11		6		6		3			
	2. Medium 3. Low		3		2,6	4	3		3		

D. Conclusion

In terms of Translation Quality, the above table shows that translation quality has high legibility result. The average scores obtained from all metaphor and simile data analysis obtained from all data analysis are 2,9 and 3. These numbers mean that the translation has a high level of readability and is classified as easy and even tends to be very easy to understand. The overall data analysed; the overall readability quality used is in a safe position because the results show a high level of readability. Techniques that affect the readability of translations include Common equivalence techniques, Excitation, Modulation, Variation, Compensation, Paraphrase, Implication. The Ordinary Equivalence Technique produces quality translations because the term or expression in question is in dictionary and in everyday use. Then the Excitation Technique produces a quality translation because it can provide a more explicit or more concrete explanation of the information. The Modulation technique causes a change in perspective which also causes and readers to understand messages with different points of view as well, but overall, this technique is quite successful in producing quality metaphor translation because it is able to accommodate the transfer of metaphorical messages. Compensation techniques for the findings of this study also produce quality translations. The Reduction

technique, in this research, is applied through the process of removing certain information. From all the uses of each of the techniques above, it can be concluded that the use of translation techniques in the Metaphor and Simile translation in the New Testament Gospel Parables produces a fairly high quality of readability.

E. Acknowledgement

I would like to thank my supervisors Prof. Drs. M. R. Nababan, M.Ed., M.A., Ph.D., Prof. Drs. Riyadi Santosa, M.Ed., M.A., Ph.D., and Prof. Dr. Djatmika, M.A. from Universitas Sebelas Maret Surakarta.

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