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PROCEEDINGS

The 8th Literary Studies Conference

(Dis)Empowering Discourses in Literature: Portraits of the Weak and the Marginalised throughout History

23-24 October 2020 | Universitas Sanata Dharma



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PROCEEDINGS

The 8th LITERARY STUDIES CONFERENCE 2019

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Greetings from the Chair

The interplay between power relations and power struggles frames the portraits of the weak and marginalised parties concerning social class, ethnicity, gender, religion, and sexual orientation. Literature and criticisms from many periods might capture and provide clues for the portraits. Therefore, the 8th Literary Studies Conference “(Dis)Empowering Discourses in Literature: Portraits of the Weak and the Marginalised throughout History” attempts to discern the substantiation of the portrayal from various topic areas.

This conference has come to demonstrate persistence and collaboration. It faces an unexpectedly difficult situation due to the COVID-19 outbreak. The virus has weakened human beings in many aspects of life. It gives limitations to interact physically including holding a conference on-site. Longing for the fruitful discussion and reminiscing the good practices from the previous conferences, however, has given the committee a spark to hold the 8th LSC online. The presenters and participants have put their efforts into participating in the conference by submitting their papers and online presentation videos. The submitted papers and the videos are expected not only to enrich our repertoires on the topics but also to strengthen the relationship and collaboration.

The committee would like to express its gratitude to the plenary speakers, parallel session presenters, and all participants for their profound enthusiasm in the LSC. The discussion, ideas, and thoughts in this online conference have engraved a beautiful mark in the history that our yearning for meaning in life has overpowered the difficult situation created by the COVID-19 pandemic.

Thank you.

Yogyakarta, 1 October 2020

Simon Arsa Manggala, S.S., M.Hum.
Conference Committee, Chair



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Representation of *Female Robot* in *The Lady Automaton* by E.E Kellet and *Helen O’loy* by Lester Del Rey: A Study Of Feminism

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Abstract

Robots become part of nowadays human’s life as a sign of technology and cyber world development. The unique thing is that even robots have their gender. The existence of female robots or gynoids in human life raises the question of why should robots have their own gender? The relation between women and technology is quite interesting to be discussed since technology is closed to men rather than women, and it is more masculine rather than feminine. The research aims to describe the representation of female robots in science fiction literature *The Lady Automaton* and *Helen O’Loy*. The researchers want to analyze whether or not female robots are represented as the one which is equal with men or still represented under the patriarchal stereotype toward women as weak, inferior, and marginalized. This research is descriptive qualitative research. Textual analysis method is used to find out the representation of female robots in these two short stories. Feminism approach is used to analyze the gender-relation in the texts. The researchers hope that this research will give positive contributions to the development of technology relate to women’s role in society and literature.

Keywords: *female, feminism, representation, robot*

Introduction

Robot is an inseparable aspect of our century’s lifestyle. Humans desire for robots is an interesting issue to be discussed. Human assumed that robot is more efficient. As a machine, it has a great power that humans do not possess. The other reason is humanity limits human. Human also should not do something for the reason of humanity. Then, robot will replace human to do those things. Human also has a need to gain control over something. That is why they create robot as the object of control. It is quite interesting since then appear female robot or *fembot* as the object of men’s control. The questions then appear ‘why robot should have its own gender? why robot mostly gendered as female rather than male?’

In our real life, the desire for *fembot* is to be a house assistant or domestic use. *Fembot* plays an important role to keep the house clean, to cook for dishes and to serve her master. In fiction, *fembot* appear in the late decades of the eighteen century. *Fembot* prefigured as artificial intelligence. At first, it is identic to a thing, but then it changed into a horror when it became a replicating of human beings. *Fembot* became a way to mimic, even to decode, human nature in a programmable form.

Helen O’Loy by Lester Del Rey and *The Lady Automaton* are two short stories which depicted about *fembot* in fiction. *Helen O’Loy* is a short story published in December 1938 while *The Lady Automaton* by E.E Kellet is a short story published in Pearson Magazine in June 1901. Both of them are written by men writer. The other similarity is both of them depicted men as major character who creates *fembot*. The intention is different. In *Helen O’ Loy*, Dave, a mechanic, and Phil, a medical student, work together on modifying a household robot. So, their first intention actually creates a robot which can cook and clean. In *Lady Automaton*, Arthur Moore, a skillful mechanic, and Phillips, a medical student, develop their invention of phonograph to be a ‘lady’ who would deceive anyone. The ‘lady’ in here is a *fembot*, but Moore chooses to call it as ‘lady’ rather than *fembot*.

The conflict is started when the *fembot* is more successful than he intended. The *fembot* is as perfect as the real women. She is more than a programmable robot, she can express emotion and learn about feminine things such as love and romance. Then, its complexity starts to burden her creator. The relationship between male creator and *fembot* as his creation is an interesting issue that will be analysed by the researcher. The reason why the researcher conducted this research is to enrich the research about science fiction literature which takes female robot as research object. Research on female robot in science fiction is still minimum, and it is because the science fiction itself is considered as ‘new’ and not yet popular as other literary genre. This research will dig deeper about the representation of *fembot* in those short stories, how male treats *fembot* and does it is still represented under the patriarchal stereotype toward women as weak, inferior, and marginalized.

In order to find the answer, a feminism approach is absolutely needed since it helps to investigate power relation between male and female. In this study, the intention of the male characters, Dave and Phil, also Moore and Phillips are analysed by revealing internal factors behind their act in creating *fembot*. Donna Haraway’s concept of cyborgs as in her *Cyborg Manifesto will be applied in order to answer the research questions*. The researcher hopes that this research will be beneficial to understand the relationship between technology, gender and literature and to reveal women’s oppression implicitly in the Science fiction literature.

Fembot as The Representation of Male Fantasy

The appearance of Helen and Amelia Brooke in these two short stories are interesting to be analysed since they was born from male mechanics. Amelia Brooke, the *fembot* in *The Lady Automaton*, was born from the discussion of Moore and Phillips about a phonograph which should not repeat words, but spoke out the suitable answer to them. It was

surprising because Moore created an anti-phonograph in female voice. Then, he developed it into a fembot. *Helen* in *Helen O'Loy* was created by Dave and Phil, because they wanted to have a house-assistant who always obeyed what they wanted and less than female matters, such as: bad temper, emotional, love to argue. From here, we can know that the male mechanics imagine about female.

George Bernard Shaw said that "*Imagination is the beginning of creation. You imagine what you desire, you will what you imagine and at last you create what you will.*" So, it starts by the men's desire. When men has a desire toward women, then they will imagine it. The male mechanics in both of short stories have an imagination about ideal and perfect woman. Moore imagined a perfect Edwardian lady who is beautiful, elegant, able to sing, dance and walk gracefully. He imagined that all the people will amaze and admire her. He imagined about a perfect lady as a symbol of his pride. That is the reason why he creates Amelia Brooke, a fembot who can deceive anyone. People will never know that actually Amelia is a fembot, not a real woman.

In *Helen O'Loy*, Dave imagined about a perfect house-assistant, who can cook for dishes, clean the house, and always obeyed what he wants. Before having Helen, Dave created Lena, a house-assistant fembot. But then, Lena shows her temper that can not be controlled by Dave and Phil. The other reason is Dave ended-up his relationship with his girlfriend because his girlfriend is love to argue. That becomes the reason for Dave to eliminate female matters in his fembot. Helen is already fulfil the desire and imagination of Dave about ideal house-assistant. In both of short stories, the male mechanics also imagine about fembot with human consciousness. So, they wanted to create a fembot who could cry when they felt sad and laugh when they were happy. Such of consciousness are possible since the appearance of artificial intelligence. In *Lady Automaton*, Amelia Brooke could express her feeling and in *Helen O'Loy*, Helen could learn about love and romance from her surrounding. Helen's consciousness is beyond than artificial consciousness, because Helen shows woman's desire toward man. She is obsessed to marry Dave, her creator. Dave never predicted before that Helen will act like this and have this kind of desire. Dave tried to avoid Helen.

"One is not born, but rather becomes, a woman." (Beauvoir, 1973:301). It shows that gender is shaped by the society and culture. Patriarchal culture also involved in shaping female robot. The gender of the robot is given by man and others in society. The male fantasy is one of the reason behind the appearance of female robot. The stereotype of fembot itself also shaped by man. The stereotype of fembot in these two short stories are common, such as: beautiful, submissive, able to do domestic thing and shows no sign of having a mind of her own. Those kinds of stereotype reflected what patriarchal society viewed toward women. The male fantasy itself is the representation of male desire toward women.

Fembot as The New Form of Female Objectification

Objectification toward women has already become the feminism issue for years. Objectification means treating a person as a commodity or an object without regard to their dignity. Men has a desire over power and control. To show their superiority, they need an object to be controlled. Martha Nussbaum (1995, 257) has identified seven features that are involved in the idea of treating a person as an object:

1. *instrumentality*: the treatment of a person as a tool for the objectifier's purposes;
2. *denial of autonomy*: the treatment of a person as lacking in autonomy and self-determination;
3. *inertness*: the treatment of a person as lacking in agency, and perhaps also in activity;
4. *fungibility*: the treatment of a person as interchangeable with other objects;
5. *violability*: the treatment of a person as lacking in boundary-integrity;
6. *ownership*: the treatment of a person as something that is owned by another (can be bought or sold);
7. *denial of subjectivity*: the treatment of a person as something whose experiences and feelings (if any) need not be taken into account.

In this two short stories, fembot appeared as a new form of female objectification. Fembot, although it is not a real women, but it represents women body and character. It is also made of male's fantasy toward the ideal and perfect woman. The instrumentality feature is already proven by Helen as a tool to the objectifier's purposes. Helen is made for domestic purpose and Amelia in *The Lady Automaton* is also a tool to symbolize the pride and honor of her inventor, Arthur Moore. Actually, robot is an object and people can use it as an instrument to fulfil particular purpose. But, when the robot has its own gender, then it will be 'more than just robot'. It will symbolize the gender. The treatment toward the robot will reflect the treatment toward that gender. So, when Arthur Moore shown Amelia to the public, his intention is using Amelia to show to the world of his capability in making a great invention. Dave also treats his 'female' object as a tool of his own purposes.

The second feature is denial of autonomy. Robot is an object which is lack of autonomy or in other words, they are programmed to follow what the inventor wants. But in these two short stories, the fembot has emotions and consciousness. The male creator's purpose in giving them emotions and consciousness is to make these fembots are more human. But, in fact, after the creators experienced the autonomy of his fembot, they changed their mind and chose to take their autonomy. In the first Dave's fembot case, Lena. Dave decided to cut out the adrenal pack of Lena after she flew into a tantrum and swore to them. Dave and Phil gave Lena emotions and consciousness to make her autonome. But in the end, they shut Lena off and replaced her with Helen, a robot who is lack of autonomy. It is proved that the male creators deny the autonomy of his robot. In *The Lady Automaton*, Moore gave emotions and consciousness on his fembot. But still, the creator determine what the fembot should do.

The other feature is ownership. Fembot represented a new form of female objectification can be seen from Amelia Brooke who is owned by Arthur Moore. In the discussion of Moore and Phillip, Phillip asked Moore to sell Amelia as a new and great innovations. But, Moore refused it. Moore said that he would never sell Amelia as a new innovations on technology, but he wanted Phillip to show his Amelia to public. Moore measured his success not based on the money, but based on how people treated Amelia. When people treated Amelia as woman, he is already succeed. From these analysis, we can know that besides woman, male created another object that is fembot as an object to be controlled. The power relation is quite clear that female identity will always be under the superiority of men.

The Shifting of Power Relation

In these two short stories, fembots are represented with the stereotype as submissive, exotic or beautiful, the object of men’s control, and symbols of male fantasies. The consciousness and emotions which the creator added to them has a purpose to make them more human. In Helen O’Loy, the emotions and consciousness that Dave and Phil added to Helen is beyond the predictions. The consciousness of Helen is closest to the actual consciousness rather than artificial, since Helen could learn from her surrounding about love and romance. After she read adolescent books and romance serial from television, she has a desire to own Dave. Helen’s attitude and behavior are changed. She imitated the acts of romance serial and tried to persuade Dave to marry her. Of course, what Helen did made Dave felt shocked and surprised. Dave could not control Helen’s desire over him. Then, he decided to go away from his house. But, not long after that, Dave could not deny that he also has the same feeling and desire to own Helen. Finally, Helen got what she wanted. She married Dave.

From these discussion, we can conclude that there is a shifting in power relation. In the beginning man shows his superiority over female robot. They control them and treat them as an object. But in the end, the fembot are succeed in bargaining the power. The male creator finally forget that they are just robot. The male creator felt in love and treated the fembot same as a real woman. Dave married Helen is a proof that fembot also has power to persuade man. In *The Lady Automaton*, Moore finally committed suicide after knowing that his fembot will marry another man. It shows that the creator put his whole life to his masterpiece. The female robot as his masterpiece are the reflection of his fantasy, his desire, his hard-effort and his life. When the fembot was broken, the creator’s life was broken inside it.

Conclusion

From the discussion, we can conclude that there is a shifting about power relation between male creator and female robot. In the beginning, fembot is represented the male fantasy about ideal, submissive and perfect woman. The male creator add emotions and consciousness to their fembot in order to make it more human. But then, the consciousness of the female robot is beyond than just artificial consciousness. They can learn from their surrounding and it raises their desire over the creator. In the end, we can see the bargaining power, that fembot although their stereotype is considered as submissive and inferior, they can make the creator admitting their feeling toward them, even submit to them.

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Sovereignty or Equality: Ambiguous Stances Concerning Gender Roles in Chaucer's "The Wife of Bath's Tale"

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Abstract

Chaucer's *The Canterbury Tales* includes three parts which involves the character known as Alison, or Wife of Bath, namely the Portrait of the Wife of Bath in the "General Prologue," narrated by Chaucer; the Wife of Bath's "Prologue," in which Alison bluntly presents her views of the injustices towards women of her time; and the Tale itself, in which she narrates the story about a knight who marries an old woman, into which Alison projects herself. "The Wife of Bath's Tale" has long been considered a revolutionary narrative critiquing gender roles in medieval England. This is because the Prologue shows how Alison has ideals that are considered unusual in that period of time since she believes women should have sovereignty over their husband(s) instead of the other way around. The ending of the Tale is also praised as an example of gender equality because the old woman in the story is given the freedom to choose by her husband. However, by collating the three interconnected texts, contradictions become apparent between and within each of the three different narratives in *Wife of Bath* suggesting that Chaucer presents the figure of Alison of Bath as being ambiguous in her position concerning women's place in society. The contradictions also demonstrate how the Tale's ending is not a prime example of gender equality, nor does it represent Alison's ideal of gender roles. Instead, it presents a situation where a man makes an investment disguised as a trade with his wife and ends up making her use herself to make *him* happy. These contradictions result in further ambiguity about whether or not Alison's ideal is presented in her "Tale," as well as whether or not sovereignty over men is truly what Alison wants in the first place.

Keywords: *gender equality, gender roles, ambiguity, Wife of Bath's Tale*

Introduction

Chaucer's *The Canterbury Tales* consists of three narratives, namely the Portrait, the Prologue, and the Tale. The Wife of Bath's Tale, which is made up of two of the narratives, the Prologue and the Tale, has long been considered a revolutionary narrative which critiques gender roles in medieval England. This is caused by Alison's belief that women should have sovereignty over their husbands, instead of the other way around, which is considered unusual in that period of time. However, between and inside each of the narratives, there are contradictions which suggest that Alison's "revolutionary" stance regarding women's position in society is ambiguous, with the most notable contradiction located in the ending. Instead of presenting Alison's ideal of gender equality which has been achieved—a woman's sovereignty over her husband—it is possible that the ending of Chaucer's *Wife of Bath* leans more towards presenting a situation where a man still has sovereignty over his wife by making her use her freedom to choose to make *him* happy.

The Narratives

The first narrative is the Portrait, an introduction to Alison told by Chaucer himself. In this narrative, Alison is described as an old and gap-toothed woman with deafness in one ear, which was "scathe" according to Chaucer. Despite that liability, however, she had a commendable skill of weaving clothes, which was better even from those of Ypres and Ghent. It is also mentioned that she was a respectable woman who had married five times, which is important because this shows how she has agency over her own body. Agency over one's own body is something not many women in the medieval times could have. Legally, women did have the rights over their husbands' inheritance and property, but it doesn't automatically mean they're completely free from oppression of the patriarchal society, especially with the heavy influence of Catholic Church back then (Konstantin, 2015). The lack of medieval women's agency is also shown in *Wife of Bath* itself, particularly in the Tale where a maiden was raped by a "lusty bachelor" (Line 883).

The second narrative is the Prologue, which is Alison's speech about herself. This narrative is told using the first-person point of view, meaning that the description of Alison in this narrative is Alison's personal thought of how she was, which also means that the Prologue tells about Alison's own views and ideals. This is also another proof of Alison's agency since she could tell her own story by herself, referring to herself by the pronoun "I" without having someone else speak for her. Because of this, Alison is considered to be the most "voluble and uncontainable" speaker of Chaucer's (Parsons, 2015). In the Prologue, Alison talked of herself as a woman who had sovereignty over her husbands ("I have the power duryng al my lyf / Upon his propre body, and noght he." (Line 158-159)) and could wed whenever she pleased ("To wedde, a Goddes half, where it liketh me." (Line 50)). This established the idea that Alison's ideal of a woman's role in marriage is to be the ruler, the one who should have power over her husband's "propre body" instead of the other way around. She didn't think that marrying multiple men should be something to be spoken ill of since God had commanded humans to "wexe and multiplye" without specifying the limit for the amount of husbands.

From these two narratives, it can be understood that Alison is depicted, and depicted herself, as a woman who broke boundaries. The way Alison described herself in the Prologue showed how she's a religious woman. Not only that she married all of her five husbands in church, there are many lines and passages that show Alison praying to her God and, especially, thanking Him because she believed it is because of His blessings that she could have five husbands. Her



religiousness contradicts her ideal of having sovereignty over her husbands, as it was believed by the Catholic Church that the ideal wife should be a “submissive and silent woman” who must always obey her husband (Konstantin, 2015).

The third narrative is the Tale, the story of a knight and an old woman, which is also told by Alison but in the form of a chronological story, not a speech. At first glance, the Tale seems to be a manifestation of Alison's ideal of gender equality. There are no indications that the old woman character in the Tale is Alison, but it is possible that Alison projected herself into that character as a way for her to tell about her ideal without being too explicit. One of the reasons is that Alison made the wife in this story an old woman with unappealing facial features, just how Alison was described by Chaucer in the Portrait. The difference between these two narratives is, in Alison's Portrait, Chaucer as the narrator described Alison's appearance by directly addressing her from his point of view, whereas, in the Tale, Alison as the narrator used another character as a “device” to describe the woman character's appearance. She chose the main male character, the knight, and described the woman's appearance through his lines: “Thou art so loothly, and so oold also” (Line 1100). Using the Tale, Alison told about the story of the knight's journey of searching for the thing women desire the most. After a long search, he got the correct answer from a woman who said that what women desire the most is “sovereynettee” over their husbands. The correct answer that the knight was looking for in the story, “sovereynettee” as well as “maistrie” above men, reflects Alison's ideal of gender equality which is told in the Prologue. Yet, it is soon contradicted in the ending.

In the ending of the Tale, it is shown that the knight made a trade with his wife. As a man, the knight possessed the freedom to choose, which is considered a masculine trait. That is due to fact that the social hierarchy in the medieval times didn't put women in a position where they could voice out their opinions, but instead they were expected to only say and follow their husbands' opinions as if they're the husbands' deputies (Parsons, 2015). On the other hand, his wife, as a woman, has the potential to become beautiful or loyal, which is considered to be a feminine trait. This is because “femininity”, according to Mimi Schippers, is a trait forced onto women in order to “serve men's interests”, just how the wife was told to be beautiful because the knight didn't like her old appearance. These two traits were then traded for each other, resulting in the knight getting his wife's femininity while the wife got his masculinity.

However, it isn't a fair trade. It may not even be a trade at all because the characteristic of this transaction is more similar to that of an investment. By definition, to trade means to give one thing as an exchange for another (“Trade,” n.d.), which means it has to be an equal transaction. Meanwhile, an investment is a transaction in which someone gives away something of his or hers with the expectation of getting a profit in the end (“Investment”, n.d.). In this case, the “something” that the knight gave away is his masculinity while the “profit” he expected (and managed to get) is the wife's femininity. The knight didn't trade his masculine trait with his wife's feminine one because he wanted to be feminine. He wanted his wife's beauty and loyalty not to become beautiful and loyal, but to enjoy and get a taste of that beauty and loyalty, thus making him feel even more masculine than before the deal was made. Those feminine traits are technically still on his wife, but they are there to fulfill *his* desire of having a beautiful and loyal wife. In contrast, the wife didn't gain anything from that trade. She got physical beauty, but it is to fulfill her husband's wish of having a beautiful wife. She got loyalty, but she pledges that loyalty to her husband, not to her own body. Furthermore, the wife said that she'd rather be insane or, as stated in the story, “moute sterven wood” (Line 1242), than to not be a good wife for her husband.

In other words, the “trade” was done because the knight wanted to have a feminine wife in order to get a stronger sense of masculinity. The knight sold a little bit of his masculinity because he expected to get more masculine in the end instead of less, just how employers use their companies' money to pay the employees because it is expected that even bigger profit will come from the employees' labor. While the knight gained more of himself, the wife lost more of herself, which is why it is not an equal trade and more of an investment.

The wife in Alison's story also had to ask the knight if he really would give her the freedom to choose, thus making the genuineness of that freedom questionable. Her having to confirm that freedom means that her freedom isn't something that she has, but rather something that is bestowed to her. Furthermore, the bestowed freedom wasn't given to her so she could be free. Instead, she was expected to use that freedom to change her old self (which she was already content of having) into a new, different self, which is considered more appealing and beautiful to the knight. This implies that the wife didn't have any freedom in the first place and she still ended up not getting any freedom at all. However, the Tale ended in a seemingly joyful tone with both the knight and the wife being able to live their lives in “parfit joye”. The narrator of the Tale is Alison herself. She's the one who controlled the story, which means the one who decided a joyful tone for the ending is also her.

All of these make it seem that Alison's ideal didn't get fulfilled because the wife ended up obeying the knight “in every thyng” (Line 1255) so she could give him “plesance or likyng” (Line 1256). They also show how Alison contradicted herself because, while in the Prologue she stated that she had (and should have) power over her husband, the woman character whom she projected herself to was made to end up pleasing a man by being a “good and trewe” wife to him instead of having the man please her.

Lipton argues that the Tale's ending does not represent achieved gender equality, but more of “a call for activism”. This is caused by the circumstance of the other woman character in Alison's Tale who didn't get the chance to speak. That character is the young maiden appearing at the beginning of the Tale who was raped by the knight. This voiceless character has been made by Alison to remain voiceless throughout the tale without having any say in delivering justice to the knight. Moreover, instead of facing the consequences of his action, the knight ended up getting a beautiful and loyal wife through his “investment”, not to mention he's also granted a happy life by Alison after she made him make his wife change herself. The conclusion of the Tale may be interpreted as a way for Alison to tell about life as how it is: there is no way for women, especially those from a low social status, to escape from the strong grip of patriarchy. If it's interpreted that way, however, it would only make another contradiction emerge between the ending of the Tale and the Prologue. This is because, in the Prologue, Alison stated that she's a woman with power and control over her husband, which means she believed that there *is* a way for women to escape the patriarchal system. Sharma, on the other hand, stated it's possible that *Wife of Bath* does not represent only one stance on this particular issue. It may

even be suggested that the contradictions found between the Prologue and the Tale are signs of Alison's inability to decide, so there should be no way to put Alison in either the feminist side or the anti-feminist side (Sharma, 2017).

Conclusion

From the illustrations above, it can be understood that Chaucer's *Wife of Bath* contains many contradictions in and between two of the three narratives, the Prologue and the Tale, which result in further ambiguity regarding Alison's actual stance in gender roles and equality: whether or not Alison's ideal of gender equality is properly represented in *Wife of Bath's Tale*, as well as whether or not sovereignty and "maistrie" over men is truly what Alison wanted in the first place.

However, the ambiguity does not end only at Alison. In fact, Alison's ambiguity is ambiguous itself. It may be caused by Alison's indecisive self, but there's also a possibility that Chaucer's view as the author and narrator, who's a man, plays some roles in creating the ambiguity of Alison's stance as well, which is why Alison's views that are presented in the narratives may not entirely be the views of a woman.

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Relasi Kuasa antara Penguasa Lokal dan Pendatang dalam Cerita Rakyat Manggarai

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Abstrak

Penelitian ini bertujuan untuk melihat simbol-simbol dalam cerita rakyat Loké Nggérang dari Manggarai, Nusa Tenggara Timur yang menunjukkan relasi kuasa antara penguasa-penguasa lokal di Manggarai dengan kekuatan dari luar. Penguasa lokal dalam konteks ini adalah *adak* Todo dan Bajo dan kekuatan dari luar wilayah diwakili oleh Kesultanan Bima. Cerita rakyat itu juga menunjukkan perspektif orang Manggarai terhadap kontestasi kekuasaan yang terjadi di wilayahnya. Artikel ini adalah hasil penelitian kualitatif dengan metode studi pustaka. Data diperoleh dari sumber sekunder berupa cerita rakyat Loké Nggérang versi Todo, hasil-hasil penelitian sejarah, dan kajian antropologis terhadap simbol-simbol budaya Manggarai. Data-data itu diklasifikasikan, dianalisis, dan diinterpretasikan sesuai dengan tujuan penelitian. Berdasarkan kajian terhadap cerita rakyat Loké Nggérang dapat diketahui, pertama, relasi kuasa antara Todo-Bajo dan Bima dari perspektif lokal menunjukkan dua sikap yaitu patron-klien sekaligus sejajar. Kedua, resolusi terhadap potensi konflik dalam relasi kuasa itu dilakukan dengan mengorbankan pihak lokal dibandingkan dengan konflik secara terbuka antara penguasa lokal dan pendatang. Ketiga, pihak terlemah dalam relasi kuasa ini adalah masyarakat atau wilayah yang berada dalam kekuasaan lokal, pihak itulah yang harus menerima akibat dari kontestasi antara kekuatan-kekuatan itu.

Kata kunci: *relasi kuasa, cerita rakyat, tradisi lisan, Manggarai*

Abstract

This study aims to look at the symbols in the Loké Nggérang folklore that show the power relations between local rulers in Manggarai and outside forces. Local rulers in this context were Todo and Bajo and forces from outside the region was represented by the Bima Sultanate. The folklore also shows the perspective of the Manggaraian on the contestation of power that occurs in their territory. This article is the result of qualitative research using literature reviews. Data obtained from secondary sources in the form of Todo's version of Loké Nggérang's folk tales, historical research, and anthropological studies of Manggarai's cultural symbols. The data are classified, analyzed, and interpreted according to the research objectives. Based on the study of the Loké Nggérang folklore, it can be seen, first, the power relationship between Todo-Bajo and Bima from a local perspective shows two attitudes, namely patron-client as well as being equal. Second, the resolution of potential conflicts in power relations is carried out at the expense of local parties as opposed to open conflicts between local authorities and external powers. Third, the weakest party in this power relationship is the community or area that is under the control of local forces, that party must accept the consequences of the contestation between these forces.

Keywords: *power relations, folklore, oral tradition, Manggarai*

Pengantar

Artikel ini bertujuan untuk menganalisis cerita rakyat sebagai representasi dari konstelasi kekuatan politik lokal dan pendatang di Manggarai, posisi masyarakat dalam konflik, dan konsekwensi yang harus diterima sebagai akibat dari konflik itu. Tokoh-tokoh dan peristiwa yang terdapat dalam cerita mewakili entitas-entitas yang ada di Manggarai pada masa kekuasaan *adak* (kerajaan) Todo, Bajo, dan Kesultanan Bima di Flores bagian Barat.

Cerita rakyat Loké Nggérang merupakan salah satu cerita yang terkenal di Manggarai. Konsep Manggarai dalam konteks ini adalah sebuah kesatuan budaya dari tiga kabupaten yaitu Kabupaten Manggarai Barat, Kabupaten Manggarai, dan Kabupaten Manggarai Timur yang berada di bagian Barat Pulau Flores, Provinsi Nusa Tenggara Timur. Kesamaan budaya ini dapat disebabkan karena tiga wilayah ini secara historis mempunyai penguasa lokal dengan pengalaman sejarah yang hampir serupa. Perubahan konstalasi politik maupun kultural menjadi dasar asumsi munculnya beberapa versi cerita rakyat Loké Nggérang. Artikel ini mendasarkan analisis pada cerita Loké Nggérang versi Todo yang berada di wilayah Manggarai.

Analisis cerita rakyat sebagai salah satu sumber sejarah perlu dilakukan karena Menurut Dundes (Dundes & Bronner, 2007), “[...] *that folklore is invaluable as a reflection of a particular culture's conditions and values. [...] the “mirror” concept is still applied to relate historical and cultural information about a group, with the presumption that it is also a marker of a particularistic social identity*” (hlm. 54). Cerita rakyat merupakan cerminan budaya sebuah masyarakat, oleh sebab itu dapat dipergunakan untuk menggali kondisi sebuah komunitas atau suku bangsa pada suatu masa. Meskipun perlu menyandingkan data-data cerita rakyat dengan penelitian sejarah, karena menurut Kuntowijoyo (2006), “Karya sastra berupa historiografi tradisional mempunyai nilai sejarah yang berbeda-beda karena tercampur unsur mite dalam sejarah dan mengandung banyak anakronisme [...]” (hlm. 172). Dalam tradisi lisan, sejarah hanya sebagian dari isinya karena terdapat unsur-unsur lain yang merupakan konstruksi kepercayaan masyarakat lokal dan tidak sesuai

dengan logika sejarah. Lebih lanjut dijelaskannya tentang perbedaan tradisi lisan dengan sejarah lisan sebagai sumber sejarah yang merekam masa lampau dengan mengutip pendapat Yan Vansina (Kuntowijoyo, 2003), "*Oral testimony transmitted verbally, from one generation to the next one or more*" (hlm. 25). Berdasarkan pendapat ini, maka pendekatan antropologi dibutuhkan untuk membaca simbol-simbol dalam budaya Manggarai yang terdapat di dalam cerita Loké Nggérang. Jadi, meskipun posisi cerita rakyat dalam penulisan sejarah tidak dapat dijadikan sumber primer tetapi, pertama, hal ini dapat menjadi langkah awal dalam konstruksi sejarah Manggarai pada khususnya dan Flores bagian barat pada umumnya. Kedua, cerita rakyat memiliki peran penting sebagai sumber penulisan sejarah Manggarai karena ketiadaan sumber-sumber lokal yang mendukung penulisan sejarah berdasarkan perspektif lokal (Deki, 2011; Yuliantari, 2016).

Maribeth Erb (1997), dalam artikel yang ditulisnya, berbicara tentang konstruksi sejarah politik Manggarai berdasarkan klaim-klaim yang dilakukan oleh kekuatan-kekuatan lokal. Kerajaan Todo sebagai kekuatan politik melakukan legitimasi sebagai penguasa wilayah dengan menggunakan konsep keturunan lokal sekaligus pendatang. Konsep lokal, yaitu pernikahan dengan perempuan dari wilayah desa Gulung sebagai salah satu kelompok yang mengklaim kedudukan penguasa asli Manggarai, dipergunakan untuk justifikasi kedudukannya di kalangan penguasa lokal. Sementara posisinya sebagai keturunan pendatang dari Minangkabau dipakai sebagai bukti adanya superioritas pengetahuan dan teknologi terhadap penduduk setempat. Penggunaan dua konsep ini oleh penguasa Todo dapat dipahami karena konsep kekuatan asing beresiko memancing antipati dari penduduk lokal sekaligus berkonotasi kolonis terhadap sebuah wilayah, tetapi di sisi lain terdapat pengakuan dan kekaguman terhadap pengetahuan dan teknologi di luar Manggarai, sehingga keturunan suku dari luar menunjukkan kemampuan yang lebih tinggi dibandingkan kelompok lainnya.

Meskipun demikian, dalam perkembangan sejarah Manggarai, terdapat kekuatan-kekuatan dari luar wilayah Flores bagian barat yang berebut pengaruh di wilayah ini. Kesultanan Bima, Gowa, dan *Vereenigde Oostindische Compagnie* (VOC) secara langsung maupun tidak langsung mempengaruhi kondisi sosial politik di wilayah ini. Konflik Gowa dengan VOC yang berujung pada perjanjian Bongaya menyebabkan sebagian besar bangsawan Gowa melarikan diri ke wilayah utara Manggarai dan mendirikan "pusat kekuasaan" di Reo(k) (Toda, 1999). Perjanjian itu menguntungkan pihak Kesultanan Bima karena VOC menyerahkan Manggarai dalam kontrol kesultanan Bima (Erb, 1997). Pada masa inilah ditengarai munculnya cerita Loké Nggérang. Berdasarkan hal inilah maka konsep penguasa pendatang dalam artikel ini adalah Kesultanan Bima, sedangkan penguasa lokal adalah Todo meskipun terdapat klaim bahwa Todo mempunyai keterkaitan genealogis dengan kekuatan di luar Manggarai.

Konsep relasi kuasa yang dipakai dalam artikel ini adalah teori patron-klien oleh James C. Scott (Fadiyah, 2017), sebagai berikut

"[...] hubungan patron-klien sebagai hubungan pertukaran antara dua orang (*dyadic*) yang sebagian besar melibatkan persahabatan instrumental, di mana seorang individu yang lebih tinggi status sosial ekonominya (patron) menggunakan pengaruh dan sumberdaya yang dimiliki untuk memberikan perlindungan dan/atau keuntungan kepada seseorang dengan status lebih rendah (klien) yang pada gilirannya membalas pemberian tersebut dengan dukungan dan bantuan, termasuk jasa pribadi kepada patron. [...] berdasarkan pertukaran pelayanan yang asimetris, di mana secara *de facto* patron tergantung kepada para klien yang memberi pelayanan cuma-cuma yang bisa mencakup kewajiban secara ekonomis, tugas-tugas dengan upah atau tidak, menjadi prajurit perang, dukungan politik dan pelayanan lainnya, diimbangi dengan peran patron untuk menjadi figur pemimpin bagi semua klien dan pemberian bantuan, termasuk pinjaman uang dan perlindungan" (hlm. 34-35).

Hal itu sesuai dengan awal cerita Loké Nggérang yang menunjukkan bahwa Manggarai di bawah pimpinan adak (kerajaan) Todo dan Bajo mengirimkan pejabatnya untuk membawa upeti dari wilayah Manggarai ke Kesultanan Bima. Pernyataan sebagai pembuka kisah ini menunjukkan bahwa Manggarai secara politis di bawah kekuasaan Bima, meskipun penelitian sejarah yang dilakukan oleh Dami N. Toda (1999) berusaha menunjukkan bahwa relasi kuasa antara kerajaan Todo dan Kesultanan Bima bersifat sejajar dan mutualistik. Patron dalam konteks ini juga dapat berupa pihak yang memiliki kemampuan lebih besar dalam menguasai sumberdaya ekonomi dan politik (Hefni, 2009; Kausar & Zaman, 2011; Royandi, Satria, & Saharuddin, 2018)

Pertanyaan penelitian yang menjadi dasar kajian pada artikel ini adalah pertama, bagaimana relasi kuasa antara Todo-Bajo dan Bima dari perspektif lokal? Kedua, pihak manakah yang terlemah dalam relasi kuasa ini? Melalui dua pertanyaan ini dapat dilihat pandangan penguasa lokal Manggarai terhadap leluatan pendatang yang berpengaruh di wilayah ini dan kelompok-kelompok yang menjadi korban kontestasi kekuatan politik di wilayah Flores bagian barat.

Metode

Artikel ini adalah hasil penelitian kualitatif terhadap teks tradisi lisan di Manggarai. Sejarah dan antropologi dipergunakan sebagai pendekatan untuk menganalisis cerita rakyat ini dan melihat korelasinya dengan peristiwa-peristiwa yang terjadi di Manggarai. Pendekatan sejarah dipakai untuk melihat pola cerita rakyat yang mempunyai kesamaan dengan realitas sejarah di Flores bagian barat, sementara pendekatan antropologis untuk melihat simbol-simbol yang terdapat dalam cerita rakyat Loké Nggérang seturut budaya Manggarai.

Metode dokumentasi dipergunakan dalam proses pengumpulan data (Creswell, 2016). Proses ini terdiri dari pemilihan artikel-artikel dalam buku, jurnal, situs online, maupun hasil penelitian berupa skripsi yang relevan dengan pertanyaan penelitian. Sumber-sumber yang dipakai dalam penelitian ini merupakan sumber sekunder karena tulisan tentang Manggarai mayoritas diperoleh dari pencatatan yang dilakukan oleh pihak-pihak di luar wilayahnya (Toda, 1999; Erb, 1997). Langkah pengumpulan data ini dilanjutkan dengan analisis dan interpretasi data (Creswell, 2016), yaitu memilah dan mengklasifikasikannya berdasarkan tema-tema yang sesuai, diikuti dengan membaca ulang seluruh data, dan menyusunnya untuk dianalisis (hlm. 263). Tahap terakhir adalah interpretasi atau pemaknaan data. Interpretasi ini berupa tulisan yang menunjukkan keterkaitan antara simbol-simbol dalam cerita rakyat Loké Nggérang dengan catatan dan interpretasi peristiwa yang berasal dari sumber-sumber sejarah.

Pembahasan

Untuk mengetahui peristiwa-peristiwa dalam kisah Loké Nggérang, penting diketahui garis besar sejarah Manggarai. Wilayah ini secara historis memiliki keterkaitan dengan dua kesultanan besar di Indonesia bagian tengah, yaitu Kesultanan Bima yang berada di Pulau Sumbawa dan Gowa di Sulawesi Selatan. Dinamika kekuatan-kekuatan politik lokal secara langsung maupun tidak langsung dipengaruhi oleh para bangsawan yang berasal dari dua kesultanan itu. Pengaruh VOC di wilayah Nusa Tenggara dan Sulawesi Selatan semakin memperbesar pengaruh dua kesultanan yang awalnya hanya memandang Manggarai sebagai perlintasan dagang dengan wilayah lain di bagian timur Indonesia (Nur, Purwanto, & Suryo, 2016; Sritimuryati, 2018).

Menurut Erb (1997), sejarah kuno wilayah Manggarai dapat dirunut pada masa Majapahit melalui babad Negara Kertagama. Pada masa itu wilayah Manggarai menjadi poros perdagangan dengan wilayah timur Nusantara. Berita lainnya tentang wilayah Flores bagian barat ini dapat dilihat pada catatan sejarah kolonial yang bersumber dari Kesultanan Bima seperti Ceritera Manggarai, Naskah H. Achmad/Held, Berita Balon, dan naskah para pegawai Belanda yang mengunjungi beberapa wilayah di Manggarai (Toda, 1999).

Penamaan wilayah ini, menurut Erb (1997), juga menjadi bagian dari konstruksi pihak asing. Orang Manggarai menamai wilayahnya sebagai Nuca Lale yang secara etimologis berarti pulau sukun (Erb, 2006; Hemo, 1988). Penamaan ini muncul karena beberapa hal, pertama, banyaknya pohon sukun sebagai tanaman endemik di wilayah ini. Kedua, kulit pohon sukun dipakai sebagai pakaian oleh penduduk lokal. Ketiga, pohon sukun merupakan komoditi penting bagi perdagangan dengan orang Makassar karena tanaman itu dapat digunakan sebagai pewarna. Asal nama Manggarai, menurut Hemo (1988), berawal dari kedatangan utusan Kesultanan Bima yang mendarat di Reo(k). Salah seorang pendatang yang membuang jangkar berteriak, “*Mangga rai!*” ketika jangkarnya terbawa arus. Dalam bahasa Bima, *mangga rai* berarti jangkar yang lari.

Sejarah dalam perspektif orang Manggarai atau pencatatan oleh penduduk Manggarai mayoritas berisi sejarah kontemporer atau budaya (Hemo, 1988; Janggur, 2009; Erb, 2006; Regus & Deki, 2011; Deki, 2011; Ngadut, 2015; Sutam, 2016), sehingga kurang sesuai dipergunakan untuk mengetahui peristiwa di wilayah ini sebelum abad XIX. Oleh sebab itu penggunaan tradisi lisan dalam wujud cerita rakyat dapat dipergunakan sebagai salah satu alat untuk melihat kondisi sosial, politik, maupun budaya di wilayah itu.

Cerita Rakyat Loké Nggérang Versi Masyarakat Todo

Berikut adalah cerita Loké Nggérang berdasarkan rekonstruksi dongeng yang dilakukan oleh Fabiola Niwa (2018) dengan penyuntingan sebagian isi dan bahasanya.

“Dahulu kala di suatu dusun kecil yaitu *Ndoso*, hiduplah seorang gadis cantik jelita bernama *Nggérang* atau biasa dipanggil *Molas Wéla Loé*. Kecantikannya sangat memikat banyak hati para pemuda. Ia merupakan keturunan orang India. Sebelum *Nggérang* dilahirkan, kedua orang tuanya berdomisili di Bima. Saat itu semua upéti atau pajak dari *Nuca Lale* (Manggar[a]i) harus dibawa ke Bima [...].

Suatu ketika petugas yang membawakan upéti dari *Nuca Lale* (Manggarai) ke Bima adalah *Kraéng* Parera dari *Adak Todo* dan ditemani oleh seorang dari Bajo yang tak kenal namanya. Di Bima mereka bertemu dengan istri orang India yang tengah hamil muda. Suaminya sedang berada di India untuk menjenguk orang tuanya. Si perempuan yang tengah hamil tersebut pun jatuh cinta dan ingin menjadi istri dari *Kraéng* Parera dari *Adak Todo*. Perempuan yang telah bersuami tersebut ikut ke *Nuca Lale* ketika kedua petugas (pembawa upéti dari *Nuca Lale*) tersebut pulang. Mereka bertiga sama-sama dari Bima hingga tiba di Bajo. Dalam perjalanan hingga berada di Bajo ibu *Nggérang* terlihat sangat bahagia.

Selama berada di Bajo *Kraéng* Parera tidak tenang karena takut si perempuan hamil tersebut mengikutinya ke *Todo*. Konon waktu itu ia telah beristri dan memiliki anak. Lalu ia memutuskan pulang ke *Todo* tanpa sepengetahuan perempuan tersebut. Ia berpesan kepada petugas upéti Bajo, “[J]angan kasih tahu perempuan tersebut bahwa dirinya telah [...] pulang ke *Todo*.” Sehingga ada istilah *kunci bajo*, *péti Todo* [...]. Setelah beberapa lama [...], si perempuan yang tengah hamil tersebut berusaha mencari keberadaan *Kraéng* Parera. Ia mengembara melewati daerah [P]acar. Setibanya [...] di Pacar, orang-orang [...] sedang mengadakan ritus adat *Barong Waé Pénti*. Dengan kehadiran si perempuan yang amat cantik ketika ritus adat tersebut berlangsung, warga [...] pun percaya bahwa ritus mereka diterima oleh para leluhur mereka [...].

Lalu ibu hamil tersebut terus pergi hingga kampung *Ndoso* dan menetap di sana. Beberapa lama kemudian [i]a pun melahirkan seorang anak perempuan yang diberi nama *Nggérang*. Anak perempuan tersebut seharusnya dibunuh karena sebelum sang suami berangkat ke India [...] telah berpesan bahwa “[J]ika kamu melahirkan seorang anak laki-laki maka anak itu dipelihara, tetapi jika anak yang engkau lahirkan adalah perempuan maka [...] harus dibunuh.” Konon waktu itu [...] adat orang India tidak menginginkan anak perempuan, namun, pesan sang suami tidak diindahkan oleh sang istrinya. Sang istri merasa tidak tega membunuh anak kandungnya sendiri. Ia sangat menyayangi bayi perempuannya itu. Setelah bayi perempuan itu dilahirkan istri orang India tersebut meminta kepada seseorang perempuan janda tua untuk mengasuhnya dan mereka tinggal di kebun. Nama kebun tersebut adalah *Tobok Watu Sora* yang berada di wilayah *Ndoso*. Agar tidak diketahui sang suami, perempuan tersebut (Ibunya *Nggérang*) memotong seekor Anjing lalu dikuburkan sebagai bukti bahwa dirinya telah menuruti pesan lelaki India tersebut [...] jika melahirkan seorang anak perempuan maka dia harus dibunuh [...].

Ketika pulang dari India, sang suami datang mencari istrinya ke *Nuca Lale* ketika dirinya tahu bahwa istrinya telah ke *Nuca Lale*. Ia sangat khawatir keadaan istrinya yang tengah hamil. Ketika orang India itu tiba di *Ndoso*, bertanyalah pada istrinya apakah anak yang dilahirkannya seorang perempuan atau lelaki. Istrinya berkata telah melahirkan anak perempuan dan membunuhnya. Ibunda *Nggérang* pun memperlihatkan kubur anjing yang terletak di depan pintu pondok (*sekang*) untuk meyakinkan suaminya. Sang suami pun percaya.

Waktu terus berlalu, *Nggérang* pun bertumbuh menjadi seorang gadis yang sangat cantik. Kecantikannya mampu memikat hati Raja Todo dan Bima. Kedua *Adak* (raja) ingin memperistri *Molas Wéla Loé* itu. *Nggérang* digelari sebagai gadis rebutan para Raja pada masa itu. Oleh karena itu, Raja Todo mengambil keputusan untuk membunuh si *Nggérang*. Hal tersebut merupakan cara Raja Todo untuk mencegah timbulnya konflik atau kecemburuan antara dirinya dengan Raja Bima. [...] Raja Todo pun menyuruh anak buahnya (Dalu Lelak) untuk membunuh *Nggérang* yang ada di Ndosso. Ia berpesan pada bawahannya bahwa “Apabila gadis tersebut telah dibunuh maka kulit perutnya harus dibawah kesini (Todo), kulit tersebut akan dijadikan gendang.” Mendengar keputusan sang Raja, keluarga *Nggérang* hanya diam dan tidak dapat berbuat apa [pun]. *Nggérang* sendiripun hanya pasrah karena takut orang tuanya akan dibunuh oleh raja tersebut [...].

Setelah dibunuh, kulit gadis tersebut disayat dan dibawa ke Todo. Kulit itu dibuat gendang sesuai dengan perintah sang Raja Todo. Gendang tersebut hingga sekarang tersimpan di rumah adat kampung Todo dan dipercayakan sebagai induk dari segala gendang di Manggarai. Setelah peristiwa pembunuhan *Nggérang* masyarakat Ndosso dan Todo bermusuhan sampai dengan generasi selanjutnya bahwa apabila orang Todo menginjak kaki di Ndosso akan mengalami permasalahan serta akan terjadi musibah (*watu rutuk ulu lalang dara*) [...].” (hlm. 38-40)

Relasi Kuasa Antara Penguasa Lokal dan Pendetang di Manggarai

Berdasarkan cerita di atas terdapat gambaran tentang relasi kuasa antara penguasa lokal di Manggarai yang diwakili oleh *adak* (kerajaan) Todo dan Bajo dengan Kesultanan Bima di Sumbawa. Untuk mempertegas peran tradisi lisan sebagai representasi peristiwa historis, relasi kuasa antar dua kerajaan ini dibahas dengan menggunakan sumber-sumber penelitian sejarah yang dilakukan di Manggarai.

Relasi kuasa antara Todo-Bajo dan Bima dari perspektif lokal menunjukkan dua sikap yaitu patron-klien sekaligus sejajar. Pengakuan terhadap relasi patron-klien ini dapat dilihat pada kutipan berikut,

“Saat itu semua upéti atau pajak dari *Nuca Lalé* (Manggar[a]i) harus dibawa ke Bima [...]. Suatu ketika petugas yang membawakan upéti dari Nuca Lale (Manggarai) ke Bima adalah *Kraéng* Parera dari *Adak* Todo dan ditemani oleh seorang dari Bajo yang tak kenal namanya.” (Niwa, 2018, hlm. 38)

Berdasarkan kutipan di atas dapat dilihat bahwa Nuca Lale, yaitu wilayah di Flores bagian barat yang terdiri dari kerajaan Todo dan Bajo berstatus sebagai vassal dari Kesultanan Bima, oleh sebab itu mereka harus menyerahkan upeti kepada kerajaan induknya. Hal ini sesuai dengan teori patron-klien Scott (Fadiyah, 2017; Hefni, 2009; Kausar & Zaman, 2011), yang mengatakan bahwa salah satu bukti kesetiaan para klien dalam relasi itu dengan menyerahkan kewajiban secara ekonomis berupa hasil bumi, sumberdaya lainnya, dan permintaan budak (Toda, 1999), meskipun alasan permintaan budak ini karena perintah dari Belanda yang menjadi sekutu Kesultanan Bima.

Relasi kuasa dua kerajaan di Flores dengan Bima menurut sudut pandang sejarah dimulai dari konflik internal antar kekuatan lokal. Penguasa Todo, Kraeng Ilang Randut dan Reno Ame Rembong, mengajak *adak* Bajo memerangi *adak* Cibal yang unggul dalam *purak* (perang) di pusat kekuasaan Todo. Pihak Todo mempunyai pertimbangan bahwa koalisi dengan Bajo dapat memperlancar keinginan mereka untuk meminta bantuan Bima dalam menghadapi koalisi *adak* Cibal-Lambaleda-Daeng Tamemang (perwakilan Sultan Go[w]a-Tallo di Reok/Pota). Persekutuan ini dilakukan dengan pertimbangan bahwa *Adak* Bajo mempunyai dua keunggulan yaitu, eratnya relasi dengan Kesultanan Bima dan keterampilan berbahasa Bima. Dua kemampuan itu mempermudah jalannya perundingan antara kerajaan di Flores bagian barat dengan penguasa Sumbawa. Berdasarkan catatan sejarah H. Achmad/Held yang dikutip oleh Toda, persekutuan Todo-Bajo-Bima terjadi dengan kedatangan perwakilan Bima ke Nanga Ramut, sebuah pantai di wilayah selatan Manggarai, pada tanggal 1 Desember 1761(hlm. 258).

Detail perjanjian antara kerajaan Todo dan Bima tidak diungkapkan dalam tulisan Toda (1999) maupun Erb (1997), tetapi kedatangan perwakilan Todo-Bajo ke Sumbawa diasumsikan sebagai keinginan untuk meminta bantuan dengan berbagai konsekuensi, termasuk mengakui kepemimpinan Bima sebagai patron di wilayahnya. Kondisi inilah yang dikisahkan dalam cerita Loké *Nggérang* di mana *Kraéng* Parera dan perwakilan *adak* Bajo pada waktu tertentu mengirimkan bukti kesetiaan pada patron mereka di Sumbawa.

Meskipun kisah penghantaran upeti ke Sumbawa menunjukkan inferioritas kekuasaan lokal terhadap pendatang, tetapi kutipan di bawah ini menunjukkan kedudukan yang sejajar antara dua kerajaan,

“*Nggérang* pun bertumbuh menjadi seorang gadis yang sangat cantik. Kecantikannya mampu memikat hati Raja Todo dan Bima.” (hlm. 39)

Nggérang yang tinggal di Ndosso, sebuah kampung di wilayah kekuasaan Todo, menjadi tokoh yang diperebutkan oleh dua kerajaan. Dalam konsep budaya Manggarai, perempuan identik dengan bumi atau mata air yang menghidupkan (Erb, 1999; Sutam, 1998). Dalam konsep ini *Nggérang* dapat dianggap sebagai ruang atau teritori. Berdasarkan tulisan Toda (1999) Ndosso merupakan sebuah *kedaluan* (sebutan tradisional untuk sebuah kesatuan wilayah di Manggarai) yang berhasil dikuasai Todo setelah melakukan tipu daya terhadap *Nggaeng* Cibal di Benteng Weol. Strategi yang dilakukan ini menyebabkan bertambahnya wilayah *adak* Todo. Hal itu menyebabkan wilayah Ndosso mempunyai kedudukan istimewa di mata Todo karena direbut dari musuh bebuyutannya, yaitu Cibal. Jika konsep perempuan dalam adat Manggarai disandingkan dengan kenyataan sejarah, maka terlihat bahwa *Nggérang* merupakan representasi dari superioritas Todo terhadap Cibal sebagai kekuatan lokal. Teritori ini tidak hanya menarik perhatian pihak Todo tetapi juga menjadi incaran pihak luar, yaitu Bima, untuk menguasainya.

Menurut catatan sejarah, konflik antara Todo dan Bima disebabkan oleh dua hal, pertama, Bima mempersoalkan batas-batas kekuasaannya di Reok, kedua, Sultan Abdul Kadim meminta kiriman budak Manggarai atas nama Kompeni Belanda (hlm. 267). Klaim Kesultanan Bima sebagai penguasa Manggarai didasarkan pada beberapa catatan, seperti pencatatan oleh H. Achmad, yang mengatakan bahwa Manggarai merupakan bagian dari perjanjian

antara Bima dengan Belanda, karena wilayah ini adalah hadiah dari Go[w]a kepada Bima pada tahun 1072 Hijriah (1667 M) (Erb, 1997). Catatan lainnya adalah Berita Balon (Toda, 1999) bahwa pada tahun 1727 Manggarai menjadi mahar kawin antara putra mahkota Bima dengan putri raja Go[w]a. Toda meragukan kebenarannya, “[...] karena isu [sic] itu hanya beredar di antara pihak “Belanda-Bima” tanpa diketahui pihak Go[w]a-Tallo dan pihak Manggarai, yang disebutnya sebagai ‘barang’ mahar kawin” (hlm. 109).

Klaim Kesultanan Bima ini menyebabkan ketidakpuasan *adak* Todo yang diwujudkan dengan mengadakan adat *cikat tongka* (memutus protokol persekutuan). Putusnya koalisi ini diikuti beberapa kali peperangan melawan Bima yang telah bersekutu dengan Cibal. Peperangan itu antara lain *rampas* (perang) Rengket/Wae Rempo/Cumbi, *rampas* La’it, serta Cunga Dur (hlm. 294). Perang itu berlangsung dari masa berakhirnya persekutuan Todo-Bajo-Bima melawan koalisi Cibal-Lambaleda-Gowa (Daeng Tamemang) di Reo sampai penempatan perwakilan Bima di Reo oleh Belanda. Selain ketidakpuasan atas klaim Bima terhadap wilayah Manggarai, perseteruan antar Todo dan Bima juga disebabkan oleh tindakan Perwakilan Bima di Reo yang selalu berusaha memperluas wilayah dan meminta upeti pada penguasa lokal atas nama Belanda.

Kedudukan sejajar dalam konsep penguasa lokal Manggarai terhadap Kesultanan Bima ini didukung oleh pernyataan Toda bahwa klaim perhambaan oleh Bima hanya berdasarkan legitimasi dari Belanda (hlm. 109) dan pemberian keris terhadap beberapa *dalū* (pimpinan wilayah) di Manggarai (hlm. 294). Klaim itu hanya berlaku sepihak, sehingga secara politis Todo dan Manggarai mempunyai kedudukan setara. Hal ini juga diperlihatkan dalam kisah Loké Nggérang,

“Kedua *Adak* (raja) ingin memperistri *Molas Wéla Loé* itu. Nggérang digelari sebagai gadis rebutan para Raja pada masa itu” (Niwa, 2018, hal. 40)

Melalui kutipan di atas dapat disimpulkan bahwa Todo dan Bima memiliki kedudukan yang sama. Seorang raja vassal tidak mungkin memperebutkan sebuah wilayah atau sumberdaya dengan kerajaan pelindungnya. Demikian pula seorang raja yang mempunyai kedudukan sebagai patron tidak membutuhkan kekuatan untuk memperoleh sesuatu yang diinginkan dari daerah di bawah kekuasaannya. Sumberdaya yang diinginkan dapat diperoleh sebagai bagian dari tanda kesetiaan terhadapnya seperti hasil bumi, pajak, bahkan budak atau pekerja. Dalam hal ini, terdapat dua hal dalam konteks patron-klien yaitu, Nggérang adalah representasi dari sesuatu yang penting bagi raja Todo, terlihat dari kedudukannya sebagai rampasan dari Cibal yang telah lama menjadi musuh besarnya sehingga tidak serta merta dapat diserahkan pada pihak Bima, atau kedua kerajaan, sesuai dengan klaim Toda (1999), tidak pernah mempunyai hubungan patron-klien. Kutipan di atas secara tidak langsung mendukung pendapat bahwa Todo merupakan kerajaan independen meskipun berdasarkan perjanjian antara Kesultanan Bima dan Belanda dimasukkan ke dalam wilayah penguasaan Bima.

Dalam setiap konflik antara dua negara, rakyat adalah korban terbesar. Kondisi sosial, ekonomi, dan budaya dapat memburuk akibat perang. Dalam rentang sejarah manusia, demi meminimalisir kerugian politis atau mempertahankan kekuasaannya terhadap gempuran dari pihak asing, penguasa kadang mengumpangkan atau mengorbankan sebuah kelompok atau sebagian rakyatnya. Resolusi konflik berupa peminggiran pihak-pihak terlemah dapat dilihat sebagai upaya paling memungkinkan tanpa menimbulkan kegoncangan kekuasaan maupun status politik. Dalam kisah Loké Nggérang, konflik dapat dieliminir melalui penghilangan sumber konflik yang berada di dalam kekuasaan raja lokal.

“Oleh karena itu, Raja Todo mengambil keputusan untuk membunuh si Nggérang. Hal tersebut merupakan cara Raja Todo untuk mencegah timbulnya konflik atau kecemburuan antara dirinya dengan Raja Bima” (Niwa, 2018, hal. 40).

Berdasarkan kutipan itu, resolusi terhadap potensi konflik antara *adak* Todo dan Kesultanan Bima dilakukan dengan mengorbankan Nggérang. Kematian Nggérang dapat menyelamatkan Todo dari keguncangan politis akibat penyerangan pihak luar, sekaligus meminimalisir pengerahan sumberdaya yang harus dikeluarkan apabila terjadi peperangan dengan Bima. Pemanfaatan sumberdaya yang dimiliki oleh Todo secara optimal harus dilakukan karena berdasarkan realitas historis, posisi Todo sebagai penguasa Flores bagian Barat tidak stabil. Relasinya dengan *adak* Lambaleda dan Bajo berpotensi konflik. Demikian pula kehadiran keluarga para bangsawan pelarian dari Gowa di Reo(k) selalu menjadi ancaman. Konflik terbuka dengan Bima dapat menguras sumberdaya dan melemahkan posisinya. Demi menghindari persoalan lebih besar, hal paling memungkinkan adalah mengeliminir sumber konflik tanpa kehilangan superioritasnya,

“Raja Todo pun menyuruh anak buahnya (Dalu Lelak) untuk membunuh Nggérang yang ada di Ndosó. Ia berpesan pada bawahannya bahwa ‘Apabila gadis tersebut telah dibunuh maka kulit perutnya harus dibawa ke sini (Todo),’ kulit tersebut akan dijadikan gendang.” (hlm. 39)

Pembunuhan Nggérang terlihat seperti sebuah kekalahan bagi *adak* Todo dalam perspektif relasi kuasa dengan kekuatan dari luar, tetapi secara konseptual membawa keunggulan bagi Todo terhadap kekuatan-kekuatan lokal. Pertama, perintah kematian terhadap Nggérang, yang berasal dari Ndosó, secara implisit menunjukkan kekuasaan Todo terhadap wilayah taklukan yang diperolehnya dari Cibal. Menurut sejarah Manggarai kekuatan lokal di wilayah ini terbagi menjadi dua kelompok yaitu *adak* Todo dan *adak* Cibal. Sementara kerajaan lainnya seperti Bajo dan Lambaleda menjadi kekuatan periferi yang masuk dalam gravitasi dua kekuatan besar itu. Demikian juga kekuatan asing seperti Kesultanan Bima dan perwakilan Gowa di Reok/Pota memiliki kekuasaan di Manggarai karena koalisi dengan dua kekuatan lokal itu. Kedua, kulit perut Nggérang yang dijadikan gendang dan diletakkan di rumah adat Todo menjadikannya pusat dari seluruh kekuasaan di Manggarai karena alat musik gendang mempunyai peran penting dalam adat Manggarai, seperti terlihat dari peribahasa “*gendang one, lingko’n pe’ang*” yang berarti gendang di dalam [rumah], kebun berbentuk bulat

di luar [rumah]. Penghuni rumah gendang itu adalah “tua tana” atau “mori tana” yang berarti pemilik wilayah (Erb, 1997).

Pihak terlemah dalam relasi kuasa ini adalah masyarakat atau wilayah yang berada dalam kekuasaan lokal. Pihak itulah yang harus menerima akibat dari kontestasi antara berbagai kekuatan. Ketidakberdayaan atau peminggiran penduduk lokal itu terlihat pada kutipan,

“Mendengar keputusan sang Raja, keluarga Nggérag hanya diam dan tidak dapat berbuat apa [pun]. Nggérag sendiripun hanya pasrah karena takut orang tuanya akan dibunuh oleh raja tersebut [...]” (hlm. 39)

Sebagai pihak terlemah dalam relasi kuasa ini, masyarakat Ndosu tidak memiliki sumberdaya untuk melawan kekuasaan raja Todo. Cibal sebagai musuh bebuyutan Todo juga tidak mampu membantu bekas wilayah kekuasaannya menghadapi kebijakan yang dilakukan oleh *adak* Todo terhadap salah satu penduduknya. Tidak terdapat catatan sejarah tentang gejala masyarakat Ndosu dalam menghadapi kekuasaan Todo setelah peristiwa penaklukan wilayah ini. Sehingga representasi dongeng Nggérag dalam peristiwa sejarah tidak terlacak. Kemungkinan, peristiwa pembunuhan Nggérag dapat menjadi analogi kekalahan Cibal melalui tipu daya yang dilakukan oleh raja Todo, Kraeng Ilang Randut, terhadap Nggérag Cibal. Toda (1999) tidak menyebutkan secara jelas tahunnya, tetapi melihat perjanjian koalisi dengan Bima berlangsung tahun 1761, maka peristiwa itu terjadi sebelumnya karena perjanjian Todo-Bajo-Bima terjadi akibat *adak* Cibal mulai mempersiapkan koalisis dengan *adak* Lambaleda dan perwakilan Gowa di Reok/Pota.

Meskipun tidak terdapat kisah lanjutan mengenai akibat pembunuhan Nggérag dalam berbagai versi lainnya, tetapi justru dalam versi Todo dijelaskan gejala kemasyarakatan yang terjadi akibat peristiwa itu,

“Setelah peristiwa pembunuhan Nggérag masyarakat Ndosu dan Todo bermusuhan sampai dengan generasi selanjutnya bahwa apabila orang Todo menginjak kaki di Ndosu akan mengalami permasalahan serta akan terjadi musibah (*watu rutuk ulu lalang dara*) [...]” (Niwa, 2018, hal. 40)

Ketidakberdayaan masyarakat Ndosu berujung resistensi terhadap kekuasaan Todo. Bentuk resistensi kultural itu berupa kepercayaan bahwa sesuatu yang buruk dapat menimpa orang Todo yang berani masuk ke wilayah Ndosu. Tidak terdapat bukti sejarah terjadinya sikap resistensi ini karena sejarah yang ditulis oleh Erb (1997) dan Toda (1999) berbicara tentang sejarah para penguasa, sedangkan gejala yang terjadi pada masyarakat tidak menjadi bagian dari tulisan itu. Oleh sebab itu, cerita rakyat Loké Nggérag versi Todo menarik untuk dikaji lebih mendalam, terutama sejarah di kalangan masyarakat kecil yang turut mengalami akibat dari konflik yang terjadi antar kekuatan-kekuatan besar yang berpengaruh di wilayah mereka.

Kesimpulan

Cerita rakyat Loké Nggérag menjadi salah satu kajian menarik untuk melihat kelompok-kelompok yang saling berebut pengaruh di bagian barat pulau Flores. Dalam konflik itu terlihat kelompok-kelompok yang terpinggirkan atau kehilangan kekuasaannya. Dalam konteks cerita rakyat Manggarai, relasi kuasa antara penguasa lokal, dalam hal ini diwakili oleh Todo-Bajo yang berada di wilayah Flores, dengan orang asing penguasa pendatang, dalam hal ini Kesultanan Bima di Sumbawa, mempunyai beberapa bentuk. Pertama, relasi kuasa antar keduanya, dalam perspektif lokal, menunjukkan dua sikap yaitu patron-klien sekaligus sejajar. Di satu sisi mereka mengakui superioritas penguasa asing, di sisi lain, secara faktual melalui interpretasi sejarah, berusaha ditunjukkan bahwa relasi keduanya adalah koalisi sejajar. Kedua, resolusi terhadap potensi konflik dalam relasi kuasa itu dilakukan dengan mengorbankan pihak lokal dibandingkan dengan konflik secara terbuka antara penguasa lokal dan pendatang. Hal ini terlihat dengan upaya mengeliminir pokok persoalan yang dianggap tidak memiliki posisi tawar sebesar relasi kuasa antar kekuatan-kekuatan politik itu. Ketiga, pihak terlemah dalam relasi kuasa ini adalah masyarakat atau wilayah yang berada dalam kekuasaan lokal, pihak itulah yang harus menerima akibat dari dominasi dan kontestasi antara kekuatan-kekuatan itu.

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Revealing Students’ Perception on CCU as a Motivating Course in Learning

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Abstract

Teaching English to our students without touching upon the culture of English native speakers is like teaching broken-winged birds to fly. Brooks (1968) stated that “we cannot go about teaching a foreign language without at least offering some insights into its speakers’ culture” Bearing this fact in mind, the present researcher conducted a study aiming at revealing CCU students’ perception on this course in motivating them to learn English. She elicited the data for her study by administering questionnaires to 26 students and interviewing 6 students. The data from the closed-ended questions in the questionnaire were then analysed using SPSS 25 resulting in Mean, Minimum, Maximum and Standard Deviation scores while those from the open-ended questions and interviews were calculated on a percentage basis. The findings indicate that the majority of the students have positive views on CCU as a course that can make them aware of the cultural values of the native speakers of English, and hence motivate them to learn English properly so that they can get engaged in real communication in English without worrying about being misunderstood due to the different cultures. Before taking CCU class, they did not realize that language and its culture are intertwined and to be able to use the language properly they have to learn the culture of the native speakers.

Keywords: *CCU, culture, perception*

Introduction

Learning a foreign language includes several components, such as grammatical competence, communicative competence, language proficiency as well as cultural competence. The latter is a component that is often forgotten if not taken for granted. However, knowledge on the culture of the people speaking the target language is something indispensable as Brooks (1968), stated that “We cannot go about teaching a foreign language without at least offering some insights into its speakers’ culture.” Teaching English to our students without touching upon the culture of the English native speakers is like teaching broken-winged birds to fly. As teachers of English, we are expected to be familiar with the culture of the native speakers of English so that we can share it with our students. They need to know culturally the dos and don’ts in communicating with the native speakers of English so that no misunderstanding will happen. Following Kramsch (1993), communication requires understanding and, understanding requires stepping into the shoes of the foreigner and sifting her cultural baggage. He further stated that if we teach language without teaching at the same time the culture in which it operates, we are teaching meaningless symbols or symbols to which the student attaches the wrong meaning.

Considering such views, the writer decided to reveal the Faculty of Language and Arts Soegijapranata’s students’ perception on the role of Cross-Cultural Understanding Class, henceforth called CCU, in learning English by conducting a study on that particular subject matter. CCU is a required subject taught to fifth semester students. The purpose of this course is to make the students aware of the existing culture of the speakers of the target language, i.e. English and its importance in helping them to learn and communicate in English more appropriately in order to avoid cultural misunderstanding. Hence, the objective of this study was to find out CCU students’ overall perception on this course and whether or not it motivates them to study English better.

Consequently, the results of this study were expected to serve as feedback for the lecturer of Cross Cultural Understanding (CCU) class and to contribute to the teaching learning process at The Faculty of Language and Arts, Soegijapranata Catholic University particularly to give the lecturers a clearer idea about the students’ viewpoints on whether or not this course plays a significant role in learning English.

Literature Review

Perception

Following Stern (1983) perception is a central part of human individuality which may encompass effective, behavioural and cognitive responses. Perception can be said as a final thought of someone about something. He further classifies perception in language learning into three types, namely:

1. Perception towards the community and people who speak the same language.
2. Perception towards learning the language concerned.
3. Perception towards languages and language learning in general.

It is the first type, i.e. perception towards the community and people who speak the same language which is relevant to this study, as culture belongs to a group of people (community) and they certainly speak the same language.

Culture

Before relating culture and language teaching, it is important to recall the idea of culture first. Following Duranti (1997), culture is something learned, transmitted, passed down from one generation to the next, through human actions, often



in the form of face-to-face interaction, and, of course, through linguistic communication. From an anthropologists' viewpoint, the contents of culture can be summarised as follows:

- The ways in which people have organized their experience of the real world so as to give it structure as a phenomenal world of forms, their percepts and concepts.
- The whole way of life of a people or group which include all the social practices that bond a group of people together and distinguish them from others (Montgomery and Reid- Thomas, 1994)

With regard to the aforementioned concepts, it is obvious that to internalize a particular culture, one needs to develop his communicative competence in the first place. He needs to interact with other people in the community so as to inform and be informed about daily social practices and customs that occur in his social environment. By exploring his own culture, i.e. by discussing, the values, expectations, traditions, customs and rituals, he automatically takes part in and is ready to reflect upon the values, expectations and traditions of others (Straubb, 1999). At the early stage of education, young learners should be given the opportunity to enjoy certain activities that are part of their own tradition, such as national sports, social festivities, rituals, music, dances, etc. before starting to explore other cultures. As a matter of fact, this is the manifestation of passing down the elements of culture to the next generation as culture is known to be something inherited and learned.

Culture and Language Teaching

Some views on the significance of culture in language learning have been proposed as follows:

- To help students develop an understanding of the fact that all people exhibit culturally- conditioned behaviours.
- To help students develop an understanding that social variables such as age, sex, social class, and place of residence influence the ways in which people speak and behave.
- To help students become more aware of conventional behaviour in common situations in the target culture.
- To help students develop the ability to evaluate and refine generalizations about the target culture. .
- To help students to develop the necessary skills to locate and organize information about the target culture.
- To stimulate students' intellectual curiosity about the target culture, and to encourage empathy towards people. (Tomalin and Stempleski, 1993).

To this extent, it can be concluded that the goal of teaching culture is to increase students' awareness and to develop their curiosity towards the target culture and their own so as to help them make comparisons among cultures. Furthermore, students in a foreign language learning context need to be introduced to the basic culture of the target language so that they can use it appropriately. For instance, by knowing the English culture, Indonesian learners will be able to use a proper small talk to a stranger he or she meets at the train station. He or she will not ask a taboo or personal question, such as "How old are you?", "Are you married?", "How much is your salary?". On the other hand, an American learning Indonesian for the first time will not resent a question, such as "Anda mau pergi ke mana?", "Anda dari mana?", "Mari mampir dulu." which is only meant for a small talk in order to be polite and friendly to someone you know. One of the main objectives of Cross Cultural Understanding class at the Faculty of Language and Arts is to equip students with some cultural knowledge of the target language, i.e. English, in order to enable them to communicate properly not only in terms of Linguistic competence but also cultural competence. Hence, their English language competence has to be developed along with their knowledge of English culture.

Research Methodology

Participants

The participants of this study were all students taking the course entitled Cross Cultural Understanding (CCU) in the first semester of 2019/2020 academic year. There were 21 students of 2017 batch who all became the respondents of this study. At the time when the research began, they already completed this course.

Instruments

Questionnaire

A set of closed-ended questions were formulated in the questionnaire with the options arranged based on the Likert-Scale method. There were 4 options ranging from 'fully agree', 'agree', 'disagree' and 'totally disagree'. There were 30 closed ended and 6 open ended questions in the questionnaire. A validity test was first carried out to check the validity of the closed-ended questions in the questionnaire. Before the administration of the questionnaire, a pilot study was conducted in order to see the clarity of the questionnaires the respondents

Interviews

Some interviews were made between the researcher and five takers of CCU course. The interviews were carried out in order to elicit secondary data to complete the ones obtained from the questionnaire.

Method of Data Analysis

The results of the questionnaire were analysed using descriptive statistics (SPSS 24). The outcome was in the form of Mean, Standard Deviation, Minimum and Maximum scores. They were interpreted and crosschecked with the results of the interviews.

Data Analysis and Interpretation

Data Collection

As mentioned previously, this study elicited the data using questionnaires. The questionnaires were administered to 21 FLA students of 2017 batch at Soegijapranata Catholic University who had taken Cross Cultural Understanding (CCU) course at the time this study was conducted.

The goal of this study was mainly to discover students' perception on CCU course. It was explained in Chapter 2 that language and culture are two inseparable elements in language learning (Brooks, 1968). Therefore, CCU is considered a vital subject to be taught at the Faculty of Language and Arts. However, up to the time this study was conducted, there was no feedback nor evaluation from the students' side. Their perception on this course was badly needed in order to review it and more importantly to improve its weaknesses as well as to maintain its strengths.

The data for this study were collected through questionnaires and interviews. The following were the presentation and interpretation of the data obtained from the questionnaires after being analysed using SPSS 24.

Data Analysis

Table 1
The Importance of CCU's General Instructional Objectives

	N	Minimum	Maximum	Mean	Std. Deviation
A.1	21	3.00	4.00	3.6190	.49761
A.2	21	3.00	4.00	3.5714	.50709

The first general objective of CCU is to equip students with some knowledge about the cultures of some English speaking countries and compare them with that of Indonesian in order to gain benefits from the positive components. From the table above, it can be seen that the Mean score is 3.61 which indicates that the respondents "fully agree" with this objective. The Standard Deviation score is 0.49 showing a small dispersion of the answers. The Minimum and Maximum scores only range from 3 to 4 meaning the lowest choice is 3 which means 'agree'.

The second objective is to enable students to know and apply the cultures of some English speaking countries properly in the appropriate contexts. Towards this objective, the average respondents also give a favourable response as reflected by the Mean score 3.57 meaning "fully agree", the small dispersion of the Standard Deviation score 0.50 and the Minimum and Maximum scores 3 and 4.

Table 2
The Importance of the Materials Given in CCU

	N	Minimum	Maximum	Mean	Std. Deviation
B	21	3.00	4.00	3.5238	.51177

Being asked the importance of the materials given in this course, the majority of the students consider them "important". This can be seen from the Mean score 3.52, the low score of Standard Deviation, 0.51 and the Minimum and Maximum scores 3 and 4 meaning the responses only range from 'agree' to 'fully agree'.

Table 3
The Importance of Table Manner Class Given in CCU

	N	Minimum	Maximum	Mean	Std. Deviation
C	21	3.00	4.00	3.5714	.50709

Table Manner is a session in this course which requires students to practice applying the proper etiquette in having luncheon and dinner with other people in formal situations. They were first given the theory by a tutor at a hotel before practicing the dining etiquette. Towards this particular class, they consider it 'very important' as indicated by the Mean score 3.57, the low score of Standard Deviation 0.50 and the Minimum and Maximum scores 3 and 4. Based on the results of the interviews, it can be concluded that all students not only regard this session as important but they also enjoy the opportunity to learn table manner which is quite a new experience for them as well as having dinner in a four-star hotel.

Table 4
The Importance of Final Projects in CCU

	N	Minimum	Maximum	Mean	Std. Deviation
D	21	1.00	4.00	2.7143	.78376

Final Projects are tasks in the form of Performances which have to be done by students in groups of four or five. They were first asked to draw lots which have names of countries they had studied in the course. After that they were supposed to prepare performances based on particular cultural events in those countries. They were given marks by the lecturer and their classmates while doing the performances. When asked about their opinions on this task, the average students seem to disagree. This can be seen from the Mean score 2.71 and the Minimum score 1 meaning "totally disagree". From the interviews, it was found that some respondents disagreed with the idea of performing cultural events of other countries because this activity required a lot of preparation. However, some others felt the necessity of having these projects because they could learn other cultures intensively without having to travel overseas as they could watch the performances directly.

Table 5
The Importance of CCU In The Process of Learning English

	N	Minimum	Maximum	Mean	Std. Deviation
E	21	2.00	4.00	3.1905	.60159

The majority of the respondents seem to agree that CCU plays an important role in the process of learning and mastering English. This is reflected through the Mean score 3.19 , a low Standard Deviation score of 0.60 and a Minimum score of 2. During the interviews they also stated that after taking CCU , they realized the significance of knowing the cultures of the English speaking countries so that they could use the language properly in the right contexts.

Table 6
The Importance of Knowing Etiquettes in Various English Speaking Countries

	N	Minimum	Maximum	Mean	Std. Deviation
F.1	21	2.00	4.00	3.6190	.58959
F.2	21	3.00	4.00	3.4762	.51177
F.3	21	3.00	4.00	3.3333	.48305
F.4	21	2.00	4.00	3.0476	.74001
F.5	21	1.00	4.00	3.1905	.74960

There are five English speaking countries introduced in CCU class. They are The United Kingdom, America & Canada, Australia, The Netherlands and Singapore. Each respondent was asked their perception on the culture and etiquette of each country. From the table above, it can be seen that the culture and etiquette of The United Kingdom is regarded the most important as shown by the Mean score 3.61 meaning “very important” followed by those of America and Canada as indicated by the Mean score 3.47 meaning “ important”. The third place goes to Australian culture and etiquette with the Mean score 3.33 while Singaporean comes next with 3.19 meaning “important”. The last place is occupied by The Dutch culture and etiquette with the Mean score 3.04 meaning “ important”. The Standard Deviation scores for all the five variables are below 1.0 which means that there is only a small dispersion of answers. The lowest Minimum score is only found in Dutch culture and etiquette while for American / Canadian and Australian cultures and etiquettes , the Minimum score is even 3 meaning “important “

Table 7
The respondents’ Comprehension of CCU materials

	N	Minimum	Maximum	Mean	Std. Deviation
G	21	2.00	4.00	3.0952	.43644

When asked about the respondents’ comprehension of CCU materials or in other words how much they understand the materials, the average respondents answer that they “understand “ them as indicated by the Mean score 3.09 while the dispersion of the answers is also small as shown by the Standard Deviation 0.43. The Minimum score is 2 meaning “ not quite understand “

Table 8
Components of British English Which Help Respondents Learn English Better

	N	Minimum	Maximum	Mean	Std. Deviation
H.1.a	21	2.00	4.00	3.3333	.73030
H.1.b	21	3.00	4.00	3.3333	.48305
H.1.c	21	2.00	4.00	3.2381	.53896
H.1.d	21	2.00	4.00	3.2857	.64365
H.1.e	21	3.00	4.00	3.5714	.50709
H.1.f	21	3.00	4.00	3.5238	.51177

From the above table, it can be seen that “ Knowledge on how to use the language “ occupies the highest Mean score, i.e. 3.57 followed by “ How to socialize with British people properly” with the Mean score 3.52. Pronunciation and Vocabulary gain the same scores, 3.33 while Style comes next with 3.28. The least chosen component is Structure with the Mean score 3.23

Table 9
Components of American and Canadian Culture Which Help Respondents Learn English Better

	N	Minimum	Maximum	Mean	Std. Deviation
H.2.a	21	2.00	4.00	3.3810	.58959
H.2.b	21	3.00	4.00	3.4286	.50709
H.2.c	21	3.00	4.00	3.3333	.48305
H.2.d	21	2.00	4.00	3.3810	.58959



	N	Minimum	Maximum	Mean	Std. Deviation
H.2.e	21	3.00	4.00	3.6190	.49761
H.2.f	21	3.00	4.00	3.5238	.51177

Again, “Knowledge on how to use the language “ and “ How to Socialize with American & Canadian English occupy the first and second ranks as shown by the Mean scores 3.61 and 3.52. The next component chosen is Vocabulary with the Mean score 3.42 . The next components are Pronunciation and Style which earn exactly the same scores, 3.38. Similar to the previous result, Structure gets the lowest Mean score 3.33

Table 10
Components of Australian Culture Which Help Respondents Learn English Better

	N	Minimum	Maximum	Mean	Std. Deviation
H.3.a	21	2.00	4.00	3.4762	.60159
H.3.b	21	2.00	4.00	3.3333	.57735
H.3.c	21	2.00	4.00	3.2857	.56061
H.3.d	21	2.00	4.00	3.3333	.57735
H.3.e	21	3.00	4.00	3.5238	.51177
H.3.f	21	3.00	4.00	3.6190	.49761

Similar to the above results, “ How to socialize with Australian people properly “ and “ Knowledge on how to use the language “still occupy the highest ranks with the Mean scores 3.61 and 3.52 subsequently. Pronunciation is in the third rank with a Mean score of 3.47 followed by Vocabulay and Style with exactly the same scores 3.33. Still, the least chosen component is Structure which earns a Mean score of 3.28

Table 11
Components of Dutch Culture Which Help Respondents Learn English Better

	N	Minimum	Maximum	Mean	Std. Deviation
H.4.a	21	2.00	4.00	3.2857	.64365
H.4.b	21	2.00	4.00	3.1429	.57321
H.4.c	21	1.00	4.00	3.0952	.70034
H.4.d	21	2.00	4.00	3.1905	.67964
H.4.e	21	2.00	4.00	3.2857	.64365
H.4.f	21	3.00	4.00	3.3333	.48305

The results above show a great similarity as the previous ones, i.e. “ How to socialize with Dutch people properly “ and “ Knowledge on how to use the language “ occupy the first and second ranks with the Mean scores 3.33 and 3.28. However, Pronunciation gets the same score as the latter , 3.28. Style comes next with 3.19 and ends with Structure, 3.09 .

Table 12
Components of Singaporean Culture Which Helps Respondents Learn English Better

	N	Minimum	Maximum	Mean	Std. Deviation
H.5.a	21	2.00	4.00	3.3333	.57735
H.5.b	21	2.00	4.00	3.2381	.53896
H.5.c	21	2.00	4.00	3.1429	.47809
H.5.d	21	2.00	4.00	3.4286	.59761
H.5.e	21	2.00	4.00	3.5714	.59761
H.5.f	21	3.00	4.00	3.5714	.50709

As predicted, the highest Mean scores go to “ Knowledge on how to use the language” and “ How to socialize with Singaporean people properly “ with 3.57 followed by Style 3.33, Pronunciation 3.33, Vocabulary 3.23 and lastly Structure with 3.14.

From the five tables above, certain patterns can be found, i.e. the respondents seem to emphasize the significance of knowledge on how to use the language and how to socialize with the English speaking people properly. They also consider Pronunciation, Vocabulary and Style important in assisting them to learn English better while Structure is always regarded as the least significant component.

Table 13
Problems in Joining CCU Course

	N	Minimum	Maximum	Mean	Std. Deviation
1.1	21	2.00	4.00	2.2857	.56061
1.2	21	1.00	3.00	2.3810	.66904
1.3	21	1.00	3.00	1.9524	.80475
1.4	21	1.00	2.00	1.1429	.35857
1.5	21	1.00	3.00	1.6190	.74001
1.6	21	1.00	3.00	1.9048	.62488
1.7	21	1.00	4.00	2.4762	.98077
1.8	21	1.00	3.00	1.5714	.59761
1.9	21	1.00	4.00	1.7143	.78376

The above table shows problems faced by the respondents in taking CCU course. The first problem is Lack of social interaction with Westerners as indicated by the Mean score 2.47 followed by Lack of knowledge about Western cultures with the Mean score 2.38. The third problem is the inability to understand the English texts and module. Problem 4 is connected with the first two above, i.e. Lack of knowledge about English speaking cultures with the Mean score 1.95. The respondents also admitted that they were not well informed about sources related to a particular topic. This is indicated by the Mean score 1.90. Another interesting fact is the respondents' confession that they were often not serious in doing the assignments or projects in this course. This can be seen from the Mean score 1.71. Still, another confession that they made was they often felt reluctant to find sources related to the topic being studied. The Mean score is 1.61. The last problem was the lack of exposure to Western cultures in the forms of videos, slides and pictures as shown by the Mean score 1.14.

Table 14
Ways To Prepare Final Projects

	N	Minimum	Maximum	Mean	Std. Deviation
J.1	21	1.00	4.00	2.3810	1.02353
J.2	21	1.00	4.00	3.1429	.91026
J.3	21	2.00	4.00	3.0476	.86465
J.4	21	1.00	4.00	2.9048	.88909

As can be seen from the above table, the order of preparation that the respondents did to prepare their Final Projects were as follows :

First, They prepared the scripts (Mean score 3.14) and then the Costumes, make up , decoration, musical background and other stuffs needed for the performances (Mean score 3.04). The next step was to practice with friends in the groups (Mean score 2.90) while the least thing they did was to find their own topic and searched for the sources from the internet. This is understandable as the topics were assigned by the lecturer and they had to draw lots in order to get one for their group.

Conclusion and Suggestions

Conclusion

Following the results in the previous chapter, it can be concluded that the majority of students have favourable perception towards CCU course. They even consider that CCU plays a significant role in the process of learning English as they are finally aware that culture and language are intertwined. It is simply insufficient to learn a particular language without having the knowledge of its culture as they will not be able to use the language properly. They also regard the objectives , materials , components of language in each country introduced to them and Table Manner course in CCU relevant except for Final Projects which , according to some students, are rather demanding and time consuming. This is partly due to the preparation that they have to do far before the D Day of the performances. Other important findings are students' problems in learning CCU which are mainly caused by the lack of social interaction with Westerners, lack of knowledge about their cultures, lack of knowledge about relevant sources, inability to comprehend sources in English and lack of exposures to relevant videos, slides and pictures. There is also some honest confession that they are often not serious and reluctant in doing the assignments or finding sources for their tasks or exams. However, regardless of the problems the students face, the overall results of this study still show positive views of the students towards CCU.

Suggestions

In addition to questions asked in the questionnaires and interviews to obtain data for this study, some valuable suggestions are given by the students. They are as follows :

1. The existing materials, activities and tasks in CCU should be kept as they are now except for Final Projects that have to be reconsidered.
2. Table Manner class in the future should be carried out not only in one particular hotel. They even suggest that this class should be opened not only for CCU takers but also for FLA students of different batches who are interested in it.



3. There should be more exposures to the related cultures taught in CCU by inviting Western guest speakers of the related countries.
4. It would be best if students can be given a chance to interact with international students inside or outside campus.

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Empowering Encounter with Aboriginal Societies: Understanding, Dialoging and Learning A Brief Study on Mircea Eliade's View of Archaic Societies

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Abstract

In social life, there are various kinds of society based on ethnicity, nationality, race, politics, geography, and so on. Among them there is minority group who called to be primitive, archaic, traditional or often also aboriginal. This group is marginalized, demeaned, called backward and stupid by most of the so called modern people. This kind of persons is to be found in many aboriginal peoples of Australia, Asia, Africa, and America. They have suffered in their history because of colonization, repression, injustice, and political manipulation. Thus they present a real challenge for our world to do social justice for all by working to change their miserable conditions.

Mircea Eliade, in his books *The Sacred and the Profane*, *Patterns in Comparative Religions*, *The Myth of the Eternal Return*, and many others, said that the encounter with them, followed by profound studies and reflections, could inspire a possible breakthrough, because aboriginal peoples present many alternative lifestyles. These different lifestyles challenge our common ways of life in modern societies marked by an ever stronger individualism, secularism, consumerism, thirst for power and domination. Their way of life, signed by a profound awareness of the sacred, respect for nature and closeness to the earth, a sense of contemplation, strong adherence to family and community, simplicity and humility, can certainly enrich our horizon and provoke self-examination, and perhaps show us an alternative lifestyle. Their spirit and attitudes can provide a needed counterpoint to modern global culture, a counterpoint necessary in the search for cultural integrity in an increasingly fragmented and divided world stressed by the identity of dominant nations.

Keywords: *aboriginal, primitive, archaic, sacred, profane, nature, myth, rite, cosmos*

Introduction

"Primitive people" is evidently an essential theme in Eliade's works, for they are the *protagonist* of his study. The word "primitive" here does not mean a non-logical thinking, primordial stupidity or low intellectual level. The term "primitive" has a negative connotation and can easily cause misunderstanding. Eliade proposes a terminology that he considers more appropriate, that is, "archaic" or "preliterate". These terms describe a society which has the characteristics of traditional, pre-modern, exotic, non-historic and pre-historic, and the people of today call them "aboriginal societies". In this article the author uses the term "archaic" rather than "primitive". There is a debate regarding the terminology of "archaic", because it can connote something that is already extinct and only remaining in fossils. Some scholars propose a more appropriate terminology, that is: "primal". But Eliade himself uses the terminology "archaic", therefore in this article the author uses this same terminology.

Eliade's historical phenomenology of religion gives much emphasis to the religiosity of human beings. In many cultures, not to say in almost all cultures, the religious dimension plays a very important and even decisive role. Eliade's study is a great contribution for a deeper *understanding* of human beings.

To speak of "religion" in archaic societies is to run the risk of over-generalization, because there are so many kinds of "religions" in various archaic societies. Religion is closely tied to tribal identity. We can say that there are as many "religions" as tribal groups in archaic societies. Thus, there is no "religion", rather, there are only "religions". The problem of comparative religions is that one could disregard the subjectivity and the uniqueness of each religion which cannot be reduced to any other category outside the religion itself.

Therefore, as Eliade says, the word "religion" here is used in a wider sense; it does not necessarily imply belief in God, gods, or ghosts, but refers to the experience of the sacred, and, consequently, is related to *being, meaning, and truth*.¹ Unfortunately, we do not have at our disposal a more precise word to denote this experience of the sacred. Thus, religion is intended as a *way of life* and not merely as a set of beliefs strongly adhered to. For this reason religion affects the whole person in its totality and on all levels of existence.

It is important that an observer who has already a certain idea or concept of God does not easily project one's concepts and preoccupations onto other cultural environments and does not think that one has found the elements that automatically evoke the entirety of precise notions.² Therefore, the term "the sacred" is more preferable, because the word "God" does not have the same meaning for all peoples. With this term Eliade intends the *Living Reality* that transcends all things and cannot simply be identified and compared with the "ordinary experience" of human beings. The term also indicates a *rupture* on the existential level which breaks the homogeneity of daily immanent vision of the

¹ Q, i.

² J. Goetz, *L'esperienza di Dio nei primitivi. Saggi di etnologia religiosa*, Napoli 1983, 167.



world. Therefore, this idea does not express any judgment on the object of the sacred; it would not identify the sacred with any object, neither in power, divinity, a transcendent god, nor with a plurality of transcendent divinities.

It is also important to note that people of archaic societies have their own faith and conviction that are firmly bound into their religion, culture and living environment which are very different from people of today. Thus, first of all, this article will try to understand archaic people;³ or aboriginal societies, make dialogue and learn something from them. The best way to do this is to see them within their proper environment, culture, way of life in their own frame of reference that they live and experience in their religion.

The Encounter with Archaic World

Eliade notes that the modern era is characterized by the confrontation with the “unknown”, the “strangers” and their world, the unusual universe, the unfamiliar, the exotic or the “archaic”. The Western world is on the way to radical change due to this event.⁴

This encounter creates a need for dialogue. And to start a valid dialogue with the representations of the extra-European cultures, it is indispensable to know and to understand these cultures.⁵ The confrontation with the “others” helps the Westerners to know themselves better. Understanding the “strange” way of thought correctly, which means deciphering the signification of myths and symbols, will enrich the Westerners’ consciousness. The question is not any more one of analyzing these myths and symbols as, for instance, one analyses dreams, but these must be considered the cultural creations of non-Western people.⁶

The recognition of traditional societies, according to Eliade, will enrich modern people’s awareness of themselves and also help them to see themselves as other cultures see them. This more profound self recognition can happen because there are several principal elements of archaic religion, for example myths, which still belong to their categories of thinking. Modern people of today come from their predecessors. They have their ancestors. They cannot abolish their past, since they are themselves the product of their past. They cannot help but preserve some vestige of the behavior of their ancestors. Modern people still retain a large stock of myths and rituals.⁷ Pre-historic cultures contained their own resources of spiritual inheritance.

The encounter with archaic cultures can influence art and philosophy. To give an example, the discovery of the exotic art of archaic people can open a new perspective in European art; an intensive study of the nature and function of symbol can stimulate Western philosophical thought and broaden its horizon.⁸ Eliade notes that Western philosophy is at a high risk of provincialism. First, it reflects and makes conclusions based exclusively and arrogantly on its own tradition and ignores, for example, the problems and solutions of Oriental thought. Then, insisting on recognizing merely modern historical civilizations, it disdains the experience of “primitive” people. Eliade says that philosophy could learn something of their situation in the universe from the valorization of “primitive” people. In other words, the principal problems of metaphysics could be renewed by learning from archaic ontology.⁹ This same danger of provincialism also occurs in European cultures which do not seem interested in Oriental and traditional cultures.¹⁰ Eliade says:

On several occasions I have emphasized the cultural importance of the recent entry of Asia into history, and of the appearance of States constituted by ethnic groups which, until about a dozen years ago, belonged to the “primitive world”. For some time past, the West has been no longer the only “maker of history”. Which means, among other things, that Western culture will be in danger of a decline into a sterilizing provincialism if it despises or neglects the dialogue with the other cultures.¹¹

Eliade suggests that the study of archaic religions is the best starting point for the Historian of Religions, because archaic religions still reflect the primordial or elementary phase.

Nevertheless, it is better to begin by studying myth in traditional and archaic societies, reserving for later consideration the mythologies of people who have played an important role in history. The reason is that, despite modifications in the course of time, the myths of “primitives” still reflect a primordial condition. Then, too, in “primitive” societies myths are still living, still establish and justify all human conduct and activity.¹²

And further development of religions can be better understood in the explanation of former religions. Modern research has exploded the evolutionist fallacy of the inability of the “primitive” to think rationally and “systematically”; furthermore, the proto-Indo-European culture, far from being “primitive”, was already enriched through continuous, though indirect, influences from the higher, urban civilizations of the ancient Near East.¹³

On another occasion Eliade states:

As we saw earlier, reason is present in the most primitive hierophanies, and religious experience is not *a priori* incompatible with the intelligible. What is later and quite artificial is the *exclusive* primacy of reason. ... As we shall see, they show a certain *apprehension of reality as a whole* as well as a coherent and intelligible structure of the *sacred*.¹⁴

3 See for example: E. Benz, “On Understanding Non-Christian Religion”, in: M.Eliade and J.M. Kitagawa (eds.), *The History of Religions: Essays in Methodology*, Chicago and London 1959, 115-131.

4 Ma, 11.

5 Ma, 14.

6 Ma, 17.

7 Lsp, 173-174; see for example: Am, 214, 216-217, 219-220.

8 Ma, 18.

9 Lmer, 12; Mrm, 62.

10 MDM, 8-9.

11 MDM, 8.

12 Am, 15.

13 Q, 33.

14 Thr, 116-117.

Some Characteristics of People from Archaic Societies

Archaic people are interested only in the origin of all things, in what had taken place *ab origine*. Every being and action is meaningful and effective only as far as the being has a divine prototype and the action reproduces the cosmological action at the beginning of time. Cosmology is of the primary importance for archaic people. All renewal implies a reactualization of the original event of creation at the beginning of time.¹⁵

The people of traditional societies had a style of thinking totally different from our modern style, which has its root in the speculation of the Greeks. They express their work and thought primarily in symbols.¹⁶ History, in their mind, coincides with myth. There is no history which is just mere history. History is always sacred history which express sacred events. Every event has a divine model. They find meaning in human actions in so far as they repeat actions revealed by their gods, culture heroes, or ancestors. Anything outside the framework of these meaningful actions, having no superhuman model, has neither name nor value. All these archetypal actions were revealed *in illo tempore*, during a time outside recorded history, mythical time. By being revealed, they broke through profane time and brought mythical time into it. In the same act, they also created a “beginning”, an “event” which entered the dreary and monotonous perspective of profane time (the time in which meaningless actions come and go) and thus produced “history”, the series of “events with meanings” so different from the succession of automatic and meaningless acts. They consider themselves as the last product of a “mythical history”.¹⁷

The conduct of archaic people is of an existential character, that is to say, their religious practices and belief are always to be centered in the fundamental problems of human life.¹⁸ Archaic people do not recognize “profane” activity. For them there is not an activity which is merely profane.¹⁹ Nature is never only pure “nature”, but rather, it is simultaneously “natural” and “supernatural”. Furthermore, this “supernatural” character is considered a manifestation of the forces of the sacred and of realities that represented a transcendental figure. These supernatural and extrahuman models are paradigms for archaic people.²⁰

For archaic people, life is a sacrament. The most principal reality is the sacred. Human beings live in nature under the influence of the sacred. They have a deep desire to live in a sacred world or to be as near as possible to consecrated objects. Living means living in accordance with supernatural or extrahuman models, in conformity with archetypes. This is why pre-modern people are seen as religious people. Their greatest trait is their appreciation of the religious meaning of reality. They try to attain the religious ideal of humanity. Archaic people does not recognize irreligiosity.²¹

Although there are many differences between archaic and modern people, Eliade does not deny that there is fundamental unity and he finds similarities between the two. Moreover, it seems that there is a continuity between people of archaic societies and the mystics from great religions who still maintain their religiosity in profane society.²²

Religious Persons and the Sacred

In his book *Le sacré et le profane* (the English version, *The Sacred and the Profane*) Eliade presents his ideas about religious persons. They are the type of human beings who live in a sacred nature, that is to say, people full of religious values who can enjoy the sacredness which exists and manifests itself in universe, for example, material things, plants, animals and human beings. The experience of the sacred influences human beings, moreover, it forms and determines their way of life. Eliade contrasts religious person with non-religious person, that is a person who lives in a desacralized nature, a person without any sacredness. For this non-religious humankind, life has no sacred meaning, but rather, it is merely profane.

The religious person has certain attitudes toward life, to the world, to human beings and to everything that is considered sacred. Religion is the revelation of the sacred; it is a means of relating oneself with one’s mythical past. The function of religion is to arouse and to keep consciousness of the “other” world and also to suggest a paradigmatic solution to every existential crisis. Religion is not just a fact of social, historical or psychological character, and that is why it cannot be reduced to these functions. Reducing the phenomenon of religion to any one of these functions means to disregard the irreducible element of religion, that is, the sacred.²³

According to Eliade, religion is essentially an encounter between human being and the sacred, the true reality, the true being, the meaningful. The sacred is “the wholly other”, the transcendent, a reality which does not belong to this world, although it is manifested in and through this world.²⁴ Religious persons have a conviction of the existence of the sacred primarily through their myths, cosmogonic myth or the myth of the origin. We know the sacred does exist because the results of its acts can be seen around us. The world that we can see as it exists now, is the result of the act of creation of the sacred in the beginning of time.

15 Mrm, 42, 44; Thr, 235-236; Am, 99-100.

16 Thr, 41.

17 MER, xiv; Thr, 332-333.

18 Mrm, 241.

19 Lmer, 41-42; cf Thr, 281.

20 Thr, 46-47; Lmer, 111-112.

21 Thr, 39; Lsp, 18, 140-141, 159; Lmer, 111-112.

22 Is, 117, 119.

23 Lsp, 178; Mrm, 16-17; Thr, 11.

24 Lsp, 31.



Hierophany

The sacred manifests itself to human beings through the event of *hierophany*. This manifestation of the sacred can occur at any time: morning, noon, afternoon, night or midnight, and manifest itself through any being: human being, animal, plant; or in any place such as a cave, forest, jungle, or river etc. In this hierophanic event, something that does not belong to this world and does not come from this world, manifests itself through the things or figures that belong to and come from this world. In *hierophany* one encounters something totally different, *das ganz andere*.²⁵

By this manifestation in the world, the sacred is no longer absolute, it is limited to the being or the figure in which it manifests itself. However, by *hierophany* a stone becomes something “different” from other stones, but it remains a stone. So, by becoming a means of *hierophany* one stone can be differentiated from other stones; then, it becomes sacred. The sacredness of the stone will disappear at the moment it ceases to be a means of *hierophany* and at that moment it returns to be a common stone. The location of *hierophany*, for instance, a cave, will become a place of pilgrimage. The events of *hierophany* are commemorated every time, in order that human beings can have the experience of the sacred manifestation repeatedly so that they can participate in the sacred who is willing to manifest itself.²⁶

If the sacred manifests itself (*hierophany*) as power (*kratos*), it is called *kratophany*. The being or figure which becomes a means of *kratophany* provokes sentiment of horror (*tremendum*). So one should not draw near to this being, because it is considered dangerous. According to ethnologists, the thing or place or figure which is used as a means of *kratophany* is called *taboo*. Taboo tends to spread out wider, it is no longer limited to the things, places or figures of *kratophany*, but also affects peculiar things, odd figures, strange stones, peculiar cows, etc. So, a person with a strange face is often considered a sacred person.²⁷

Closely related with the concept of *taboo* is the concept of *mana*. Religious person believes that *mana* exists. *Mana* is a Melanesian word, which means power, but it is not a physical or material power. Thanks to *mana* the cosmos is created, a net can catch fishes, a boat can sail faster, etc. Humankind or other beings receive *mana* as a gratuitous gift; it cannot be achieved by human efforts alone. A stone has *mana* because a spirit lives in it. A person has *mana* because of his or her unity with the sacred.²⁸

The Ambivalence of the Sacred

The sacred is essentially ambivalent; fascinating and terrifying at once, the cause of life and death at once, useful but dangerous, it can be approached but at the same time is untouchable (cf Rudolf Otto, *The Idea of the Holy*).²⁹ Intrinsically there is an opposition in the concept of the sacred. This opposition is not only internal but it is also external, in the sense that the sacred is the opposite of the profane. These two concepts, the sacred and the profane, are two levels of reality in opposition to each other.³⁰

The sacred is the center of life and of religious experience. Religious life is the experience of *kratophany*, *hierophany* and *theophany* which influences the whole life of human beings. Religious life demands a consciousness of the opposition between the sacred and the profane. There is an abyss between the two modes of being. The polarity sacred - profane is often expressed as an opposition between *real* and *unreal* or pseudoreal. (The archaic languages do not have this philosophical terminology, *real - unreal*, but we find the *concept*.) And religious person deeply desires *to be*, to participate in *reality*, to be saturated with *power*.³¹ On the level of true religious experience nature is never pure nature. For those who have religious experience all nature can manifest itself as cosmic sacrality.³²

The common factor among all religious people is the desire for being. The sacred is pre-eminently the *real*, at once power, efficacy, the source of life and fecundity. So, religious persons always try to be near their gods, that is sacred supernatural beings who give being to them. In other words, religious persons desire to live in a sacred world.³³

Cosmic Context

Religious persons have a unique world view. For them, nature always has religious value and the supernatural is closely related to nature.³⁴ They are guided to the supernatural by contemplating nature. The world speaks to them through the gods and divine acts. Their life is not merely human, it is at the same time cosmic, since it has a trans-human structure. Religious persons are never alone in their life, a part of the world lives in them. They are open totally to the whole world, this means they relate closely with their gods and participate in the sacrality of nature. This openness allows them to know themselves as they are, that is, religious creature who participates in the life of the sacred or the divine.³⁵

This attitude does not mean that religious persons avoid their responsibility. On the contrary, they courageously assume immense responsibilities - for example, that of collaborating in the creation of the cosmos, or of creating their own world, or of ensuring the life of plants and animals, etc.³⁶ Their responsibility lies at the cosmic level which differs from the moral, social or historical responsibility that are regarded as valid in modern civilizations.

25 Lsp, 25-26; Thr, 310-312.

26 Lsp, 17-18.

27 Thr, 26-29.

28 Thr, 29-31; SP, 230.

29 Thr, 26-29, 323; Mrm, 16-17; Lsp, 17.

30 Thr, 385; Lsp, 16; Mrm, 162-163; Yil, 104.

31 Thr, 117; Lsp, 18-19; Mrm, 16.

32 Lsp, 17-18; Thr, 356.

33 Lsp, 18, 30-31, 61-62, 81, 94.

34 Lsp, 101-102.

35 Lsp, 140-142, 144, 146.

36 Lsp, 83.

From the point of view of the profane existence, humans feel no responsibility except to themselves and to society. For them, the universe does not properly constitute a cosmos - that is, a living and articulated unity; it is simply the sum of the material reserves and physical energies of the planet, and the great concern of modern people is to avoid stupidly exhausting the economic resources of the globe.³⁷

But, the archaic religious people existentially always put themselves in a cosmic context. That is why they have an attitude toward life, the world and human being which is totally different from that of non-religious people. Religious persons do not limit themselves to the historical and cultural context where they live. In whatever context they are, they always believe that there is an absolute reality, the sacred, which transcends this world but manifests itself in it.³⁸

Worldview of Archaic Religious Persons

Worldview designates the whole of descriptive convictions about reality as a unity through which human beings give a meaningful structure to their experiences in the universe. A worldview becomes a frame of reference by which one understands one's experiences. In the world view of archaic people, reality is not divided into many sectors separated from each other without any relation, but encompasses a whole unity. The sectors of reality, that is, world, society, and supernatural, are for them not three relatively independent sectors, each with its own law, but rather they form a whole and encompass a unity of experience. Social interactions are at once becoming grounded in the attitude toward nature; nature has a social relevance.

Moreover, their worldview is not an abstract category, but it functions as a means to face the problems of life. For them, theory and practice cannot be separated from each other. The measure of the worldview is its pragmatic value to attain a harmony among all relations in this life: the supernatural-world-human beings.

Chaos and Cosmos

Religious persons distinguish the territory in which they live from uninhabited foreign places. For them the terminology "world" does not involve the whole universe as it is understood by science now, rather it is limited to the inhabited and known area. The territory they know and in which they live, is considered to be an orderly world, or *cosmos*, because that territory has been consecrated. Everything outside that territory is still an alien world, a confused world, foreign territory inhabited by evil spirits, devils, giants, demons. This confused and unformed situation is called *chaos*. For religious persons, then, the concept of world is always *our world*, that is the world which is already known, already inhabited by human beings, orderly and already formed.³⁹

A region which is still in *chaos* can be made *cosmos* by occupying it and making it one's residence. In the belief of religious persons, the imitation and reactualization of cosmogony, that is, the act of the creation of the whole universe by the gods, is considered the creative act *par excellence*. This imitation and reactualization is the highest guarantee of success to their act. The world which they wish to live in first of all must be recreated. Occupying a region is an act of creation, and the paradigm for all creation is *cosmogony*. The change of status of a region from *chaos* to *cosmos* is performed through the reactualization of cosmogony.⁴⁰

So, a new territory that will be occupied must be consecrated and recreated from *chaos* into *cosmos*. Religious persons consecrate the new territory with a ritual, for example, Vedic ritual in India for taking possession of a territory. Possession becomes legally valid through the erection of a fire altar consecrated to Agni.

"One says that one is installed when one has built a fire altar (*gârhapatya*) and all those who build the fire altar are legally established" (*Çatapatha Brâhmana*, VII,1,1,1-4). By the erection of a fire altar, Agni is made present and communication with the world of the gods is ensured; the space of the altar becomes a sacred space.⁴¹ The erection of an altar to Agni is the reproduction of the creation on the microcosmic scale. It is equivalent to a cosmogony.⁴²

The Center of the World: Axis Mundi

Religious persons recognize three worlds, first, the upper or divine world: heaven, the place of gods, heroes and ancestors; second, this world where human beings live; third, the lower world, the world of the dead. These three worlds form three layers related by the *axis mundi*. This world axis is often symbolized by a pillar, stairs, a tree, a mountain, etc. The *axis mundi* lies in the center of this world and penetrates the barrier which separates the three worlds. Through this *axis mundi* religious persons can make contact with the upper and lower worlds.⁴³

Because the relation between the three worlds lies in the center of this world, the real world is present there as well. That is why religious persons always try to live as near as possible to the center of the world. They wish their country, city, temple, even their own house to be in this center. Hindu's holy Scripture, says:

A universe comes to birth from its center; it spreads out from a central point that is, as it were, its navel. It is in this way that the universe was born and developed - from a core, a central point (*Rig Veda X, 49*).⁴⁴

Hebrew tradition expresses the idea more clearly:

The Most Holy One created the world like an embryo. As the embryo grows the navel, so God began to create the world by the navel and from there it spread out in all directions.⁴⁵

37 Ibid.

38 Lsp, 83-84, 171-172.

39 Lsp, 32-33; Am, 59-60.

40 Lsp, 33-34; Am, 47-50.

41 Lsp, 33.

42 Lsp, 33; Thr, 314.

43 Lsp, 38-39, 42-43; Mrm, 78-94.

44 Lsp, 44.

45 Ibid.

Since the *navel of the earth*, the center of the world, is the Holy Land, the *Yoma* affirms that “the world was created beginning with Zion”.⁴⁶ Rabbi Ben Gorion said of the rock of Jerusalem: It is called the “Foundation Stone of the Earth”, that is, “the navel of the Earth”, because it is from there that the whole Earth unfolded.⁴⁷

Since the creation of human being is a replica of cosmogony, so the first human being was fashioned at the “navel of the earth” (Mesopotamian tradition), at the center of the world (Iranian tradition), at the Paradise situated at the “navel of the earth” or in Jerusalem (Judaeo-Christian traditions). The center is precisely the place where a break in plane occurs, so the space becomes sacred, hence pre-eminently *real*. A creation implies a superabundance of reality, in other words, an irruption of the sacred into the world.⁴⁸

Residence as Imago Mundi

Cosmogony is the paradigm for every orderly structure. The creation of the world becomes the first model of every human gesture in any level of growth. We have seen that occupying a territory involves reactualizing the world's creation. And from the above explanation it is clear that its *center* has cosmogonic value. It can thus be understood why every construction of the residence of religious person involves reactualizing the cosmogonic event that begins and grows from one center. In quite different cultural contexts, we can find the same cosmological schema and ritual view. In each of them, occupying a territory is equivalent to providing a basic foundation for a world.⁴⁹

In Bali island and several parts of Asia, when people want to make a new village, they look for a natural crossroads. The place where the two roads intersect at right angles is reserved for and developed into the center of a village. There they construct a house of prayer with a roof symbolizing heaven. In several regions, heaven is symbolized by the top of a tree or mountain. The construction of a village includes considering the four roads as four directions of a compass lying at its center. The division of the village into four parts corresponds to an image of the world which has one center and four points of the compass. The construction of a village thus imitates the creation of the world. The village becomes the image of the world, *imago mundi*, and this happens by reactualizing the creation of the world, that is, through cosmogony.⁵⁰

For religious persons, occupying a place permanently and not only temporally implies a vital decision which involves the existence of the whole of their family and society. To choose a place, put it in order, construct it and then live in it is an act which presupposes an existential choice: a choice of a certain world which requires that one be prepared to “create” it. And this can be done only by reactualizing the creation in the beginning which serves as its paradigm: cosmogony. Only then the permanent place chosen by religious person can participate in the sacredness of the work of gods.⁵¹

For modern people, an ideal house is a house which first and foremost can provide conditions which support their living, resting and working. The owners can freely change the shape of their house as they like.⁵² But for religious persons, a house is not merely a place to live, rest or work; much more than that it is an image of the world. And the world is a divine creation. Hence, the residence of religious persons constantly undergoes a process of sanctification, a process that occurs through the reactualization of cosmogony. There are as many ways of *cosmicizing* their residence as there are forms of cosmogony. We will consider two ways of ritual transformation of residence which make it a cosmos and give it the value of *imago mundi*:

a. Assimilate residence to cosmos by projecting four directions of the compass from one center. We can see this model in the example of constructing a village above. Or, by symbolic inauguration of *axis mundi*, world axis. This model is applied in the case of constructing a house. The main pillar of the house is considered as world axis. The world axis lies in the center of the world and functions to make possible relation among the three worlds: upper world-this world-lower world. The identification of the main pillar with the world axis means making the structure of the house which reflects the structure of creation. The roof of the house is considered as the sky, supported by the main pillar which is considered as the world axis. This pillar has an important role in religious rituals. Sacrifices in honor of the divine Supreme Being are offered on that pillar. This first form can be found in very ancient societies or archaic societies, for example the Achilpa tribe in Australia.

b. Reactualizing the god's act which killed and destroyed a sea devil or primordial giant, so that the world may be born from its dead body. This reactualization is performed through a rite of construction. Every construction means reactualizing the act of creation by the gods in the beginning of time, that is, reactualizing cosmogony. The sea devil or primordial giant is the force of *chaos*. The gods must kill and destroy him or her so that *cosmos* can be born, and from his or her death the gods can create the world. Thus, if one wants to make one's own world, that is, one's residence, house or city, one must reenact the act of gods. The construction of a house is an imitation of the primordial killing which gives birth to the world, creating *cosmos*. This second form seems to be found in the culture of ancient farmers. The pivotal point here is that for religious persons, their residence has a sacred dimension by the simple fact that it reflects their world.⁵³ So, “house” (the residence) is the “personal” cosmos that one has chosen to inhabit. And every fixed abode in which one has settled is, on the philosophical plane, equivalent to an existential situation that one has assumed. The image of shattering the roof signifies that one has abolished *all situation*, has rejected settling in the world and chosen absolute freedom, which implies annihilation and abolition of any conditioned world.⁵⁴

46 Ibid.

47 Lsp, 44-45.

48 Lsp, 45.

49 Lsp, 45-47.

50 Lsp, 45-47.

51 Lsp, 36, 50.

52 Lsp, 49-50.

53 Lsp, 49-56; see also: Lsp, 34-37.

54 Lsp, 150-151.

Cosmic Mentality

Religious persons live in an open cosmos and they are open to the world. This means that they are in communication with gods and that they share in the sanctity of the world. Their life is accessible to an infinite series of experiences that could be termed cosmic. Such experiences are always religious, for the world is sacred. Principal physiological functions can become sacraments. Eating is a ritual, and food is variously valorized by various religions and cultures. Foodstuffs are regarded as sacred, or as gifts of divinity, or an offering to the gods.⁵⁵

As has been said above, people of archaic societies desire to dwell at a center, because there is the possibility of communicating with gods. So, their dwelling is a microcosm; and so too is their body. The body, like the cosmos, is a "situation", a system of conditioning influences that the individual assumes.⁵⁶ That is why we can find the homology of human body-house-cosmos. Religious persons make a homology between their life, their body, their house and cosmos (micro-macrocosmic correspondences). Same examples are the assimilation of the belly or the womb to a cave, of the intestines to a labyrinth, of breathing to weaving or winds, of veins and arteries to the sun and moon, of the backbone to the *axis mundi*, of the navel or heart with the center of the world, etc. Some systems of human-universe correspondences were fully elaborated in the higher cultures such as India, China, the Ancient Near East, Central America. Yet, their point of departure is already present in archaic cultures.⁵⁷

They make homologies with cosmos not only concerning their body, but also their deeds and acts. Sexual life is homologized to divine acts (heaven-earth hierogamy). Sometimes marriage is valorized on a threefold plane - individual, social, and cosmic. Among the Omahas, the village is divided into two halves, respectively named Heaven and Earth. Marriages can be made only between the two exogamic halves, and each new marriage repeats the primordial *hieros gamos*, the union of heaven and earth.⁵⁸ And more, homologies are also established between the human body and the entire religious ritual; the place of sacrifice, the sacrificial utensils and gestures are assimilated to the various physiological functions and organs. The human body is ritually homologized to the cosmos or the Vedic altar, which is an *imago mundi*. We remember, St. Paul says that the human body is the Temple of the Holy Spirit (1 Cor 6:19). It is also assimilated to a house. A hatha-yogic text refers to the human body as "a house with a pillar and nine doors" (*Goraksha Shataka*, 14).⁵⁹

The homology also applies in the reverse direction; in their turn the temple or the house are regarded as a human body. The "eye" of the dome is a term that occurs in several architectural traditions.⁶⁰ A fact to be emphasized is that each of these equivalent images -cosmos, house, human body - displays an upper opening that makes passage to another world possible. The opening makes possible passage from one mode of being to another, from one existential situation to another. Passage is predestined for every cosmic existence. And there is structural correspondence between the different modes of passage - from darkness to light (sun), from a human race's pre-existence to its manifestation (mythical ancestor), from pre-life to life, from life to death and to the new existence after death (human being).⁶¹

Here we can see a particular conception of human existence. When brought to birth, a human being is not yet completed; one must be born a second time, spiritually. One becomes a complete human being by passing from an imperfect, embryonic state to a perfect, adult state. Human existence attains completion through a series of *passage rites*, by successive initiations.⁶²

The symbolism of *passage* can be found in religious people's daily life - in their house, in the paths that they take to go to their work, in the bridges they cross, etc. This symbolism is present even in the structure of their habitation. The upper opening signifies the ascending direction to heaven, the desire for transcendence. The threshold concentrates not only the boundary between outside and inside but also the possibility of passage from one zone to another, from the profane to the sacred. The images of the bridge and the narrow gate suggest the idea of a dangerous passage and, for this reason, frequently occur in initiatory and funerary rituals and mythologies. Initiation, death, mystical ecstasy, absolute knowledge, faith (in Judaeo-Christianity) are equivalent to *passage* from one mode of being to another and bring about a veritable ontological mutation.⁶³ By consciously establishing themselves, archaic people cosmicize themselves. They reproduce on the human scale the system or rhythmic and reciprocal conditioning influences that characterize and constitute a world that defines any universe.⁶⁴

Open Discussion and Reflection: Creative Dialogue with Archaic World

Down through the ages, human rebellion against God has been shown in the abuse of creation. Archaic societies, in Eliade's view, give primacy to creation. This can be seen in their myths and rituals and in the importance they give to creation during religious cults and also in their life. We have seen already that they assume the responsibility of safeguarding nature as the work of God, or of restoring the original harmony of nature that somehow has been disrupted, or of guaranteeing the foodstuff for their society. They perform religious ceremonies, reactualization of myth in ritual, sacrifice (first fruits, animals, even in the extreme case, human sacrifice) in order to fulfill this responsibility. This act of sacrifice wants to state that life is sacred because it comes from the gods; it has a divine origin.

Moreover, they have also the cosmic mentality that insists that they live reciprocally with nature; they live in nature and parts of nature also live in them.⁶⁵ Destroying nature means destroying themselves and their own life. This

55 Lsp, 144.

56 Lsp, 147.

57 Lsp, 143-144, 147.

58 Lsp, 144.

59 Lsp, 147.

60 Lsp, 147.

61 Lsp, 152-153.

62 Lsp, 153.

63 Lsp, 153-154.

64 Lsp, 147.

65 Thr, 382.



attitude can be clearly seen in their homology between body, life and cosmos.⁶⁶ This does not mean that their existence as human beings is dissolved in the cosmos, or “buried in nature”, or that they cannot distinguish themselves from nature.⁶⁷ The cosmic symbolism adds a new meaning to an object or an act without violating its specific and immediate value. For example, a Hindu who, embracing his spouse, proclaims that he is the Sky and she is the Earth (*Brihad_ranyaka Upanishad*, VI,4,3),⁶⁸ is completely aware of his own humanity and of that of his spouse. Human beings do not lose their own being in the sacred valorization of nature. On the contrary, they insert themselves in an inexhaustible network of relations, where the subject is gathered into the object, or better, into another subject, and *vice versa*. The existence of archaic people is integrated into the cosmos and with it also into Being. Therefore, it is fundamentally a peaceful and transparent existence in itself. Eliade uses the terminology “authentic”.

Eliade criticizes people in modern industrial societies, especially that of intellectuals, for it has long since lost the cosmic values that it still possessed in the Middle Ages. The religious sense of the urban population is gravely impoverished. Their religious experience is no longer open to the cosmos. Salvation is strictly a private matter; it is a problem that concerns a person and his or her God. At most, the person recognizes that he or she is responsible not only to God but also to history. But in this “human being-God-history” relationship there is no place for the cosmos. Eliade continues that from this it would appear that the world is no longer felt as the sacred work of God.⁶⁹

People in archaic societies at a certain moment arrive at the awareness of the sacred or the divine that transcends this world. This awareness demands a response. True fulfillment in life is not to be found in wealth, career, fame, or the like, but it is to be found in the discovery of this spiritual nature and the response one gives to the source and ground of that nature, however costly such a response may be.

Eliade reflects on this true nature of the human being and one’s actual situation in the world. He also talks about modern Western people and their alienated mode of being in the world. He emphasizes the present need for a *new humanism* based on the modern person’s encounter with primordial religious symbolism, myths, rituals etc.⁷⁰ They can be a real help, as a background to make our situation today clearer and as a kind of “flash back” turning our eyes to the past in order to explain the present. For, as Eliade often insists, people of today originate from archaic people, and they cannot simply wipe out their past. Thus, contact with archaic cultures can help to explain the actual situation and open a way so that we are able to see ourselves critically as others see us.

R.A. Ray says that Eliade intends to “remythologize” modern societies: “Eliade proposes nothing less than a resacralization and remythologization of the secularized myths of contemporary culture”.⁷¹ Eliade does not intend at all to return to archaic or pre-modern society. He opposes every interpretation saying that his works are a kind of “secret nostalgia” for archaic religious people.⁷² Several times he says that he intends to *enrich* contemporary Western culture. Nonetheless, it cannot be denied that we can draw a conclusion from his analysis that in the development from archaic to modern there is an *impoverishment* of human substance.

Eliade sees human efforts in confronting moral despair as opposing or rebelling against the strong minority that determines human history, else as taking refuge in sub-human existence.⁷³ In all these, according to Eliade, there is no way out for non-religious person to overcome the terror of history, that is the presence of evil, destruction and annihilation in historical events in this world and, above all, in the tragic destiny to live in time and duration, because there is no way of salvation within human and profane history.

However, those whose morality is based on faith have a strong foundation, for they are aware of their openness to the transcendence that goes beyond this world and all its limitations. Thus, their faith helps them to live their morality in confronting the facts of life, to persevere and to maintain their hope for continuing their struggle against despair and the paralysis of failure. It helps them to have courage to begin anew every time, or in Eliade’s phrase, to re-create a new world (*cosmos*) after destroying the old one (*chaos*).

Archaic people find their solution against this moral despair and the terror of history in their myth. Here myth is a form of religious interpretation of history for this existential crisis. On the one hand, these myths are still present and can be traced in modern people. Eliade sees the camouflaged myths and religious behavior in modern people. On the other hand, “remythologization”, Ray’s accusation against Eliade, is impossible. In this sense, myth is “irreversible”, meaning that once a myth or a symbol loses its original context and meaning, it must enter into a “museum”. But if “remythologization” is understood as the awakening of an “archetype” of a human structure of consciousness which is still creative and always searching for its form in human life, Eliade explains this in his discourse about myths of modern time. Eliade intends to present the *language of the sacred* to people of today in order to have greater sensibility to its presence in everyday life so that one may be open to a broader perspective.

Eliade also wants to say that we can learn something from archaic societies. Their vision of unity with reality, their struggle to become one with the sacred and the real in their myths, symbols, rituals, and cosmic mentality, all show that historical immanentism is not the only answer to life, and much less, the ultimate response.⁷⁴ We have seen

66 Lsp, 138-152, specially: corps-maison-cosmos, 146-152.

67 Lsp, 141.

68 Lsp, 141, 145.

69 Lsp, 151-152.

70 D. Allen, *Structure and Creativity in Religion: Hermeneutics in Mircea Eliade’s Phenomenology and New Directions*, Paris and New York 1978, 229.

71 R.A. Ray, “Is Eliade’s Metapsychoanalysis an End Run Around Bultmann’s Demythologization?”, in: L. W. Gibbs and W.T. Stevenson (eds.), *Myth and The Crisis of Historical Consciousness*, Missoula 1975, 66.

72 Lsp, 10.

73 Lmer, 175.

74 R. Scagno, “Morphologia, ermeneutica e concezione della storia in Mircea Eliade” in: D.M. Cosi (ed.), *Mircea Eliade e Georges Dumézil, Atti del Simposio: Dalla fenomenologia delle religioni al pensiero religioso del mondo classico*, Padova 1994, 36-37.

that people from archaic societies give another response, that is, operating the “rupture of level” of existence, that is, admitting the possibility of transcendence and mysticism.

We can say that each society has its own way that differs from others in resolving the problem of their existential crisis. We agree that the human being as human being everywhere has equal ability. The differences lie in the emphasis of dimensions of humanity that differ from each other. We have seen that there is also a common and universal character of humanity in people of archaic societies. Although their culture and “technology” differ from those of the modern world, through their symbols, myths, and rituals, we can see how people of archaic societies devise their own strategy and relationship to the invisible world (the sacred) and the visible world (natural forces in the environment) and also among themselves (interhuman relationships in the community). In their own way they give meaning to their existence in this world, and they discover the profound meaning of their life. And thus they are progressing in the process toward attaining their perfection as human beings.

This encounter and study could inspire a possible breakthrough, because aboriginal peoples today present many alternative styles of life. These different styles challenge our common ways of life in modern societies marked by an ever stronger individualism, secularism, consumerism, thirst for power and domination. The modern world is dominated by a mentality of competition and domination, either cultural, political, or economic. This mentality leads to new colonialism in its various forms and obviously it creates victims. Once there is the dichotomy of victim and victimizer, that is, the “subject-object” or the “I-it” relationship, there is no room for dialogue or change. Both sides lose a sense of free will. When one becomes a victim, one cannot see solutions, and one becomes immobilized and cannot go past finding fault.⁷⁵ If there is no dialogue, there cannot be the good news, because “good news” from a position of power is always “bad news”.⁷⁶

Thus, the life-giving-alternatives of the aboriginals also challenge our ways of living, praying and acting our faith. As we have seen in this article, the values of archaic societies include, for example, a profound awareness of the sacred, respect for nature and closeness to the earth, a sense of contemplation, strong adherence to family and community, responsibility for the continuation of nature as divine creation, solidarity with community and cosmos, communal decision making, reverence for the elders, simplicity, humility, and hospitality.⁷⁷ We cannot deny that there are also negative aspects, for example a magic mentality which is fear-provoking and needs to be criticized. Nonetheless, their way of life can certainly enrich our horizon and provoke self-examination, and perhaps show us an alternative style of life. Embracing these different types of peoples and cultures would be a prophetic voice in an increasingly fragmented world, because their spirit and attitudes provide a needed counterpoint to modern global culture, a counterpoint necessary in the search for cultural integrity in a world stressed by the identity of dominant nations.⁷⁸

Abbreviation

- Am: ELIADE, Mircea, *Aspects du mythe*, Gallimard, Paris 1963 (Edition October 1989).
 Is: ELIADE, Mircea, *Images et symboles: Essais sur le symbolisme magico-religieux*, Gallimard, Paris 1952 (renewed edition 1980).
 Lmer: ELIADE, Mircea, *Le mythe de l'éternel retour, Archétypes et répétition*, Gallimard, Paris 1969.
 Lsp: ELIADE, Mircea, *Le sacré et le profane*, Gallimard, Paris 1965.
 Ma: ELIADE, Mircea, *Méphistophélès et l'androgynie*, Editions Gallimard, Paris 1962).
 MDM: ELIADE, Mircea, *Myths, Dreams and Mysteries, The Encounter between Contemporary Faiths and Archaic Realities*, Harper Torchbooks, New York 1960.
 MER: ELIADE, Mircea, *The Myth of the Eternal Return or, Cosmos and History*, New York, 1974.
 Mrm: ELIADE, Mircea, *Mythes, rêves et mystères*, Gallimard 1957.
 SP: ELIADE, Mircea, *The Sacred and the Profane, the Nature of Religion*, New York 1959.
 Thr: ELIADE, Mircea, *Traité d'histoire des religions*, Éditions Payot, Paris 1953.
 Yil: ELIADE, Mircea, *Le yoga, Immortalité et liberté*, Payot, Paris 1975.

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 Mission 2 (1994).

⁷⁵ Mission 2 (1994), 207.

⁷⁶ Ibid., 208.

⁷⁷ Cf John Paul II, “Message to Native People at Santo Domingo”, October 12, 1992, N. 1; Canadian Conference of Catholic Bishops, “500th Anniversary of Evangelization in the Americas”, September 23, 1992, N. 19.

⁷⁸ Mission 2 (1994), 344.



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Jazz Poetics as a Social Liberation in Allen Ginsberg's Poems: Disempowering Anthropogenic Overindulgence of Materiality

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Abstract

This brief paper deals with jazz poetics of an American Beat poet, Allen Ginsberg as a discourse of disempowering anthropogenic material overconsumption. Ginsberg was one major figure of the Beat Generation, a movement of young writers in America in the mid 1950s. This study aims to identify how Ginsberg's poems from his anthology *Plutonian Ode and Other Poems* (1977-1980) reveal a social and ecological oppression by the ruling power. Ginsberg's poems "Ruhr-Gebiet" and "Homework" for instance rhapsodize this economic and industrial swing as a capitalistic phrasing. Analysis of this issue will use some concepts about materialism to identify social and political phenomena in the poems. The industrial excess that Ginsberg's poems criticize portrays human indifference to ecological virtues. Not only this material engrossment jeopardizes social harmony, but this also has brought forth environmental cataclysms. Ginsberg's emphases on material-oriented ontology epitomize a liberation poetics that opens one's consciousness of being savvy in having an eco-wise perception of material goods.

Keywords: *jazz poetics, anthropogenic materiality, ecological virtues, material-oriented ontology*

Introduction

Jazz and poetry is a synergy. The Beat Generation as a literary group of young writers in the American postwar era of the 1950s is associated with modern jazz or often called bebop (Kerouac 1959). The word 'beat' pronounced by a drug dealer, Herbert Huncke in New York City mesmerized Jack Kerouac. The word had a 'melancholy sneer' that Kerouac adopted it to name his group with some of his friends at Columbia University, Allen Ginsberg, Lucien Carr, and William S. Burroughs, another friend graduated from Harvard University. Then, the word 'beat' to Kerouac did not refer to juvenile delinquents but mean 'characters of a special spirituality and were solitary Bartlebies who 'stared out the dead wall window of our civilization' (Charters 1992, xviii). The word 'beat' for Kerouac and his gang then served as their identity as a group of young writers who were inspired by bebop and by their spiritual search of 'a new vision' (ibid., 1992, xviii) in responding to social and political life in the US during the postwar era. In his essays, Kerouac expressed his fascination with bebop musicians such as Charlie Parker, Dizzy Gillespie, Lester Young, Thelonious Monk in the ways they played the fast and rollicking tempo, so that he tried to emulate this his writing emphasizing jazzy spontaneity (Kerouac 1959, 555-559). In his article entitled "The Beginning of Bop", Kerouac said that "bop is the language from America's inevitable Africa, *going* is sounded like *gong*, Africa is the name of the flue and kick beat, off to one side—" (Kerouac 1959). Kerouac then actualized these jazz techniques in his thirty essentials of spontaneous prose (Charters 2007, 483-485). A friend of Kerouac and Ginsberg from the Bay Area, a poet Kenneth Rexroth discussed the analogy between poetry and jazz, a mutual symbiosis between the two as embodying similar components—"poetry gains from jazz an audience of widely diversified character, people who are seriously concerned with music, but who do not ordinarily read verse" (Rexroth 1958, 59-61).

Beat jazz poetics is a revolution against materialism. This agency still correlates with the word 'beat' that embodies spontaneous and frenetic rhythm. This bebop spontaneity functions as a protest against swing jazz as the commercialized previous genre and against a white-controlled culture industry in general (DeVeaux 1997, 22-23). Their leaning to spontaneity also refers to the teaching of the same idea in Buddhism as the spiritual path they turn to in their poetics against mass-cultured practices (Yulianto 2017). Buddhism principles posit the insubstantiality of external phenomena that one should not cling to any material thing since it exists only in its interdependent relation to any other things (Chandrakirti's *Madhyamakavatara* 2004). Accordingly, humans are evoked to respond to any emerging external phenomena spontaneously, which means that they should no longer attach themselves to material craving (Goddard 1970, 112-113). This spontaneity agency means to liberate any individual from his/her bondage with any excessive pursuit of material objects. In his essay entitled "Lamb, No Lion", Kerouac asserted the meaning of 'beatness' not as 'a form of tired old criticism' but 'a form of spontaneous affirmation' (Kerouac 1958). In his article entitled "About the Beat Generation", Kerouac mentioned characteristics of the group. Some of these that diverge from material-oriented culture of the American life during the postwar era of the 1950s are—"characters of a special spirituality who didn't gang up but were solitary Bartlebies staring out the dead wall window of our civilization—the subterranean heroes who'd finally turned from the "freedom" machine of the West" (Kerouac 1957). The phrases 'special spirituality' and 'staring out the dead wall window of our civilization' exemplify their counterpoise to materialism of society in general. They found these qualities in the ways bebop musicians such as Charlie Parker, Dizzy Gillespie, Thelonious Monk exteriorized their jazz tune's harmony, produced atonality, and improvised their phrases in general (Kerouac 1959).

This paper discusses Allen Ginsberg's jazz poetics as a social ecological liberation. What I mean by social liberation here is the ways Ginsberg polemicizes socio-political issues in his poems through jazz form to criticize the related situation in their era. At the same time, his jazz poems with the socio-political polemics liberate individuals from their bondage with material engrossment. His vision means to disempower human orientation to pursue more



material things since this craving will only disadvantage the sustainability of any other life forms in the natural world. In discussing their jazz poetics and the socio-political polemics, I refer to some books about capitalism and materialism as an ecological system between human’s desire for material things, the material goods as ontological objects, and the natural environment as the agent from where humans extract materials for various products (Eagleton 2016; Badiner 2005; Foster 2000; Bennet 2010; Payne 2010). This paper discusses two issues: **first**, what jazz poetics Ginsberg makes use of in his poems as critiques of human’s overindulgence of materiality; **second**, how Ginsberg’s jazz and material poetics disempower the recent anthropogenic material overindulgence.

The Beat Generation

This activism began in the mid 1940s when a young guy named Herbert Huncke, a Times Square hustler came to meet a young graduate of Harvard University, William S. Burroughs and young students of Columbia University, Allen Ginsberg and Jack Kerouac. Not feeling quite happy with his study, Kerouac himself then dropped out of the college and became a merchant marine seaman. The word ‘beat’ itself had been popular after the World War II among jazz musicians and hustlers as a slang that meant ‘down and out, or poor and exhausted’. A jazz musician named Mezzrow then combined it with other words such as “dead beat” or “beat-up”. In Huncke’s view, the word meant “exhausted, at the bottom of the world, looking up or out, sleepless, wide-eyed, perceptive, rejected by society, on on your own, streetwise.” To Kerouac, the word ‘beat’ that Huncke pronounced had a ‘melancholy sneer’ that the word did not mean ‘juvenile delinquents’ though most of them were drug addicts, but it meant ‘characters of spiritual spirituality’ who ‘stared out the dead wall window of their civilization’. Another friend who was also a student of Columbia University, Lucien Carr joined them who spent their time together to discuss literature and to experiment on drugs such as Benzedrine and marijuana in their rooms. They used them to get inspiration and search what they called a ‘New Vision’ of art. This term meant “to look at the world in a new light, in a way that gave it some meaning, to find values that were valid.” Kerouac coined the term ‘beat generation’ after he had finished his first novel, *The Town and the City* in 1948. Then he met a friend John Clellon Holmes who also shared his love for bebop and discussing ‘social trends and cultural changes’. Kerouac especially had a very close friendship with a guy from Denver, Colorado named Neal Cassady with whom he travelled from coast to coast by car (Charters 1992, xvii-xix).

Kerouac further gave an account of his long ride with Cassady in his novel especially *On the Road*. In his talk to Holmes, Kerouac defined ‘beat generation’ as “a kind of furtiveness or beatness, which means being right down to it, to themselves...a weariness with all the forms, all the conventions of the world” (Charters 1992, xix). Holmes then wrote about the young figures as the originators of the Beat Generation, in which this movement became ‘a vision rather than an idea’. He characterized the activism as ‘a cultural revolution in progress. They diverged from ‘traditional middle-class materialistic aspirations’ and their literary manner signified ‘will to believe, even in the face of an inability to do so in conventional terms’ (ibid., 1992, xx; Holmes 1952). In the mid-1950s, Kerouac and Ginsberg as Beat writers from the East Coast began to study Buddhism. While Kerouac learnt Buddhism in a self-taught way through reading books in the San Jose Public Library, California (Kerouac 1954, 409-417), Ginsberg began to learn Buddhism in the 1960s from his pal from the Bay Area, the poet Gary Snyder and from his reading of Buddhist books as Kerouac had recommended (McKenzie 1974, 229-262; Kerouac 1954, 409-417). During these years, both Kerouac and Ginsberg travelled a lot to the West Coast area especially in San Francisco, California. They met San Francisco poets such as Kenneth Rexroth, Philip Lamantia, Gary Snyder, Philip Whalen, Michael McClure, Lawrence Ferlinghetti. They celebrated the meeting with a poetry reading event called ‘The Six Gallery’ held on October 7, 1955 at the San Francisco Art gallery in the negro section of the city. It was called ‘six gallery’ because those who read their poems were six, namely Philip Lamantia, Michael McClure, Philip Whalen, Allen Ginsberg, Gary Snyder, and the host and the master of ceremony, Kenneth Rexroth (Ginsberg & Corso 1957; Morgan 2010, 101-110). The event then initiated the Beat Generation as the American activism not just referring to the East Coast writers but also embracing the West Coast figures (Morgan 2010, 101-110).

Jazz Poetics

Beat poetics means bebop prosody. Talking about Beat writings means to view the writings as historically being inspired by bebop in America during the 1940s and 1950s. In fact, the history of jazz in the US began long years before in the early 19th century. It began with jazz bands by Afro-American musicians such as Duke Ellington, Louis Armstrong, Joe “King” Oliver. Most of them and its root origins such as blues, ragtime originated from New Orleans, Louisiana. Yet, Ellington was born in Washington, D.C. Then jazz bands called Dixieland in New Orleans emerged as the originator of the music, in which the music combined Afro-American/New Orleans ragtime and Sicilian music (Ward & Burns 2000; en.m.wikipedia.org>wiki>Dixieland). The word ‘jazz’ according to the bandleader Paul Whiteman in 1926 referred to “a slang phrase of the underworld with a meaning unmentionable in polite society.” This music in New Orleans was once called ‘ratty music,’ ‘gut-bucket music,’ ‘hot music’ and then people called it ‘jass,’ ‘jasz,’ and ‘jazz’. Yet in 1906, a San Francisco sportswriter used this term ‘to denote energy and enthusiasm on the baseball field,’ while some others thought it as deriving from a West African word that meant ‘speeding things up’. The trumpet player Wynton Marsalis said that the original meaning of jazz was procreation—“you can’t get deeper or more profound than that unless you’re contemplating the Creator” (Ward & Burns 2000, 65). Furthermore, the 1920-s era in America was called the Jazz Age or ‘the Roaring Twenties’ in which Dixielands bands such as the Original Dixieland Jazz Band (ODJB) were thriving with many white American musicians such as Bix Beiderbecke and Benny Goodman. The bands such as The Fletcher Henderson Orchestra and Frank Trumbauer Orchestra not only played in New Orleans but also in big cities such as New York, Chicago, Kansas, Missouri (ibid., 2000, 124-140). Then in 1930s and early 1940s were the era of swing jazz or big bands (ibid., 2000, 250-251). It was bebop that further emerged and revolutionized the swing jazz in the end 1940s and early 1950s. Among the bebop musicians include Charlie Parker, Dizzy Gillespie, Thelonious Monk who played their music faster than that of swing so that people could not dance but just listen (ibid., 2000, 344-345).



Jack Kerouac himself expressed his fascination with bebop musicians such as Charlie Parker, Thelonious Monk, and Dizzy Gillespie in his essay about it and his poetry anthology, *Mexico City Blues* (Kerouac 1959). Most poetic lines in *Mexico City Blues* for instance have asymmetric typography that suggest asynchrony and atonality of melodic lines in bebop (Berliner 1994, 224-225). It was a kind of improvisation as the language of jazz that embraces variation, embellishment, and interpretation of bebop original models into a new expression (ibid., 1994, 221-222). Kerouac especially actualized his fascination with bebop in his spontaneous poetics in “Essentials of Spontaneous Prose” and “Belief and Technique for Modern Prose”, in which some of the statements such as “Blow as deep as you want to blow”; “Something that you feel will find its own form”; “Composing wild, undisciplined, pure, coming in from under, crazier the better” (Charters 2007, 483-485) exemplify jazz improvisational phrasings. Allen Ginsberg called Kerouac’s jazz poetics as ‘spontaneous bop prosody’ (Ginsberg 1968). He himself adopted this poetics in his poems that he combined with spontaneity as spiritual principle in Buddhism. He especially emphasized on breathing and mantra as this spontaneous expression. He used a unit of sound as being synchronous with a unit of thought in composing and measuring his lines (Ginsberg 1968). He especially adopted Buddhist syllabaries that are called bija or seed syllables in composing his lines (ibid., 1968). These came from Prajnaparamita sutra as one teaching of Mahayana Buddhism, which contain A-RA-PA-CHA-NA syllabaries. The letter A and the other letters that contain A signify emptiness as the true nature of all phenomena according to Mahayana teachings (Simmer-Brown 2001, 87-88). The spiritual insight into the emptiness of any physical phenomena then evokes one’s awareness not to excessively attach to material things but to behave toward them spontaneously. This Buddhist teaching is comparable with the fast and frenetic melody of bebop jazz, in which this latter protested against jazz commercialization and individual consumerism during the postwar era (DeVeaux 1997, 1-31).

Materialism

The term ‘materialism’ was derived from ‘material’ referring to any physical objects. And ‘ism’ suggests ‘school of thought’ or ‘movement’. In fact, materialism is a theory that arose at the beginning of Greek philosophy (Foster 2000). One of the Greek philosophers who already dealt with the topic of materialism was Epicurus who then became the subject of Karl Marx’s doctoral thesis (Eagleton 2016). In its general sense, the term claims that the origins and development of whatever exists depends on nature and ‘matter’, a level of physical reality that is independent of and prior to thought (ibid., 2000). In philosophical view, ‘matter’ is alive and self-determining like the populace of a democratic state (Eagleton 2016). Quoting from Coole and Frost (2010), Eagleton explained that ‘materiality’ as the noun of ‘matter’ or ‘material’ always means more than ‘mere’ matter but “an excess, force, vitality, relationality, or difference that renders matter active, self-creating, productive, and unpredictable” (Eagleton 2016). These qualities that characterize any matter or material thing indicate its ontological aspects. That any material thing has its own inherent life, the interconnection among its components and with human perceptiveness as flat ontology (Bogost 2012, 10-19) or as material assemblages with resisting force (Bennett 2010, 1). Quoting from Bhaskar’s notion, Foster identified three kinds of materialism: (1) ontological materialism, which means that “the unilateral dependence of social upon biological (and more generally physical) being and the emergence of the former from the latter”; (2) epistemological materialism, which asserts that “the independent existence and transfactual (causal & lawlike) activity of at least some of the objects of scientific thought”; (3) practical materialism, which points out “the constitutive role of human transformative agency in the reproduction and transformation of social forms” (Foster 2000). The discussion about materialism here correlates with consumerism or one’s orientation toward purchasing more and more material goods beyond one’s needs. Referring to Buddhist principles, consumerism is identical to globalization or global consumerism in which contemporary cultural products and way of life tend to homogenize any social behaviors of people throughout the world. This global cultural trends especially came from first-world countries and have impacts on those living in third-world countries (Norberg-Hodge 2005).

Consumerist culture as a form of material overconsumption was prevalent in the American postwar era in the 1950s through the use of material products such as plastic and other metals (Simmer-Brown 2005). Ginsberg for instance satirized this phenomenon in his long poem “Howl” (Ginsberg 1959), while Jack Kerouac polemicized this through Buddhist principle of insubstantiality of material things in his jazz choruses in *Mexico City Blues* (Kerouac 1959). In the present millennium era, people tend to use more vehicles than what they need not to mention the mushrooming growth of shopping malls in many parts of the world that contribute to the increasing ecological footprints (Simmer-Brown 2005). Quoting from her spiritual Buddhist teacher, Chogyam Trungpa Rinpoche’s teachings, Simmer-Brown argued that there are three kinds of materialism that are connected to each other: physical materialism, psychological materialism, and spiritual materialism (2005). Referring to Marx and Rinpoche’s notion, I categorize human daily materialism into practical and physical materialism. Furthermore, psychological and spiritual materialism serve as the factors that drive individuals to actualize their physical materialism or material overconsumption in daily practices.

Ginsberg’s Jazz Poetics toward Social Ecological Vision

Ginsberg wrote “Ruhr-Gebiet” in 1979 and “Homework” in 1980. The 1970s in America was the era of socio-political and environmental crises. The US President, Richard Nixon despite his good policies on caring about the environment by creating the Environmental Protection Agency (EPA) (Richards 2010, 41), involved in abuse of power through bribery, burglary that was known as Watergate break-in (ibid., 2010, 20-21). Therefore, their poems reflect some issues related to the socio-political and environmental lives during the era. The term ‘Ruhr-Gebiet’ or ‘Ruhrgebiet’ or Ruhr area, district refers to “a polycentric urban area in North Rhine-Westphalia, Germany as the largest urban area and coal mining industrial city. The word ‘ruhr’ comes from the name of a river that borders the southern area along with other rivers, Rhine to the west and Lippe to the north (<https://en.m.wikipedia.org/wiki/Ruhr>). Then the word ‘homework’ in the second poem serves as a landscape poem since this depicts various physical settings such as Iran, Africa, Amazon river, Rocky Flats, Rhine as several places that reveal social and ecological polemics.

Ruhr-Gebiet

Too much industry
too much eats
too much beer
too much cigarettes

Too much philosophy
too many thought forms
not enough rooms—
not enough trees

Too much Police
too much computers
too much hi fi
too much Pork

Too much coffee
too much smoking
under grey slate roofs
Too much obedience

Too much bellies
Too many business suits
Too much paperwork
too many magazines

Too much industry
No fish in the Rhine
Lorelei poisoned
Too much embarrassment

Too many fatigued
workers on the train
Ghost Jews scream
on the streetcorner

Too much old murder
too much white torture
Too much one Stammheim
too many happy Nazis

Too many crazy students
Not enough farms
not enough Appletrees
Not enough nut trees

Too much money
Too many poor
turks without vote
“Guests” do the work

Too much metal
Too much fat
Too many jokes
not enough meditation

Too much anger
Too much sugar
Too many smokestacks
Not enough snow

Too many radioactive
plutonium wastebarels
Take the Rhine gold
Build a big tomb

A gold walled grave
to bury this deadly nuclear slag



all the Banks' gold
Shining impenetrable

All the German gold
will save the Nation
Build a gold house
to bury the Devil

The poem above consists of 15 stanzas and each stanza does not end in periods. The absence of periods is one example of a jazz poem. This signifies 'spontaneity' and 'urgency' of phrasings that bebop musicians articulate through their composition. In terms of form, this poem uses less words than for instance Ginsberg's other poems such as "Homework". The use of fewer words but the repeated phrases 'too much' and 'too many' suggest jazz riffs (Berliner 1994, 229) or "the repeated phrases which the brass and reed sections threw back and forth" or "musical phrases that take identifiable form" (Gold 1975, 223). This also serves as a social mockery of the excessive material consumption. The identifiable form of the poem is the use of 'too much' and 'too many' that produces repetition and a symmetrical form. The absence of periods also means rapid chord progression and extension (Berliner 1994, 84-85) that produces fastness and immediacy. Related to bija or seed syllables, the words from the first to the fifteenth stanzas have a sound or A-RA-PA-CHA-NA syllabary that spiritually suggest the emptiness of material phenomena. For instance, too much industry—too much **eats**—too much **beer**—too much **cigarettes**, in which the syllables in bold either contain a or A sound. In terms of content, the use of repeated 'too many' and 'too much' followed with things exemplifies the poet's critique against human material overconsumption. Each line as one unit of sound produces one unit of thought; each line represents one breath (Ginsberg 1968). The excessive use of things on the one hand and the lack of other things on the other hand as the poet described in stanza 1 to 15 exemplify various rhythmic phrases. This phrasing from stanza 1 to 15 and the material things they polemicize signify an anthropocentric orientation.

In the second poem "Homework", Ginsberg used longer and dangling lines as he did in his major poems such as "Howl", "Wichita Vortex Sutra", and "Kaddish" (Ginsberg 2006)—

If I were doing my Laundry I'd wash my dirty Iran
I'd throw in my United States, and pour on the Ivory Soap,
 scrub up Africa, put all the birds and elephants back in
 the jungle,
I'd wash the Amazon river and clean the oily Carib & Gulf of
 Mexico,
Rub that smog off the North Pole, wipe up all the pipelines
 in Alaska,
Rub a dub dub for Rocky Flats and Los Alamos, Flush that
 sparkly Cesium out of Love Canal
Rinse down the Acid Rain over the Parthenon & Sphinx,
 Drain the Sludge out of the Mediterranean basin &
 make it azure again,
Put some blueing back into the sky over the Rhine, bleach
 the little Clouds so snow return white as snow,
Cleanse the Hudson Thames & Neckar, Drain the Suds out
 of Lake Erie
Then I'd throw big Asia in one giant Load & wash out the
 blood & Agent Orange,
Dump the whole mess of Rusia and China in the wringer,
 squeeze out the tattletail Gray if U.S. Central American
 police state,
& put the planet in the drier & let it sit 20 minutes or an Aeon
 Till it came out clean.

April 26, 1980
(Ginsberg 1982, 81)

Different from the first poem, this poem uses longer lines that still try to emulate jazz rhythm. The first line from the left margin becomes a call, then the indented lines as a response. As a whole the interlocking lines form a rhythmical phrasing just as Charlie Parker in his compositions such as *Now's The Time* or *Slim's Jam*, where he improvised his phrases in a slower beat and conformed to the original chord. In Ginsberg's "Homework", the poet improvised it through the call-and-response lines and the length of each line that consists of more than twelve syllables (notes). In terms of sound, the lines in this poem also embody a vowel and sound, such as in the first and second strophes (the letters in bold)—"If I were doing my Laundry I'd wash my dirty Iran" and "I'd throw in my United States, and pour on the Ivory Soap" (Ginsberg 1982, 81). The use of imperative for each line in the left margin serves as 'a fixed base' of repetition *who* and *moloch* in his poem "Howl". Then the indented lines become strophes that produce consecutive rhythm (Ginsberg 1956). The imperatives such as 'rub', 'rinse', 'put', 'dump' serve as cadences to maintain continuity and circularity. In terms of content, this poem raises some issues that mostly relate to ecological ones. The second strophe for instance polemicizes bird and ivory poaching in Africa; the third strophe raises the issue of oil spill on Amazon river; the fourth strophe discusses oil pipeline construction in Alaska that produced smog off the North Pole; the fifth strophe mentions two places Rocky Flats (Boulder, Colorado), Los Alamos (New Mexico), Love Canal (New York) as the areas



where the United States Department of War used the second area for developing the world’s first nuclear weapons (https://en.m.wikipedia.org/wiki/Los_Alamos; Bernstein 2007, 105-136). Furthermore, Rocky Flats was the area where an American company, Rockwell Corporation aimed to build a nuclear plant there. Allen Ginsberg and some of his friends protested against the corporation by sitting on the railroad tracks to halt the corporate activities (Schumacher 1992, 628-629). The following strophes polemicize waste and pollutants on wetlands including the Mediterranean basin, the Rhine, the Hudson Thames & Neckar, Lake Erie (Ginsberg 1982, 81). While Love Canal was ‘a 16-acre (6-hectare) abandoned canal near Niagara Falls, New York. The years between 1942 and 1952 Hooker Chemical and Plastics company used the land to bury more than 21,000 tons (19, 051 metric tons) of harmful chemicals in metal barrels there. Then the local city covered the land in 1953 and built a school and homes on it. In the 1970s, the inhabitants smelled strange odors and children sometimes got burned hands and faces. In 1977, the chemicals rose to the surface and spilled into the Niagara River. Then President Jimmy Carter ordered his officials to clean the Love Canal and to relocate the residents. The government began to issue the Superfund Act in 1980 that includes rules to protect people from abandoned toxic waste sites’ (Richards 2010, 42-43). Most of the images as environmentally debated things such as ‘Laundry’, ‘Ivory soap’, ‘elephants’, ‘Amazon’, ‘pipelines’, ‘Acid Rain’, ‘Sludge’, ‘Clouds’, ‘Suds’ have with upper case letters and contain a vowel and sound that imply the insubstantiality of these things in view of Buddhist spiritual principle. This a sound is comparable to ‘harsh, hard-edge’ tone quality as that of Charlie Parker that musically expressed a protest against the jazz commercialization and mainstream consumerist culture in general (DeVeaux 1997, 12-16). The imperatives signify immediacy that the people should control their overconsumption and exploitation of material things and nonhuman animals since this will only wreak havoc on the environment and biodiversity. The environmental issues that the two poems raise have an interconnection with human daily social life. This means that the idea of ecology does not only refer to the relations between living organisms and their physical environment but also includes the relations between humans and material things they consume (Pope Francis 2015, 94-97). Any material things use ingredients they extract from the physical environment, while human overextraction and overconsumption of these things will have detrimental impacts on the physical environment (Leonard 2011). This interconnectedness between ecosystems and human social activities is what makes the relation between human and the natural environment become social rather than just natural ecology (Pope Francis 2015, 93-96). In fact, these natural and social aspects interact with one another in grounding human’s behavior in this biotic life. Ginsberg’s jazz poetics through his critiques against human material overconsumption entreats one’s awareness of this social ecology.

Allen Ginsberg’s Jazz Poetics against Anthropogenic Material Overindulgence

In the two poems, the poet expresses a ‘harsh, hard-edge’ tone quality through the polemics especially the material overconsumption that brought forth some impacts. The fast rhythm, concise but straightforward lines that depict the material overuse in “Ruhr-Gebiet” become jazz expletives that critique anthropogenic excessive practices. The repetition ‘too many’ and ‘too much’ followed with various material things has evoked one’s consciousness of the fact that he/she is engrossed in the objects. The poet also suggests that these objects last only temporarily. But the material overconsumption will only exacerbate the biotic life and deplete the natural resources sustainability. The fast and frenetic rhythm of bebop has impressed its disconformity to consumerist practices. Since polemicizing the social and ecological issues through the riffs, the poem evokes one’s immediacy to respond to what havoocs the material overconsumption wreaks as each stanza of the poem depicts. This brings an awareness to disempower human material overconsumption. The repetition of ‘too many’ and ‘too much’ discloses the fact that individuals use material things excessively. These candid and sardonic riffs serve as Beat protest against human capitalistic mind that orientates toward capital and profit-making activities. This protest is analogous with bebop and its musicians harsh and hard-edged tonality toward commercialization that is identical with consumerism and materialism. In the 14 and 15 stanzas, Ginsberg uses a material image ‘gold’ not as a worldly luxury but as a spiritual vision of immortality—

A gold walled grave
to bury this deadly nuclear slag
all the Banks’ gold
Shining impenetrable

All the German gold
will save the Nation
Build a gold house
to bury the Devil
(Ginsberg 1982, 76)

The image as a riff has a power to counter against human material overindulgence since this only causes misery to human and nonhuman lives. In Buddhist view, the image gives an insight into the insubstantiality of any material things so that any individual should not excessively attach oneself to pursue these things. The phrases ‘a gold walled grave’, ‘all the Banks’ gold’, ‘All the German gold’, ‘Build a gold house’ exemplify the poet’s entreaty to disempower one’s materialism by cognizing the true nature of things. In the second poem “Homework”, Ginsberg points out his social-ecological vision in the last strophes 10-11—

Dump the whole mess of Russia and China in the wringer,
squeeze out the tattletail Gray of U.S. Central American
police state,
& put the planet in the drier & let it sit 20 minutes or an Aeon
till it came out clean. (Ginsberg 1982, 81)

In this poem, the poet does not use the image 'gold' but 'washing and drying machines' to wash off all dirt and pollutants that big countries wreak through capitalistic economic practices and ecological crimes. This act of cleaning up of all the pollutants likewise suggests a spiritual awakening to create a new world and an ecologically sustainable biotic life. This spiritual entreaty then is able to liberate any individual from his/her bondage with material things and to live anew with an ecological conscience or thought (Morton 2010). In anthropocentric world, material overconsumption correlates with a universal association that manhood in patriarchal cultures is associated with material possessions (Capra 2005). Referring to Gilmore's notion, Capra says that most people in any society and culture assume that the idea of "real" man is associated with 'those who produce more than they consume'. Manhood means to have more valuable goods such as land, cattle, cash, and even power over others including women and children (Capra 2005). The excessive material consumption that Ginsberg described in "Ruhr-Gebiet" and "Homework" likewise exemplify patriarchal power over these material things. His material poetics through the jazz phrasings protests against this material overindulgence that especially pertains to patriarchal groups in the society. The images in upper case letters such as 'Police', 'Pork', 'Lorelai', 'Ghost Jews', 'Stammheim', 'Nazis', 'Guests', 'German', 'Nation', 'Devil' are clearly associated with men rather than women. The use of the capital letters seems to eulogize manhood, but at the same time it criticizes androcentrism or male dominance over social lives.

Bebop musicians in Kerouac and Ginsberg era were androcentric or male-dominated. But their music aimed to revolutionize jazz commercialization and consumerist way of life in general that mostly were referred to men. The repetition "too much" and "too many" in "Ruhr-Gebiet" and imperatives on cleaning and washing off various objects in "Homework" as riffs obviously conveys the poet's opposition to the androcentric materialism. In "Ruhr-Gebiet" the poet uses a real physical setting in Germany as an exterior material subject. While in "Homework", the poet uses a domestic or interior physical setting as a material landscape. In the first poem, the repetition of "too much" and "too many" depicts human material overconsumption itself. In the second poem, the poet uses 'washing and drying machines' as the material thing to wash off any dirt that humans produce in their anthropogenic activities against the physical environment. The imperatives related to 'washing' or 'cleaning' figuratively suggest a dissolution and cutting through of what Chogyam Trungpa Rinpoche called psychological and spiritual materialism. Therefore, the material things such as 'my dirty Iran', 'the Ivory Soap', 'the oily Carib & Gulf of Mexico', 'Rocky Flats', 'Los Alamos', 'the Acid Rain', 'the Hudson Thames & Neckar', 'Drain the Suds of Lake Erie', while they refer to the real landscapes and issues, they signify human's psychological materialism as the drive of his desire for physical materialism. This spiritual vision behind the material entity corresponds with what Beat writers especially Kerouac and his friends formulated as 'a new vision' (Kerouac 1944). The image 'gold' in the last stanza of "Ruhr-Gebiet" becomes a metaphor for ecologically cognizant German people to save the country from destruction. The last two lines "build a gold house" and "to bury the Devil" evoke the virtue of spirituality over materiality, immortality over temporality. The gold house as being suggestive of being immortal does not mean the afterlife but one's awakened consciousness of the transient qualities of material things. The image 'gold' points toward lastingness of the enlightened mind that could conquer materialistic mind or 'the Devil'. However, Ginsberg's material poetics does not only polemicize male materialism but also female consumerism especially when he mentioned the excess of daily materials that everybody consumes. Therefore, his poetics evokes social and ecological awareness of his readers from any gender to control one's desire that always overconsumes material goods. The energy and urgency that the poems electrify through the bebop prosody and their satirical polemics epitomize the call for action rather than just human understanding but have no action toward the problems. Contextualizing Ginsberg's material poetics within this recent digital technology era, his vision then evokes any individual not to consume material things excessively. Today phenomena where everybody tends to cling to daily material products—too much gadget—too much plastic trash—too much social media—that will result in another face of consumerism and materialism. This digital gadget overuse for instance including 'too much online game' for children and teenagers will just 'de-sensitize' young generation to more valuable affairs such as social and ecological ones. Those who are concerned about these social and ecological impacts of material overconsumption have initiated some activisms with related purposes. For instance, feminist movement (ecofeminism—my emphasis) and the ecology movement (environmentalism, environmental humanities). The former for instance emphasizes 'redefinition of gender relationship' (Capra 2005; Birkeland 1993, 13-59), while the latter through 'a redefinition of the relationship between humans and their physical environment' (Capra 2005). The emphasis on the feminist movement is because manhood and patriarchal culture tends to dominate social lives and the natural environment. Women become marginalized and objectified just as the physical environment itself (Birkeland 1993, 13-59). Considering the transient aspects but also ontological and inherent values of any material things, this virtue should evoke anyone not to objectify or to overconsume them in fulfilling his/her daily social necessities. This spiritual vision behind the material entity serves as energy to liberate any individuals from being engrossed in overconsuming material goods since this manner indicates greed and ego gratification (Simmer-Brown; Sivaraksa 2005).

Material overconsumption is the epitome of globalization. Various commercial products in the global market allure each individual to consume them. Purchasing goods is no longer for necessity, but indulges desire for social prestige that gives a certain identity (Simmer-Brown; Capra 2005). Yet, the idea of overconsumption here does not only mean that only certain numbers of individuals overconsume any material goods. But the word also refers to material consumption of the same material things by people throughout the world (Norberg-Hodge 2005). Material overconsumption and globalization originate from capitalism as a world economic system. The tripartite elements emphasize on capital and material rather than non-material and spiritual aspects of familial and social lives. They create "a world of homogenous or monocultural consumption", mainstream material consumption. Among these homogenous material things here include fast food restaurants, shopping malls, cell phones, motor cycles, cars, throw-away/disposable products. This globalized social system has disrupted the sustainability of local social activities. For instance, "local forms of production are replaced by industrial production systems; local farmers are replaced by energy-and-capital-intensive machinery; diversified food production is replaced by an export monoculture" (Norberg-Hodge 2005; Kaza 2010, 39-61). Ginsberg's poetics has implied the vision to build an environmentally resilient society that does not allow hierarchical social classes between the ruler and the proletariat in which the former tends to consume



more material goods than what the latter does (Eisler 2005). This means that people need to obliterate this dichotomy by dismantling the hierarchy between the ruling group and the working-class group. This polarity corresponds with two models of human cultures: the domination model and the partnership model (ibid., 2005). The former certainly refers to the ruling class, while the latter to the working-class group. Yet, there are some other additional qualities of the second model, in which this “supports mutually respectful and caring relations” and respects the virtue of social ecology or the interdependence of any life form and the physical environment (ibid., 2005). Ginsberg’s jazz and material poetics then suggests counter ways against one’s material overconsumption to actualize the environmentally robust society through for instance, right ways in behaving toward and consuming material things (Kaza 2010, 39-61; Koizumi 2010, 133-145).

Conclusion

Materiality is human natural instinct. This describes how social ecology works through the interconnection between humans, material goods they consume, and the natural environment from where they extract ingredients to manufacture the articles. Material overconsumption is a social and ecological phenomenon. This becomes social when most people throughout the world consume the same ingredients, such as fossil fuels or minerals so that the quantities of the products are getting decreased. This makes an ecological one when humans consume material goods, animals and vegetation they extract and hunt from the physical environment, which shows human relationship with them and the physical environment. Human material overconsumption as a daily social phenomenon correlates with globalization, and this global cultural trend originates from capitalism as a major economic driving machine. However, looking at the more disadvantages rather than advantages of the capitalistic system in world economy especially toward the lay people and working class people as the major social groups, it is very crucial and urgent to navigate the economic system towards socially cooperative practices or what Eisler suggested the partnership rather than domination model. Ginsberg’s jazz poetics in his two poems has conveyed his vision of how humans should perceive and interact with material things in their endeavors for daily necessities. Material overconsumption will only cause suffering not only toward the human itself but also to nonhuman animals and the natural environment. All in all his jazz poetics with the ways he synergizes it with Buddhist principles have socially liberated any human individual from his/her material overconsumption. The Buddhist tenet of insubstantiality of phenomena has evoked one’s spontaneity in interacting with material things, which means to renounce material overindulgence.

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Dulang Dabawenyo: Texts and Contexts of Davao Dramatic Literature from 1950 to 1970

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Abstract

This study surveyed the dramatic texts in Davao, Philippines from 1950 to 1970 and the various factors that allowed these texts to flourish. The selected works of three Davao playwrights - Herculano Borneo Sr., Guillermo J. Dagohoy, and Elpidio Barriga were collected, classified, and analyzed to ferret out the dominant themes in the texts vis-à-vis their social, historical, and cultural contexts. These playwrights were originally from the Visayas region of the country and later migrated to Davao at the height of the Philippine government's aggressive campaign to open the Southern part of the country to settlers at the turn of the 20th century. This migration opened the region to various influences that helped shaped its literary practices. These dramatic texts, then, affirm the rich vernacular dramatic tradition in the region through their appropriation of the dominant dramatic forms from both western and Philippine contexts to reflect local concerns and reality. This is how the poetics of Davao dramatic literature or *Dulang Dabawenyo*, was formed. Thus, *Dulang Dabawenyo* is the result of the efforts of these migrant playwrights, of the influence of their provenance in the writing of these texts, of their perceived social standing in their communities, and of the sponsorship of various social institutions that helped perpetuate the dominant world views of the time. Finally, *Dulang Dabawenyo* contributes to an understanding of Philippine dramatic literature from outside the country's intellectual and cultural capital by moving away from homogenous ideas of literature and by affirming and embracing different Philippine literary identities.

Keywords: *migrant playwrights, vernacular drama, regional literature, Philippine literature*

Introduction

Theater is one of the most primal and fundamental forms of human performance. As a kind of performance, theater invokes ideas of enactment, representation, and imitation and those involved in it convey its conventional and essential elements of impersonation (action), narrative (story), and spectatorship (audience).

As various theatrical traditions sprung from different cultures, the production of theater also developed. In ancient Greece, where western theater finds its beginnings, a written text became a precursor to performance (Carlson, 2014). This became the foundations of drama or the written text of performance. Drama, then, became associated with theater and performance. When drama is presented before a group of people, a dynamic relationship is born between the text and the community it is performed for.

Davao, as a community of peoples, is no stranger to the impact of theater and drama. As vital cultural expressions of its community, these cultural forms were thought to be developed by “the adventurous and merchant-minded pioneers, lower and middle class Visayan migrants...” (Horfilla, 1987, p.1), who heeded the call of the Philippine national government to “Go South” during the turn of 20th century (Majul, 1948).

Not only did these migrants bring with them their own theatrical and dramatic traditions, they also brought with them their own identities and sensibilities that make Davao theater different from other traditions in the country and the world. Migrants like playwright Emiliano Gabuya (1905 - 1962), who was largely credited for popularizing the *minoros* as a regional dramatic form, settled in Davao and helped develop the theatrical culture of the region especially during the post-war years.

By 1950, Davao has become one of the “major gateways to the Promise Land of Mindanao” when thousands from Luzon and Visayas region of the Philippines saw economic potential in this part of the country. Thus, by the '70s, Davao's population ballooned to 750,000 (Tria, 2017), and it is under these circumstances that the birth and initial development of Davao dramatic literature is situated. Indeed, Davao is not an organic entity; it is a constructed identity, negotiated across various political, social, historical, and cultural fields; its construction is “not a matter of essence, but rather the product of need and effort” of those who chose to settle in it (Mason, 2002, p.2).

Thus, this study examined the ways in which literary forms like drama are produced, consumed, and evaluated in a community like Davao from 1950 to 1970. This required looking into the dramatic texts produced and consumed in Davao vis-à-vis the social, historical, and cultural contexts that have allowed them to flourish (McConachie as cited in Davis, Normington, Bush-Bailey & Bratton, 2011).

One way to do this is to survey the dramatic literature from 1950 to 1970 as a conscious attempt to define what Cruz-Lucero (2014) calls the “regional specificities” of drama. Studies on Philippine drama are not new; however, most scholarship focuses on a general survey and a formalist critique of dramatic literature. Even those studies that do attempt to reconstruct the country's dramatic history are considered limited in scope, as they make “no attempt to analyze the various social factors that shaped [its] development” (Patajo-Legasto, 1998). Thus, a study on Davao's dramatic literature from 1950 and 1970 must not only look into the dramatic texts from this period but also the various factors that shaped the development of these texts.

With all these ideas in mind, the overarching question for my study is simple: what is the poetics of Davao dramatic literature vis-à-vis the social history of Davao from 1950 - 1970? A study on Davao's dramatic literature during this time allows us to see how literary works, from outside of the intellectual and cultural capital help or hinder, promote or even subvert ideas of a 'Philippine theater' in the social context of the influx of migrants from 1950 - 1970.

The study covers two decades (from 1950 to 1970) of Davao City's history and literature. The rationale of such scope is that Davao was at the forefront of the Philippine government's aggressive campaign to open Mindanao to settlers from all the other parts of the country during the turn of the 20th century. This influx of migrants was halted because of the Second World War. However, as the war ended, a new wave of migrants chose to settle in Davao during the '50s (Tria, 2017). This social and political move is significant because it meant that the region was opened to various influences and became a cosmopolitan area where people from different areas (both local and foreign) helped shape Davao and its cultural practices such as theater and drama. These cultural practices in return shape their communities. Therefore, any attempt to define what *Dulang Dabawenyo* is involves situating these dramatic texts in their social and historical contexts. Factors that help shaped these texts may include government programs for the culture and arts, "the function of theater during a particular period, types of patronage, the social groups to which the artists belong to, etc." (Patajo - Legasto, 1998, p. 44), and other institutions like the Church and schools.

The dramatic literature from 1950 to 1970 were also collected as written by various playwrights from the area. There are three playwrights chosen for this study. These are Herculano Borneo, Guillermo J. Dagohoy, and Elpidio Barriga. All three playwrights wrote plays within the period included in the study. While there might be other playwrights from Davao City that have written plays during this period, they are not anymore part of the study due to time constraints. Also, it must be noted that these playwrights have been the subject of three separate but unpublished research works. Thus, only pertinent information from previous research were included in this study.

Three full-length and extant dramatic literatures from each playwright were selected. These dramatic literatures may or may not have been performed as it is not necessary that those that were written were performed or those that were performed had a written script. These dramatic literatures were classified and analyzed to ferret out the traditional dramatic elements found in the texts. This allowed me to situate the texts in the dramatic tradition of the Philippines and from the west and see how Davao City's dramatic forms are similar to or different from these other traditions.

This idea of linking text to its context, of connecting cultural products like dramatic literatures to its historical and social milieu, and of transforming canonical and essentialist views of knowledge production to "ex-centric" positions (Mukherjee, 2013) are all concerns of cultural studies. To be ex-centric is to move away from hegemonic discussions of power and privilege in cultural products like literature. What cultural studies emphasize is the need for continuous "dialogue" for the inclusion of the "marginal, minority [and]... peripheral" (de Zepetnek, 2013, p. 16).

One of the most important events during the post-war period in Davao was the massive influx of migrants coming from different parts of the country. Since one cannot possibly go into all the events of this historical period, only "salient perceptions" of the period in question will be highlighted. These salient perceptions are "selective written perceptions of reality that are communicated with the purpose of emphasizing particular or specific events, themes, or issues" (Yu Jose & Dacudao 2015, p.105).

The collected dramatic texts were analyzed by adapting Min Wang's (2013) and Postlewait's (2007) theories on literature and their contextual locations. These texts were seen in the context of the dominant dramatic conventions of the historical periods covered. In many ways, a text from a particular era has its own "codes and conventions that helped to construct the political context for this specific production" (Postlewait, 2007, p. 211). Thus, every text would have its own language similar to or different from others.

These dramatic conventions may also be based on the classifications of dramatic literature and the traditional elements of drama from both Philippine and western constructs. Contextualizing the dramatic texts within their dominant conventions allows us to see the ways in which the texts responded to the stylistic, literary, and socio-cultural changes of the time (Wang, 2013). For example, the language features of the dramatic texts can be indicative of the time the writing was produced as language is one of the material realities that allows us to think and act (Fortier, 2016). Despite the incompleteness of a formalist textual analysis, it is still essential to do so to illustrate the aesthetic aspects of the dramatic texts and their intrinsic value apart from their contexts. Other elements discussed were characters and their characterization, the plot development of the texts, the general and specific features of the texts, and even pertinent authorial background.

These dramatic texts from 1950 to 1970 are seen in context with other forms of cultural production like art, music, even popular and material forms. Doing so acknowledges that no cultural product like literature is ever "independent of its social and political environment" (Kershaw, 1992, p. 5) as the popularity or obscurity of cultural products are determined by various hegemonic cultural powers and institutions.

Finally, the social factors that allowed these dramatic texts and theatrical performances to flourish were also discussed. Juxtaposing these cultural products with their milieu showed us they are shaped and in return helped shape their community. This reciprocal relationship between cultural products and their communities highlight the complex negotiation of ideas and the transformation of cultural artifacts for communal use (Greenblatt, 1990). These are some of the concerns of New Historicism. For New Historicist critics, cultural objects like literature and theater should "[reach] out beyond its formal boundaries to a larger world, to evoke in the viewer the complex, dynamic cultural forces from which it has emerged" (Greenblatt, 1990, p. 170).

As culture is "inseparable from location" (Ryan, 2010), Davao City's "communally shared repertoire of conventions, institutions, and practices" will seep into its cultural products (Greenblatt, 1986, p. 158). Moreover, culture is not separate from history. It is also history, actively involved in the making of history through its participation in discursive or ideological practices (Reyes, 1992; Bertens, 2001). Thus, the many significant events in Davao City from 1950 to 1970 showed the profound impact of some of the dominant forces that shaped Davao society. These forces include the impact of migration, the influence of the American colonial rule, and the effects of the local realities of the time.



Various historical and social documents such as newspapers, books, travel writing, songs, TV shows, memoirs, recollections, or anything pertinent were used to show the different periods of development of Davao City. Greenblatt (1986, p.12) echoes this when he highlighted the importance of “official documents, private papers, newspaper clippings, and so forth” as tools of critiquing the “aesthetic” from the “social” as part of the circulation of various cultural narratives in any society.

The Dramatic Texts from 1950-1970

The dramatic texts from these three playwrights were written between 1950 and 1970. Historically, dramatic texts written between 1950 and 1970 are divided into two periods. The first period is the post-war years (1946 - 1964). According to Patajo-Legasto (as cited in Castrillo, 1994), this period is for the Bourgeois Theater in English. This means that the dramatic texts being performed were western classics and drama in English by Filipino playwrights. The next period, from 1965 - 1968 is called the period of social concern. It is characterized as a time when plays were used to analyze, explain, and suggest solutions and actions regarding the social problems of the time. Lumbea (as cited in Fernandez, 1998) mentioned that the literature of this period analyzed “problems caused by unjust social structures like feudalism, corruption, imperialism and the like” (p. 107). The years 1969 to 1972 would be considered as the Revolutionary period of Philippine drama and theater because the plays were responses to the social, economic, and political upheaval of the time (Castrillo, 1994).

The periods covered in this study would coincide with many periods in the country’s dramatic history. However, analysis of the dramatic texts showed that such delineations are not clear cut and that the texts resist simplistic categorizations as these texts touched on these above issues and so much more. These dramatic texts are also classified and analyzed by looking into three formal elements: structure, plot, and characters.

There are nine (9) texts analyzed in this study. These are Herculano Borneo’s *Ibud ug Monika* [Ibud and Monika] (1953), *Duha Ka Damgo* [Two Dreams] (1960), *Ulahi Nang Tanan* [It is Too Late] (1964); Guillermo J. Dagohoy’s *Hain Ka Na Samala* [Where are you Samala] (1962), *Mangitngit Nga Kagab-ihon* [The Night is Dark] (1964), and *Principe Constantino* [Prince Constantino] (1968); and Elpidio Barriga’s *Hangul sa Bahandi* [Greedy For Wealth], *Fredeswinda* [Fredeswinda], and *Nagbasul Ako* [I Repented]- all written and presented in the 1950s.

All the texts are considered as examples of *dulang binisaya* or Sugbuanon theater. Ramas (1982) defines Sugbuanon theater as the theater of Central Visayas and Mindanao whose native language is Sugbuanon or Cebuano. These *dulang binisaya* are further distinguished by their content. These are the *dulang hinonohan* or *inawitan* (also known as *sarswelang binisaya*) which are plays composed of songs, music, and spoken dialogue. Only *Duha Ka Damgo* falls under this category. There are also *dulang mahinuklogon* or the didactic plays. These are serious plays that contain lessons or a *pagtulun-an*. Most of the texts would fall under this category. These are *Fredeswinda*, *Hangol Sa Bahandi*, *Nagbasul Ako*, *Mangit-ngit Nga Kagab-ihon*, *Hain Ka Na Samala*, and *Ulahi Nang Tanan*. Another category of the *dulang binisaya* is the *dulang kataw-anan*. These are comical plays that elicit laughter from the audience. *Ibud Ug Monika* (Ibud and Monika) is an example of this. On the other hand, there is also a text classified as a *minoros*, a play that combines the features of the *linambay* and the *sarswela*. Ramas does not include the *minoros* in her categories. However, further analysis of the play *Principe Constantino* showed that it features elements of the *minoros* more than the other forms of *dula* or of the *linambay*.

In terms of structure, all the texts follow the general structure of dramatic texts. It contains acts, scenes, a list of characters, and an initial description of action or setting. Specific features are also noticed like the inclusion of songs and dances in some of the texts. These include the plays *Duha Ka Damgo*, *Fredeswinda*, *Nagbasul Ako*, and *Hangol Sa Bahandi*. Among these four (4) plays, only *Duha Ka Damgo* would include the complete list of songs included in the script. These songs are set to the tune of familiar music of the time. Also, only one play would mention dances in the script. *Hangol Sa Bahandi* would make references to made-up dances called *minoros* and *medya-medya*.

In terms of plot, the one-act plays follow the unified plot of beginning, middle, and end. Characters and the main conflict are introduced at the beginning of the plays and would develop towards the climax. The plays’ resolution comes at the end of the narrative. The three-act plays would also have the same structure. Characters and the conflict are introduced in the first act. The second act develops the conflict and finally, the third act would resolve the conflict. The similarities in the plot development of the plays strengthen the idea that the playwrights are well-versed in playwrighting probably because of their educational attainment and their exposure to other plays of the time.

In terms of characterization, the number of characters would vary from text to text. The shorter plays would have fewer characters and the longer plays would have more characters. The three main types of characters that the study focused on would be the male protagonist, the female protagonist, and the jesters or the comic characters in the play. The male protagonists of the plays of Elpidio Barriga would adhere to the romantic stereotype of low-born characters with wealthy adversaries. On the other hand, the female protagonists are educated and well-born. In the plays of Herculano Borneo, the male characters and female characters have middle-class backgrounds and their concerns are more personal than social. The same characters exist in Guillermo Dagohoy’s plays. In his *dulang binisaya*, his male characters are of middle-class backgrounds and his female characters are models of virtue as his plays mostly deal with the promotion of traditional values in the face of changes.

The third kind of character featured in the plays is the jesters or buffoons. These characters are of western origin but brought to us via the Spanish zarzuela. When the indigenization of forms occurred, the jester remained a staple in Filipino dramatic prose. All the nine (9) plays of the Davao playwrights feature these jesters or buffoons regardless of the plays’ types and content. Their function in the stories goes beyond the entertainment value they provide. They also comment on the foibles and excesses of their upper-class masters.

Social factors that shape the dramatic texts of Davao

There are two identified factors that shaped the dramatic culture of Davao. The first is the migration of the playwrights. The second is the effect of the local realities on the playwrights and their texts.

The migration of the playwrights from their birthplaces to Davao would mean a transplantation of their traditions and customs. All the three Davao playwrights - Borneo, Dagohoy, and Barriga - were all migrants. By participating in discursive practices like literature and arts, these playwrights were able to establish their prominence in their communities with the help of various institutions that legitimized their social standing. Their perceived social influence also allowed them to present their plays that contain their worldviews.

The second factor is the effect of the local realities on the playwrights and the texts themselves. In many ways, the dramatic texts serve as mirrors of the issues and concerns of Davao from 1950 to 1970. These issues and concerns include *land issues*, *changes in family relations and tradition*, and *patriotism*. These were the dominant themes found in the dramatic texts. This means that the playwrights used their works to become mouthpieces of the dominant social values they wanted to see in their society at that time. On the other hand, there were issues not discussed by the playwrights. It was observed that there was an absence of storylines that focused on the impact of the Japanese occupation of Davao. This could be due to the negative opinions of Davao residents towards the Japanese after World War II. It was only Guillermo J. Dagohoy in his later plays that would touch on these themes.

Dramatic texts as local history

Aside from the values that the playwrights wanted to see in their respective communities, the dramatic texts also reflect the local realities of Davao from 1950 to 1970. Despite these texts' preference for the romantic mode, the dramatic texts wanted to portray realism at certain points in the story by discussing real life issues and concerns of that milieu. These issues and concerns found in the text are relevant to the study because they are about people's judgment about how they should think and live their lives (Eitzen, 2009). This can be done by looking at the dominant themes in the dramatic texts. These dominant themes become then the bases of understanding the social and cultural milieu of Davao from 1950 to 1970 as the playwrights and the texts themselves can never be separated from the material and cultural conditions that shaped them. Furthermore, the sociological nature of the dramatic texts means that they will be reflexive materials i.e. what is found inside them may be reflections of what is outside them.

Since it is not possible to know all the social events that happened from 1950 to 1970, only the salient perceptions of the time are included. This would mean looking at the imprints that society left in various texts like news, events, movies, songs, literature, and other cultural and material products that emerged during that time. Looking at the nine (9) plays of the Davao playwrights, the following themes emerged: land issues, changes in family relations and traditions, and patriotism.

Land issues. Land issues refer to the impact of the land resettlement act of the Philippine government on Davao during the American colonial period. The early 1900s saw the arrival of the first wave of American soldiers who would consider Mindanao as their new frontier. They came and staked claim to hectares and hectares of land and established plantations. Thus, Davao became known as "the most Americanized town in the country" and "the white man's country" (Tiu, 2003, pp. 130-131).

As the number of American plantations increased, the need for plantation workers also rose. In principle, the Americans wanted the Lumad (indigenous) population to work in the plantations because of their proximity to these plantations. However, the Americans would soon discover that it was "difficult to persuade [these] people to come down to the coast for any length of time" thus affecting production (Hayase, 1985, p. 511).

It was for this reason that the first wave of Christian migrants arrived in the city. Together with the Japanese workers, these migrant workers would contribute to an unprecedented economic boom in Davao. But with this economic success comes problems. The Japanese began owning land in Davao. The rich Christian migrants began amassing land and other properties as well. This resulted to several displacements on the indigenous population. And it is this context that some of the dramatic texts by the Davao playwrights are situated.

In Herculano Borneo's *Nagbasul Ako*, Delia is the daughter of a rich landowner from Cebu. In the story, Mario left Cebu for Davao not only because his marriage to Delia fell apart but also to seek better opportunities. Just like the many Christian migrants of the time, Mario's move to Davao is for economic reasons. Meanwhile Delia, at the end of the story, was revealed to have brought land too in Davao. This is confirmed by Corcino's (1998) claims that not all of those who migrated to Davao were farmhands or laborers. Some were already rich landowners who were looking to expand their businesses and increase their assets.

But the other more important impact of the land issues is the displacement of the local population. Historically, the issue of usurpation by other migrant settlers was based on the Public Land Acts of 1913, 1919, and 1925. These acts declared that those lands that are "unoccupied, unreserved, or otherwise unappropriated public lands" can be claimed by homesteaders and corporations (Molintas, 2004). This led to the displacement of many.

In Elpidio Barriga's *Fredeswinda*, Sesoy's adoptive father Antonio claims that their land has been illegally taken by Don Maximo del Vera. Because of Antonio's social status, he was unable to do anything about it. When he murdered Don Maximo del Vera in the story, Antonio forever lost his chance of reclaiming the land that was taken from his family. While this kind of plot is common in Philippine literary tradition, it does reflect the larger realities of the time. Philippine history is replete with stories of wealthy individuals and landowners stealing the lands of peasant farmers and how the latter never seem to get justice in the eyes of the law and the society.

On the other hand, Guillermo J. Dagohoy was known to be concerned about the plight of the displaced indigenous peoples of his community. According to his former student and co-actor in his plays, Pancracio Zates, Guillermo Dagohoy would always make sure the *Samas* were invited to watch his plays. Also, the characters in Dagohoy's plays are derivations of the term *Sama*. Hence, some of his female characters are named *Samala* (Chiongson, 2014).

Changes in family traditions and values. The didactic themes found in most of the dramatic texts in this study illustrate the role of the playwrights as proponents of dominant values of the time. These dominant values reflect the instructional purpose of these plays. Thus, the playwrights talk about those social realities that they consider as threats to the traditional ways of life and its values (Reyes, 1984). Because these traditional ways of life and its values change from age to age, those that were reflected in the text also mirror the values the playwrights deemed important.

In the texts, values like faithfulness to spouses, obedience to parents, and being good members of society are highly valued. Those who do not possess or exhibit these values in the stories would often meet difficulties in life or are killed in the stories. This drives home the point that failure to follow these values would not end well for anyone.

In the dramatic texts, the female characters are portrayed as the ones who would not follow these traditional values. In Guillermo Dagohoy's *Mangit-ngit Nga Kagab-ihon*, Juana, the mother in the story, had an extra-marital affair. She is also portrayed as someone who does not take care of her children and just spends her days gambling and going to bars. In Elpidio Barriga's *Nagbasul Ako*, Delia's close friendship with another man, Anuario, and her frequent visits to bars would put a strain on her marriage to Mario. In *Hangol Sa Bahandi*, Rosalina's marriage to Datu Suyani is seen as a transgression because she did not remain faithful to Adolfo, her fiancé at the beginning of the story. While affairs are frowned upon in most cultures (Thio & Taylor, 2012), the attention given on female infidelity in these texts can be a glimpse of the dominant perceptions surrounding women during these times in Philippine society.

In a 1965 book entitled *Marriage Customs in Rural Cebu*, women should be “in possession of a good moral character and reputation” and “to marry, to have a home and children, is the natural goal among women” (p.9). It also writes that “...adultery, which occurs frequently among men, does not afford sufficient ground for a marriage break-up. The wife usually “forgives her erring husband” (Quisimbing, 1965, p. 59). Thus, the subsequent “punishment” received by these erring women in the stories are in supposedly justified because of their deviance to the ideal values of the time.

Another change highlighted in the texts is the relationship between parents and children. In the play, *Mangit-ngit Nga Kagab-ihon*, Dr. Rodrigo's son Junior is a juvenile delinquent. Junior's lack of respect and bad attitude are attributed to the lack of parental guidance. In the following lines, the differences in values between father and son are highlighted.

The text mentions Junior's fondness for going to bars and dancing the newest dance craze of the time, the *twist* and *grind*. The differences in values in father and son reflect a real social issue during that time. In the early '60s, the song *Twist* by Chubby Checker became a world-wide hit. Together with its eponymous dance steps, *Twist* became popular among teenagers. Around the same time, Davao's councilors held a hearing to ban the song and dance because of their “indecent” and to close bars that play the song. Those who are at the hearing were “heads of civic organizations, heads of religious organizations, police officers and preachers” (*City Council Holds Hearing On “Twist”*, 1961). Those who sought the ban are considered as members of the dominant state apparatus whose function is to propagate their values.

Patriotism. Another theme highlighted in the texts is patriotism. In the context of the texts, patriotism refers to serving the country and supporting its development and progress. This can come in many forms. In Herculano Borneo Sr.'s *Duha Ka Damgo*, Mario is often derided by Choling because of his serious demeanor especially when it comes to his profession. In many instances in the text, Mario explains to Choling that he sees engineering and his hard work as his way of serving the country:

Mario further illustrates his love for country by turning down an opportunity to study in America for his post-graduate studies because he believes that Davao needed him more. In many ways, Mario is like the playwright. Borneo's desire to be of service to the country was manifested in his decision to transfer to Mindanao and serve under the National Land Settlement Administration (Dalagan, 2001). However, Mario's decision to turn down educational opportunities abroad could be a reaction to the exodus of young Filipino students to America. After World War II, an educational exchange program between the United States and the Philippines was set up. Several talented and bright young Filipinos became recipients of scholarships from various foundations like Fulbright or the Ford Foundation. Those who came back to the Philippines became purveyors of the American educational system (Casambre, 1982).

Another instance of patriotism highlighted in the texts is in the play *Hain Ka Na Samala* by Guillermo J. Dagohoy. The male protagonist, Amador, served the country as a soldier during the Lanao War. In 1959, the Philippine Congress enacted Republic Act 2228 which divided the province of Lanao into two - Lanao del Norte and Lanao del Sur. The northern part became a Christian dominated province. Meanwhile, the southern part became a Muslim dominated province. This division impacted the entire Mindanao due to the various incidences of violence that dominated this period in Philippine history (Gutierrez & Borrás, 2004).

The discussion of the themes mentioned above clearly shows that the playwrights cannot separate themselves from their milieu. The local realities reflected in the plays are just some of the concerns the playwrights had regarding their society at that time. At the same time, it is obvious that the playwrights did not touch on certain social issues of the time. One such issue is the Japanese presence in Davao and the subsequent impact of their occupation of the area.

I speculate that the omission of this issue is largely due to the negative opinions already circulating in the region regarding Japan and the Japanese occupation of Davao during the first half of the 20th century. The Japanese first came to Davao in the early 1900s as part of the labor force that would work for the abaca plantation owners. By 1918, there would be about 10,000 Japanese living and working in Davao and its immediate environs. Eventually, the Japanese would own land and establish businesses in Davao. This would lead to resentment among the Filipino population. Vocal opposition leaders would rouse Filipino “nationalist sentiments” by saying that the Japanese are a “threat” and a “menace” to society (Hayase, 1985, pp. 513 - 527).

This situation was further exacerbated during World War II. Arguillas (2017) would claim that the war “...would change the face of Davao and the Filipino's regard for the Japanese.” The destruction of the city and the violence brought by the war would remain in the local psyche for years to come.

Among the three playwrights, only Guillermo J. Dagohoy would address this issue in his plays. His later plays like *Getaisang* and *South Seas Isles Festival* (Both are not part of this study) would document the Japanese occupation of Samal. In these plays, the characters would often fight back and kill the Japanese soldiers in the area. Dagohoy's inclusion of this issue in his plays can be seen as a result of his friends and co-writers' experiences as POWs during the war (Chiongson, 2014).

Dulang Dabawenyo: the poetics of Davao Dramatic Texts from 1950 to 1970

The dramatic texts of Davao from 1950 to 1970 share defining features. One defining feature of the Davao dramatic texts is their length. The Davao dramatic texts were written in one act, two acts, or three acts only. The length of the Davao dramatic texts indicates a divergence from the earlier popular forms and conventions of dramatic literature particularly the *sarswela* and *linambay* tradition since these forms are known for their length in text and performance.

Another defining feature is the plot structure of the one-act plays and the three-act plays. A similar pattern emerged from these dramatic texts. In this study, there are (2) one-act and (4) three-act dramatic texts. Both the one-act plays, and the three-act plays have a unified plot that still follows western plot development of a clear beginning, middle, and end. This unified plot first was first suggested by Aristotle himself when he looked into the dramatic structure of Greek tragedies. In many ways, the Davao playwrights did not introduce anything new. This strengthens the idea that while the classification of the dramatic texts is indigenized to reflect the Cebuano dramatic traditions and that the playwrights conflated some of the forms, they still adhere to western conventions because the notion of drama as literature is still a western invention.

The injection of humor in all the dramatic texts is also a distinguishing feature of the Davao dramatic texts. All the dramatic texts, regardless of their type, contain humorous characters and parts. Even the most serious of all plays, the *dulang mahinuklogon* or the didactic plays, cannot be without the jester or buffoon or a scene that elicits laughter from the audience. Even the fight scenes in Dagohoy's *minoros*, *Principe Constantino*, would show the humorous banter of these characters. While humor is not distinguished by its place of origin (Ancheta, 2011), it is still a way for people to frame their local experiences.

The points of convergence between the dramatic conventions of the Davao texts and western dramatic conventions show us that the requirements of the genre still weigh heavily even on localized forms. The educational attainment of the playwrights could be a factor for this since this allowed them to know and write about the popular dramatic forms of their time and place.

On the other hand, the points of divergence i.e. the overlapping of features and the themes anchored on local concerns highlight the native intelligence of the playwrights, the influence of their provenance (Visayas), their perceived community influence, and the importance of the sponsorship of various institutions like the Church and government in the formation of their art.

The conventions of the dramatic texts affirm the fact that a rich vernacular dramatic tradition existed in Davao from 1950 to 1970 - a tradition that highlights what Davao historian Macario Tiu calls the "native intelligence" of the playwrights by appropriating the already existing dramatic forms from Cebu like the *dulang mahinoklogon* (didactic plays) with elements of the *sarswela*, and the *linambay* with the *minoros*.

However, this playfulness of the forms cannot be solely attributed to the playwrights' preferences. It must be made clear that these dramatic texts, despite their differences with other dramatic forms of the time, were still "socially constituted and constrained" (Brooks, 1994) by the very ideologies that allowed these dramatic texts to exist in the first place. These ideologies are imbedded in the playwrights' personal lives, their perceived social standing in their communities, and the social conditions of the time.

The structure, the plot, and even the characters of the dramatic texts were identifiable as those that belonged to the dramatic genre and the presence of these elements is dictated by a number of factors including the classifications of the text, the impact on its audience, as well as the material conditions of their presentation. For instance, I speculate that Guillermo J. Dagohoy's *Principe Constantino*, has two acts because of two reasons: one, the genre requirements of the *minoros* (the text's classification) expects it to be shorter than the *linambay*. Second, a full-length *linambay* production would mean more resources would be used. As what was already established in the previous sections, playwrights like Guillermo Dagohoy were supported by institutions like the Church and the government. Often, the support of these institutions would affect not only the content of the dramatic texts but also their production value.

The other plays, like those with songs and dances in them, are structured as such because there are audience expectations about them. Borneo's *Duha Ka Damgo*, for example, ended with a song number by all the actors. The inclusion of songs and dances are not only genre expectations of the *sarswelang binisaya* (Visayan Zarzuela) but also because of audience expectations since the presence of such elements is part of the entertainment value of these performances.

Conclusion

The results of the study confirm Horfilla's (1987) assertion that Davao's theatrical and dramatic culture was developed by "adventurous and merchant-minded pioneers, lower- and middle-class Visayan migrants..." Indeed, the three Davao playwrights who come from the Visayas came to Davao as migrants and with that they bring with them their own cultural traditions of their birthplaces. Their plays follow the *dulang binisaya* forms of the time. This is particularly true in the case of Herculano Borneo Sr. as he was already a prolific playwright from Leyte when he transferred to Davao.

But the impact of these three playwrights goes beyond their mere physical presence. They also helped develop a literary and cultural art form that shaped Davao in small ways. Their Cebuano-language plays provided entertainment and instruction. The latter function, of drama's ability to have some "corrective influence on the spectator and his society" (Lerner as cited in Marks, 2016), has always been the core of drama's appeal since ancient times.

Thus, the content and form of *Dulang Dabawenyo* illustrate that the "regional specificities" that are found in them are determined by the milieu's demands on the playwrights, by the popular conventions of the time, and by the institutions that supported these forms. Indeed, drama is a socio-cultural phenomenon, inseparable from the time and place that produced them.

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Contextualizing the Ideal Mother: Negotiating Motherhood in Flora Nwapa's Fiction

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Abstract

Motherhood has been regarded as the ideal definition of a woman. For some culture, specifically in African societies, motherhood defines womanhood (Davies, 1986). The identity of a woman is determined by her ability to bear a child, making it the ultimate basis of valuing women in African culture. In line with this, the paper evaluates negotiation of motherhood in Flora Nwapa's novels namely: (1) *One is Enough* (1981), (2) *Efuru* (1966), and (3) *Idu* (1970). It aims to look into the aspects as to how motherhood was negotiated by the characters given the constraints provided by the traditional and contemporary influences imposed to further contextualize the ideological views on motherhood. Culture and colonialism were significantly considered as major factors in capturing the nature of influences. Specifically, it aims to address the following objectives (1) to identify the traditional views of motherhood in Igbo culture as represented in the given texts; (2) to determine emerging contemporary concepts and views on motherhood manifested by/through the characters; and (3) to identify how women characters negotiated their role as mothers given the context they belong to. It is clear that Nwapa's depiction of motherhood is anchored on the traditional conventions which then contrasted through the light of her non-conforming characters which challenged the traditional conventions of motherhood. Through the choices given to each character, she implicated that the "ideal" in motherhood solely lies on kind of mother they chose to be devoid of the notion of motherhood as an obligation but as a choice instead.

Keywords: *motherhood, representation, culture, colonialism, contextualization*

Introduction

Globally, women have fewer opportunities for economic participation than men, less access to basic and higher education, greater health and safety risks, and less political. The struggle on fighting for equality is still ongoing thus, it has no end. This is no foreign on literary representation in which discourses on women's representation is highly politicized. Inevitably, women have always been portrayed neither as a mother nor a wife. These are the accepted representations attached to them since the time being and initially, this has become an accepted notion and has become their fate which had led them to become submissive and subjugated. This has continued until the early 90's which the fight for women rights has gone underway to making it on the mainstream courses of discourse through feminist movements. Feminism is committed to producing critical constructive analysis of systemic power structure, theoretical presupposition, social practices and institutions that oppress and marginalize the women and effecting social transformation (Code, 2000). Feminism has always been tackled in post-Mesopotamian literature specifically in African literature where feminism was largely attributed to motherhood.

The discourse on motherhood has been disregarded and has not fully gain enough attention especially in patriarchal societies in which motherhood is idealized as women's way of achieving personal fulfillment and social recognition. This is in relation to what women has been fighting for-equality and fair recognition. It is often defined as an automatic set of feelings and behaviors that is switched on by pregnancy and the birth of a baby. It is an experience that is said to be profoundly shaped by social context and culture and seen as a moral transformation whereby a woman comes to terms with being different in that she ceases to be an autonomous individual because she is one way or the other attached to another-her baby. In many societies, motherhood is wrapped in many cultural and religious meanings – cultural as in what the society thinks a mother should be, that is, some elements associated with a mother, and religiously, it what the practiced faith of a particular society attaches to motherhood. Motherhood assumes different names and shapes depending on the society that is practicing it. The word procreation or giving birth and nurturing new life whether physically or otherwise has led to a different definitions of the words "feminine," "maternal," and "feminine spirituality" in many cultures and religious traditions. Motherhood in some quarters is seen as a sacred and powerful spiritual path for a woman to take. In literature and in other discourses alike, motherhood is a recurrent theme across cultures. It is one striking term in women's discourse that is given prominence. Motherhood has been viewed by many in different lights and presented in diverse ways. Motherhood as an experience and as an institution has and is still receiving different definitions from different writers both men and women today. And motherhood not like any other concepts by other societies is different in the African context-specifically in Igbo society.

Going further in this discourse, we see that most African communities have their own idea of motherhood and how a woman should experience it. In literature, different patterns and methods of motherhood are portrayed. It is therefore important to shed light on this matter using a literary reference that best represents motherhood as a thematic focus-Flora Nwapa's motherhood-centered narratives.

African woman writing as a 'multi-voiced discourse' as challenged a number of orthodoxies: 'the voicelessness of the black woman', 'the derogatory portrayals of their gender' and 'their economic marginalization'. West African women writers are concerned with the protest against sex discrimination and woman oppression in patriarchal society.



Their writings by presenting the realistic picture of suffering of women appear to have sympathized with the plight of women and denounced their meek submission in male dominated society.

Thus, through the lens of these written narratives, we can fully understand realities on African women and motherhood from the perspective of a woman writer as how she brings forth women characters in depicting the societal and cultural realisms that constitute motherhood as a construct.

Statement of the Problem

A woman has always been regarded as a product of her own milieu, society, politics, and culture (Dials, 2017). This presumes that one's image in the society is largely determined by the role preassigned to her which is largely determined by factors beyond her control. This notion is largely observed in how women are viewed in relation to the context of time and culture. The problem of identifying ideal motherhood lies largely on the culture and the influences that have significantly contributed in the construction of such ideological concept. In African societies, torn between the strict adherence to cultural practices and resistance to colonial influences, the concept of motherhood borders between two deterring factors. What makes an ideal mother, truly? One who follows and adheres to the conventions of her culture, or someone who deviates from conforming to such given conventions due to some significant influences surrounding her? It is therefore an important aspect to fully understand motherhood not just as a construct but a product of socio-political and cultural factors. The sense of objectifying the “ideal” in motherhood should never be seen objectively. And it is an important aspect to identify how context affects the negotiation of motherhood among women- with emphasis on the influences of traditional practices and colonialism. Utilizing texts on African literature wherein colonialism and culture interweaved, the study will shed light on how ideology plays a vital role in redefining the ideal mother based on contrasting notions of traditional and contemporary ideologies.

Objectives of the Study

The study aims to shed light on understanding the concept of motherhood with reference to Flora Nwapa's novels. The aspects of cultural conventions and colonial influences were highly considered in determining the contrastive representation of ideal motherhood. The focus was methodically based on the traditional and contemporary representations to determine the differentiated ideologies assigned to motherhood. The study leans on comparing the representation of motherhood and the importance of contextualization in capturing the actualities of ideology in treating such concept. Specifically, this study aims to meet the following objectives.

1. To identify the traditional views of motherhood in Igbo (Southeastern Nigeria) culture;
2. To determine the emerging views and concepts associated to motherhood anchored from the characters depiction in the texts; and
3. To ascertain how motherhood is negotiated based on the given contexts (contemporary and traditional) in situating the concept of “ideal”.

Theoretical Framework

The research evaluates three novels written by Flora Nwapa, a Nigerian Feminist writer known to pave the way for female writers to write about African women liberation. Since the research employs writings on women as a corpus and the materials to be examined, it leans on the Feminist Stylistic Analysis. It aims to evaluate views on motherhood from a traditional and contemporary perspective in African society focusing on the how it was negotiated from the lens of the female “mother” characters in the selected texts. Feminist stylistics can be defined as the sub-branch of stylistics which aims to account for the way in which gender concerns are linguistically encoded in texts. According to Mills (1995), it is an approach to literary analysis which uses linguistic or language analysis to examine texts [...]. Thus, feminist stylistic analysis is concerned not only to describe sexism in a text, but also to analyze the way that point of view, agency, metaphor, or transitivity are unexpectedly closely related to matters of gender, to discover whether women's writing practices can be described, and so on. Rather than assuming that notions of gender are simply a question of discriminatory messages about sex difference embedded in texts, feminist stylistics is concerned with unravelling the complex messages which may be deduced from texts and also with analyzing the way that readers piece together or resist these messages.

Burton (1982) argues that ‘stylistic analysis is not just a question of discussing “effects” in language and text, but a powerful method for understanding the ways in which all sorts of “realities” are constructed through language’. It is a way to understand the relationships between severe and crippling depression that many women experience and the contradictory and disabling images of self-available for women in models of literature, the media, education, folk-notions of the family, motherhood, daughterhood, work, and so on.

It is also vital in looking into how colonialism has affected feminism in a cellular level which they termed as post feminism. According to Brooks (1997), it is about the conceptual shift within feminism from debates around equality to a focus on debates around difference. It is fundamentally about, not a depoliticisation of feminism, but a political shift in feminism's conceptual and theoretical agenda. Post-feminism is about a critical engagement with earlier feminist political and theoretical concepts and strategies as a result of its engagement with other social movements for change. Post-feminism [...] represents a dynamic movement capable of challenging modernist, patriarchal and imperialist frameworks. This captures the characteristics of the author's text which dynamically tended women characters (mothers) to shifting into a development that challenges the conventions they conform into. Thus, feminist stylistic analysis is concerned not only to describe sexism in a text, but also to analyze the way that point of view, agency, metaphor, or transitivity are unexpectedly closely related to matters of gender, to discover whether women's writing practices can be described, and so on (Mills, 1995).

Conceptual Framework



With a theoretical foregrounding leaning on Feministic Stylistics, Feminism and Representation, three frameworks will be adapted from researchers who also conducted similar studies on motherhood ideology and representation.

1. **African Tradition and Culture on Motherhood (Akujobi, 2011)** to identify how African tradition and cultural practices affect and define motherhood. The framework determines the limits and constraints set by the culture in which women are bound to follow and adhere to that presuppose their role as a mother and what a mother should be. This provides the traditional representation and ideological concept of motherhood in line with the contrastive focus of the research.
2. **Post-Colonial Influences on Motherhood (Behrent, 2009)** to capture the bearing of post-colonial influences towards the construction of motherhood. It relates to the contemporary and departs from the former aspect of representation. It reinforces as to how motherhood (devoid from the conventions of culture and traditions) can be different from the former context. It aims to expose how European colonial influences can change and affect the landscape of mothering in African societies particularly in Igbo society. In response to create a contrasting view towards motherhood representation, examining the post-colonial influences on subject understudied will substantiate how socioeconomic factors contribute to meaning and conceptual evolution given the context it is anchored from.
3. **Ideology on Motherhood (Doorene, 2009)** to examine the influence of ideology on viewing Motherhood. This considers the ideological construct of both aspects in redefining and treating motherhood from a hegemonic point. Ideology conveys a yielded manifested ideals of motherhood since it captures the societal and cultural aspects of the given concept- reconciling the contrastive points to contextualize what motherhood really is from an impartial and rational standpoint.

Related Literature

There is a lesser importance given to feminist literature throughout the years and such marginalization is evident in African Literature. Generally, there has always been a constant decline in Black Literature and this is doubled in the case of Black Feminist writers whose writings were neglected since it challenge the conventions of a patriarchal and culture-rooted African society. One of the many who literarily challenged this presupposed conventions was Flora Nwapa whose writings depict and mirror the society in which she grew up. The aspect of documenting these experiences were shown through the life of the characters she made out of the narratives she has created throughout her literary career. Such characters are instrumental in showing the realities attributed to African women specifically in motherhood and womanhood. Nwapa's depiction of the Igbo community which was the focused of the study, deeply echoes the struggles of women towards motherhood. Motherhood in African society has been regarded as cultural rather than an individual choice. Present literature on mothering and motherhood has expanded from a solitary focus on the effects of mothering on children, to include a theoretical understanding of mothering and a focus on the experiential nature of motherhood (Arendell, 2000b). Thus the limited understanding of the mother as an object in her child's life has expanded to include a more subjective view of the mother. To substantially capture the nature of the study, the following concepts are considered instrumental to extensively present a wider understanding on motherhood and ideology as concepts in the Igbo society. Furthermore, with emphasis on feminism and socio-cultural influences, the study is an attempt to shed light on how motherhood is constructed in relation to ideological and cultural conventions.

Black Feminism

Black Feminism is a movement that emerged in 1970s as a response to white Feminism, its roots may be traced back to the nineteenth century Abolitionist Movement in the U.S.A. This Latter was the first movement that took position against slavery and provided a background to and motifs for black women to fight for their own rights and privileges to end discrimination. Black feminism should not be understood out of Maria Stewart concern in which she encouraged the African American women to reject the idea of the negative image of African womanhood in the early times of her life. Claiming that race, gender and class oppression and many other features were the essential causes behind black women suffering and poverty (Boune, 2011).

Black women worked hardly to establish a new tradition, which reflects their main concern and occupations. In her book *Toward a Black Feminist Criticism*, Smith explains:

'Feminism is the political theory that struggles to free all women: women of color, working class women, poor women, disabled women, lesbians, old women - as well as white, economically privileged, heterosexual women. Anything less than this vision of total freedom is not feminism but merely feminist self-aggrandizement. (27)

Moreover, Black Feminism focuses on the experiences, needs and desires of those women. It condemns all forms of patriarchy which dehumanize woman and portray her as a Second Class Citizen. Women who are calling themselves Black feminists need another word that describes their concerns. In addition racism and sexism are the main forces that affect black women. Black Feminism aims not to gain social equality between men and women, because they know that their partners are already oppressed and have no power. Although black people suffered from racism as a community, their women suffered twice because of their sex not only from outside but also within their society.

Feminism in Nigeria

Feminism in Nigeria assumed a different face from what is obtainable in Europe and other Western countries. The cultural differences existing in Nigeria make it difficult, if not impossible, for men and women to share equal rights and also be treated as equal in the social, political and economic spheres. Before the advent of colonialism, Nigerian women were subservient, humble and good supporters of their husbands. Culture abhorred them from some social functions, religious rites and other traditional practices. It is obvious, for instance, that no Nigerian culture accepts a woman marrying a man, neither does the Igbo culture allow women to break cola nut before men or join masquerade cults. Some cultures are not dynamic and are intolerant of change. Due to the Nigerian cultural background, it is a taboo for women to do those things which culture forbids them to do. No wonder a different term, 'womanism' is given to both African and Black - American women and their counterparts all over the world in the field of literary expression. Pulitzer



price winning author, Alice Walker, coined the word ‘womanism’ in her book, *In Search of Our Mother’s Garden: Womanist Prose*. The term which stands for black feminism was used by Walker to describe the perspective and experiences of African and Black - American women and others who share the African descent.

Feminism in Novels

Essentially, the traditional images of women focused on their domestic and sexual roles, the part that the individual women play in the society notwithstanding. The adverse effect of this fact in limiting women’s notions of themselves is quite obvious. The foregoing gave birth to the awareness of women’s movements in making conscious efforts to combat the cultural stereotypes experienced by them. New, alternative images were created by women to comfort and possibly discredit the traditional images created of them, aiming to expand women’s consciousness of themselves instead of narrowing it down to what the culture says or imposes on them. It is in this context that the novel became useful as an effective tool of creating awareness alongside other mass communication media. Most writers henceforth, used the novel form to wage war against the negative impressions created about women. Women writers have not totally accepted the psychological and social conditions imposed on them by their biological and socio-cultural factors but have used the novel to spell out new culture and behaviours for their fellows. Mojola in *Otokunefor* and Nwodo states that “despite the common characters identified, the female characters are not homogenous in their attitude to life”. She listed out the three main categories of these female characters discernible as:

1. **The purely traditional illiterate women** whose attitudes are informed by traditional culture and religion. These women abhor all forms of anti-social behaviors like prostitution, single parenthood, adultery and patronage of gigolos.
2. **The intermediate category** which consists of educated women who were adolescents in their forties and fifties as a direct result of the impact of Western education and religion on the society. Influenced by the Christian moral values passed to them by their missionary teachers rather than their native Igbo culture, they frown at the corruption, immorality and extreme materialism of the seventies but they engage in legally unsanctioned sexual relationships. The portrayal of this side of their life underscores a social phenomenon: the biological need for sexual satisfaction of relatively young women who are separated or divorced from their husbands, or those like Rose who are professionally recognized and materially comfortable, but who are single.
3. **Women devoid of moral values.** These women epitomize some of the ills of a corrupt society, the Nigerian society, full of avarice, selfishness, corruption and self-degradation for financial gratification. (Mojola, 2008)

Motherhood Ideology

Ideology is an abstract, collective product (Glenn, 1994) which evolves within the historical socio-political structures of cultures; however, it is also powerfully tangible at an individual level where it influences choices, behaviour, attitudes and emotions (Hattery, 2001). While ideology may influence behaviour, people have the agency to accept or reject ideological constraints (Therborn, 1980). This understanding of ideology will be applied to the concept of motherhood where individual values, beliefs, expectations, behaviours and experiences of motherhood are powerfully influenced by motherhood ideology. The discourse or ideology of motherhood describes the norms, beliefs and values that formulate a societal understanding of what constitutes a ‘good mother’ (Hattery, 2001; Kruger, 2006; Phoenix & Woollett, 1991) and the ideology motherhood is reflected and maintained in the practices and relationships of motherhood (Hattery, 2001; Phoenix & Woollett, 1991). Ideologies and practices of motherhood are inextricably intertwined in the lived experience of motherhood and are furthermore shaped by the context in which women mother.

Motherhood ideology was not developed by some one person with an agenda or political philosophy (such as Marx’s philosophy and its children—communism and socialism), or someone with ideas about religious reformation (like Luther and his theses), the good according to Rothman, Chodorow, and Swidler, we must recognize that the ideology of the good mother is not segregated from other ideologies and institutions. It is influenced by the current economic climate, our understanding and acceptance of gender roles, and is in both competition with and shaped by other ideologies. Mother ideology is something that permeates the lives of mothers everywhere. Vigil (2012) with his study entitled *The “Good” Mother: Ideology, Identity and Performance*, found out that no matter how a woman performs motherhood and whether or not she embraces the ideology, the identity of “mother” becomes the definition that surpasses other identities. These “lifestyle options are thus often decisions to become immersed . . . at the expense of possible alternatives”.

Role of Culture on Motherhood

The Nigerian society, like many other African societies, is one that attempts to cling tightly to tradition and claims to be extremely religious. Furthermore, in this society, the structure of the family unit is very simple. The man is to be the head of the home, the woman is to submit to him, and the children are to obey both. And to be honest, this structure is quite a familiar one, not only from an African perspective but also from the perspective of many other Eastern and Western cultures. Mears (2009) in her study on *Choice and Discovery: An Analysis of Women and Culture in Flora Nwapa’s Fiction*, concluded that the cultural practices of Igbo culture limit and define the role of mothers. There are certain restrictions they need to adhere to since it irrationally defines the ideal mother for them. She asserted that Nwapa’s women develop independent voices and explore new identities in an increasingly modern world, but they also see themselves as spiritually nurturing forces in the community.

Colonialism on Motherhood

In reference to the study conducted by Craft (2013), on the effects of Colonialism on African women in Buchi Emecheta’s *The Joys of Motherhood*, he found out that colonialism challenges patriarchy and masculine identity among husbands and men giving dominance towards the wives and mothers. Emecheta portrays colonialism ambiguously in *The Joys of Motherhood*. It forces native populations to adopt and adhere to systems and beliefs foreign to their own. Capitalism, Christianity, and European notions of education and conduct all effectively alter and threaten traditional Nigerian

culture. The effects eventually touch all levels of society, eroding tradition and trickling down to harm both families and individuals. Without the changes colonialism and its practitioners ushered in, Nnu Ego's joy as a mother and the cohesive and interdependent family she long desired could have remained intact and uncompromised. The tragedy of Nnu Ego's story is that she cannot recognize and embrace change—and that these changes themselves, embraced or not, are not entirely positive force. Men are stripped off of masculine identity in resistance to fight colonialism and this became a challenge to African patriarchal society.

Methodology

The study is a qualitative research employing descriptive discourse analysis leaning on Feminist Stylistic Theory. This paper employs a qualitative-descriptive design to capture the nature of the corpus of the study which are literary texts. Qualitative Analysis according to Hasko (2012), is a methodology for pursuing in-depth investigations of linguistic phenomena, as grounded in the context of authentic, communicative situations that can be considered as language corpora. Researchers using qualitative corpus analysis as the methodological basis for their investigations adopt an exploratory, inductive approach to empirically based study of how the meanings and functions of linguistic forms found in the corpus interact with diverse ecological characteristics of language used for communication (speaker age, gender, level of education, and socioeconomic background; place and time of a communicative event; relationship between interlocutors; speech modality; etc.).

Sandelowski (2000: 334) stresses that “Qualitative descriptive studies have as their own goal a comprehensive summary of events in the everyday terms of those events. Researchers conducting qualitative descriptive studies stay close to their data and to the surface of words and events. Qualitative descriptive designs typically are an eclectic but reasonable combination of sampling, and data collection, analysis, and representation techniques. Qualitative descriptive study is the method of choice when straight descriptions of phenomena are desired.”

The qualitative descriptive approach has been adopted because not much information has been documented in the area of study. This suggests that the researcher cannot rely much on the work of others but has to explore the topic. This approach can best aid the researcher to do in-depth reading and gain rich information and deeper understanding of the topic of the research. The researcher supports the notion of multiple realities and this study is aimed at comparing the representation of ideal mother contextualized in traditional and contemporary lenses.

Results and Discussion

This section provides the results of the analysis done on each novel. Analysis on each novel was done based on the given objectives rooted from the research focus. Presentation of the results was done by title with corresponding synopsis of the novel and analysis in response to the three (3) objectives. Before the main content synthesis on the given texts, synopsis on each novel were included to situate an understanding due to the lengthy structure of the selected texts. It also provides a condensed and substantiated preview of the texts to give way for the synthesis anchored from the given objectives. The first section provides analysis revolving around the traditional representation of motherhood with consolidated points obtained from the given narratives. This is followed by an analysis on the contemporary views represented in the selected texts written by Flora Nwapa. Both of the views were extracted from the presentation of the female mother characters, whose characters were synthesized in relation to how they were depicted and the views attached to them as a wife and more importantly, as a mother. From this point, with the given contexts on both traditional and contemporary, negotiation of motherhood will be evaluated which was consensually based on the results obtained from the given texts to create a universal and generalized concept as to how the “mother” characters negotiated their way into being the “ideal” that was attached to their role as mothers and as a woman.

One is Enough (1992)

Synopsis:

At long last, Amaka got married to Obiora; even so, she was childless for the six years her marriage lasted. Her doctors declared her barren while her mother-in-law harassed and distressed her out her husband's house. She left for Lagos to start afresh. She abode by her mother's advice “forget men, be pregnant, have your children and live an independent life. Take your sister Ayo as an example; even though she is not married, she has four children with a wealthy man (already married) who is in charge of their welfare. And indeed doing it well, it is far better to be a mother than to be a wife”.

In Lagos, she was involved with a number of men who helped her with important contracts from the government; thereby she made money hand over fist. Interestingly enough, one of those men was a Catholic priest, who was, in my opinion, special, interesting, curious and weird at the same time. You know, one of those fellows you aren't sure if to love or despise. However, Amaka did not care. For all that matters to her was to make hay while the sun shines. On the other hand, her mother still queried her about an evidence of her womanhood; that is, to be a mother. But, how can such a thing be possible if the doctors already told her she can never become pregnant. Moreover, adoption was out of the question. Furthermore, in her relationship with the man of God something went astray. Now, that the Catholic priest was in an important position as a director, would he abandon priesthood and take responsibility for his deeds? Would Amaka give marriage a second chance? Considering all she would benefit from him in his new position.

Childlessness is a terrible situation in most African matrimonial homes because of the social importance places on procreation in the African worldview. When couples fail to perform this duty they are deemed as failures in their societies and they are stigmatized but women attract most of this social stigma because of the erroneous belief that men can never be infertile. Flora Nwapa, in exploring the experiences of the Nigerian woman reflects this theme. In the society depicted in the novel, there is a keen obsession in procreation and posterity.

Flora Nwapa portrays the plight of childless women through the character of Amaka, the heroine who marries Obiora. Their union is infertile after six years of marriage. Amaka suffers abuse in the hands of her and in-laws because of infertility. The story follows the life of Amaka who finally marries Obiora and fulfils a lifelong dream of becoming a wife. Amaka's dream of becoming a wife doesn't last long as a result of her not being able to have children for her

husband after six years of marriage. She is subjected to emotional and physical abuse at the hand of her husband and his mother. She is frequently beaten by her husband, Obiora, an instance of the physical abuse happens when she confronts him for having an extra-marital affair that produces two sons. He turns the tables around and instead of admitting his guilt, he beats and accuses her of being a prostitute. The physical and emotional abuse she suffers gives her the courage to leave her matrimonial home. She leaves with determination to become independent. She leaves Onitsha for Lagos with this advice, she established herself as a trader and involves herself in a romantic relationship in a bid to sustain herself. Her first relationship is with an Alhaji who helps her to secure contracts, the second romantic relationship she has is with the character Izu, he serves as an intermediary between Amaka and the Alhaji and he also satisfies her sexual libido. She develops a romantic relationship with him and becomes the father of her twin boys. Father Mclaid promises to leave his priestly ordination when he finds out that Amaka is pregnant. He goes as far as to propose marriage to her, she refuses saying:

“I don’t want to a wife... A mistress, Yes but not a wife... As a wife, I am never free. I am a shadow of myself. As a wife, I am almost impotent. I am in prison unable to advance in body or soul.”

In a nutshell, the novel documents the life of a Nigerian woman that overcomes the social stigma that arises from being childless to being a rich business woman who refuses to be voiceless. She asserts her position in the society proving that a woman can be a force to be reckoned with even without marriage. The narrative goes against patriarchal norms of depicting women as dumb, submissive who gains identity through her husband. Amaka refuses voicelessness and asserts her worth.

Efuru (1966)

Synopsis:

Efuru is a portrayal of life in the Igbo culture, especially women's life. The story is set in West African Igbo rural community. The protagonist, Efuru, is a strong and beautiful woman. She is the daughter of Nwashike Ogene, a hero and leader of his tribe. She falls in love with a poor farmer called Adizua and runs away with him, upsetting her people as he did not even perform the traditional wine carrying and pay her bride price. She supports her husband financially and is very loyal to him, which makes her mother-in-law and aunt by marriage very fond of her. At this point, she accepts to be helped around her house by a young girl named Ogea in order to help her parents who are in financial difficulty. However, Adizua soon abandons Efuru and their daughter Ogonim as his own father has done in past. After her daughter dies, Efuru discovers that he has married another woman and had a child with her. Her in-laws try to convince her to stay with him, i.e. remain in waiting in their marital house. Efuru then tries to look for him, but after failing, she leaves his house and goes back to the house of her father who receives her happily as she can care for him better than others. Efuru then meets Gilbert, an educated man in her age group. He asks to marry her and follows traditions by visiting her father, and she accepts. The first year of their marriage is a happy one. However, Efuru is not able to conceive any children, so this begins to cause trouble. She is later chosen by the goddess of the lake, Uhamiri, to be one of her worshipers, Uhamiri being known to offer her worshipers wealth and beauty but few children. Efuru's second marriage eventually also fails as her husband mistreats her in favor of his second and third wives.

Idu (1970)

Synopsis:

The novel is set in a remote African village and follows the protagonist Idu and her husband Adiewere over a number of years. From the beginning of the novel, Nwapa ensures the reader is aware of the wedded bliss between Idu and Adiewere; they are absolutely devoted to each other as husband and wife. Their happiness together is portrayed to be overwhelming. In the African tribe, motherhood is coveted and being a mother is deemed to be far more important than being a devoted wife. Despite their desire for children, Idu and Adiewere remain childless for many years. During this time, Idu and Adiewere build a great business and become prosperous however when Adiewere's brother, Ishiodu is in trouble, they forfeit their wealth to help Ishiodu. As time passes, the pressure from the villagers for Idu and Adiewere to have a child becomes unbearable and Idu weeps that she has brought the curse of childlessness onto her husband. At Idu's beckoning, Adiewere takes a second wife, who he treats as a child rather than a wife. Idu unexpectedly announces she is pregnant and the village rejoices with the couple and bestows many gifts upon the popular couple. Upon becoming aware of Idu's pregnancy, the second wife leaves Adiewere.

Idu's son is born on the day of an eclipse which Idu believes is a bad omen, remembering a dream about having a boy that was so dark she did not dare touch the boy. Idu and Adiewere name their son Ijoma. Idu's sister Anamadi grows to love Ijoma and he spends most of his time with her. Two years pass and Idu is not again pregnant and thus Idu asks her husband to take another wife rather than constantly being berated as being 'bad' for denying her husband the privilege of more children.

The reader is then introduced to a second couple, Ojiugo and Amarajeme who also adore each other. Ojiugo is Idu's childhood friend. However, after six years and no children, Ojiugo leaves Amarajeme to live with her husband's friend in order to fulfill her dream of motherhood. Amarajeme is heartbroken and wears black and mourns his wife. Upon hearing the news Ojiugo has born a son, Amarajeme realises he is sterile and to blame for their childlessness and hangs himself. Ojiugo hears of Amarajeme's death and dies that same day from heartbreak for her first beloved husband. After four years, Idu becomes pregnant for a second time and for a short time, the couple and the village rejoice in the pending birth of their second child. Tragically, Adiewere dies suddenly. After Adiewere's death, Idu does not weep, wear black or scrape her hair as tradition expects. Further, Idu refuses to marry Ishiodu, her husband's brother; Idu is steadfast that she will join Adiewere. Ultimately, Idu rejects life and dies in order to be with her beloved husband.

Traditional Views on Motherhood



Traditions represent a critical piece of one's culture. They form the structure and foundation of everything in the society. It is no foreign for African society the influence that culture has on everything-from marriage down to motherhood. It can be the norm and provides the conventions to everything within and under its scope. It underpins the identity of African mothers and reinforces qualities and ideologies that conform to the cultural set of qualities as to how and what a mother should be. In relation to that, all three narratives were largely anchored from Igbo culture and society which make them fitted to holistically understand the implications of culture in understanding motherhood as a concept. Hence, given such conditions, this section presents the traditional views on motherhood imposed and attached to the female characters of Flora Nwapa's narratives. It cannot be denied that Flora Nwapa's characters were victims of traditions and society which predominantly presented how motherhood was more of like a role than a choice for them. Traditionally, it explores the concept of barrenness as to how the traditional society imposes the following views and concepts associated to motherhood as stated in the following points:

Women's productivity is determined by her folk line

The concept of folkline as the basis of a woman's ability to produce was explored in Idu. The opening voice of the novel echoes this tradition in the Igbo society. It rejoices the union of a man and a woman but it also condemns the childlessness of a couple. The point of assessing the folkline as the basis of a woman's capability of becoming a mother was stated in Uzoechi's (one of the women who inquire about Idu's husband's condition) advice that- "*Give them time. Idu will be like her mother. She wasn't barren. No, none of her people is barren*". This line indicates that Idu is a child of yesterday and seen from her mother's point. It asserts that a woman's ability of being mother is not solely based on her ability to produce but on her lineage as well since it partly make up of who she is. According to cultural historians Uchendu and Edeh (2009), family lineage is important to marriage for it determines if a woman is likely to bear a child and also to assess whether one is capable of being a provider- looking into the family's qualities and attributes. Thus, this concept is too traditional that it creates a presupposed view towards women's ability to bear a child from a stereotypical point of judgement.

Motherhood as the main basis of Womanhood

Dominance on the emphasis towards a woman's ability to bear a child was explored in the given texts. All three discourses on the aspect as motherhood being the sole basis of being a woman. Women in Igbo society were commodified as child bearers and valued based on the consideration of bearing a child. According to Ikonne (1984) with his findings on women's quest for selfhood in Flora Nwapa's novels, he opined that women are nothing without a child. Thus, making motherhood as the basis of womanhood. Women are defined on the role they play on the society which was largely confined on being a mother-a bearer of child. In Idu, in order for Idu the main character herself to fulfill her role being a mother since she was suspected to be the barren between her and her husband, Adiwere she looked for another man. It is clear that it gives women the pressure to bear a child even if it means looking for another person to fulfill it for them to be regarded as a woman. For a woman is not woman without a child. This is also similar with Amaka's case in *One is Enough*. Being claimed as the barren, she fulfilled her role as mother through the aid of another man in the person of Reverend Mclaid or Izu. There was a part in the text where she realized that she can bear a child fulfills her being a woman. This was also embodied in the character of Efuru and Ongunyemi in *Efuru*. The traditional community expects them to be mothers as part of being a woman. It is clear that these women were victims of society and culture which demand them to be mothers and define their state being a woman. Boukari (2012) highlighted the violence and discriminatory cultural practices and sexual exploitation of women. He asserted that such practices associated to motherhood and highlights what women should accomplish as expected from them rather than what they really wants. This determines their worth as a woman-to bear a child and procreate.

Obligatory Motherhood

Motherhood is considered the foundation in which the Igbo family is developed. In view of the importance attached to the role of motherhood, inability to meet this expectation is expected to incur the displeasure and unfavorable attitudes of society. Women experiencing infertility problems in Africa may face social/cultural problems. For example, they may be forced out of their marital homes by in-laws, or they may not accorded proper burial when they die. Nukunya (2003) writes that children are of such importance that in the traditional society the inability to bear children is considered a great tragedy, and the woman who fails to bear children suffers humiliation and sometimes ridicule or abuse. This is very transparent on how motherhood is imposed on the characters of Nwapa's narratives. Women in Igbo society are expected to get married and have a famil. Upon engagement on marriage they are expected to bear a child-the society expects women to become mothers for a marriage is no marriage without a child. Their community expects and demands the characters to become mothers whatever the extent they will go through. It is clear that obligatory motherhood became the downfall of each characters for it constrained them from independence and liberation. In Efuru, Efuru herself struggled on fulfilling her role towards pleasing the group she belongs to, the society, herself and her family. This assigned her a burden of becoming a mother for after marriage, everybody expects the wife to bear a child or else the man is forced to look for a woman to bear his child if the wife was found barren. This is also similar with Amaka's disposition in the quest for having a child. She was declared barren for she can't give her husband a child, in which later on it was revealed for she had a child with reverend Mclaid. She left her home and her husband for her quest of a child and exploring her "supposed" barrenness. She was obligated to become a mother that strongly resonated with Idu's obligation on providing child to her husband, Adiwere. It can never be denied that these women have struggled and fought towards fulfilling this obligation which made them go to all extent of making it possible-from practicing polygamy to prostitution and even if it means sharing their husbands for the sake of children and tradition just to considered them as a good woman. This somewhat puts pressure to their roles as women, that obliges them to becoming a mother or else being condemn by the society itself. This asserts the thoughts of Christian (1989) that being a mother in Igbo culture is universally imposed and reveals that "one must become a mother at all cost". With reference to the conclusion of the conversation that the women had in the text with encounters presented in some parts of the narrative states that

they must have children and therefore connotes that motherhood is a mandatory requirement among women and deemed obligatory.

Preference towards male child over female

The persistence of high fertility among the Igbo of Nigeria is linked to the relative strength of the pronatalist tradition among them. Perceived relative benefits of male children as potential custodians of both identity and lineage have sustained this value over generations. A woman, who achieves recognition and status by the birth of at least one male child, is considered fulfilled and ultimately accorded greater respect relative to her counterparts who do not achieve the same feat. This traditional concept on child preference is greatly exhibited on Idu wherein Amajare expected a baby boy from Ojiugo that brings him nothing but pure joy upon knowing that it was really a boy. This is in contrast to Efuru's case who gave birth to a female baby. The reaction towards the disclosure of the gender was shown to be disappointing to the people except for Efuru herself who was joyed upon knowing she gave birth to a daughter. The depiction of female child as a less preferred idea is predominant in the Igbo culture. With consideration on the society which is very patriarchal by nature, it cannot be denied that such can also influence the way they viewed motherhood and gender preference. This affirms that society itself is leaning on a male-centered ideology that has largely influence the way things function as a whole. This is similar to Damilola (2011) and Boukari (2011) approach to Nwapa's novels which according to them, the cause of African women suffering is the patriarchal culture that has dominated African societies and such culture affected their outlook and preferences over things including the gender of the baby.

Professional success and wealth are not enough to justify a childless existence

Traditional Igbo society emphasizes and values education among children but the problem is that, only the “male” are preferred to be sent to schools to be equipped and be educated since women are meant to stay at home, be a mother and take care of the children. This traditional views on functions of women in the society is also instrumental in motherhood. Being a successful and educated woman doesn't excuse you from the responsibility of being a mother. A woman's success is overshadowed by her inability of becoming a mother and not being a mother. A woman's role is subjected to being mother hence, educational successes and societal roles beyond being a mother is discredited after all. Just like Amaka's disposition in *One is Enough* being successful and stable doesn't excuse her from fulfilling the role of being a mother. People around her, doesn't see her as a successful woman but a woman who is childless. The sense of being a childless mother overshadows all the successes one has achieved in life. She is a representation of a successful woman, wealthy and educated by all of these were nothing in the eyes of others which was supported by her mother and aunt's views. They insisted on Amaka being a mother since both were prisons of the traditional society which is in stark contrast with Amaka's character. This is no different from Efuru's experience of being judged for being childless. She came from a stable family and was admitted to Christian School and got educated which is a rare occasion for women in African society. The role of education in African society was meant to liberate women meaning it should make up for what the society has denied them and that is the uplifting of their linear and one-dimensional role of being a mother. Nwapa's attempt of portraying her characters as educated and literate is outshined by the reality that such are not relevant as to how women are seen in Igbo culture. There is also a conception that education (as a post-colonial influence) creates a culture-diluting effect amongst the new generation. This reinforces a belief system that a woman, no matter how fulfilled and stable she is never seen from her achievements but by the role assigned to her by the society- and that is being a mother.

God as the determiner for a woman to become a mother

Igbo people are undeniably religious and strongly believe in the supreme being. This is apparent with how the characters in the selected texts mention and regard God in some instances of the narrative. The predominance of regarding the divine intervention in the aspect of motherhood is greatly manifested by Amaka's character in “Efuru”. With lines, “ I am still young, surely God cannot deny me the joy of motherhood” and “God is in charge and “a child come when God willed it” prove that she entrusts her capability to bear child towards the divine forces. This is greatly influenced by the “supposed barrenness” imposed by the situation towards her. She strongly adheres to the divine providence as her last resort. This puts her in a helpless situation wherein a childless woman is considered useless in the eyes of the society. Amaka in *One is Enough* reinforces the same kind of belief with a line “God cannot deny me the joy of Motherhood”. The same perspective was also conveyed by her mother-in-law and aunt wherein they emphasized that the desire to become a mother doesn't solely depends on the will of the woman but by tradition and the biological health which was determined by the supreme power. It was also asserted that it is God's choice whether they are able to bear children or not. This concept of divine dependence was firmly supported by Efuru's acceptance of her disposition and condition in life; she concluded that the gods do not intend her to be a mother. Amaka and Idu situation deeply resonated with Efuru wherein the divine was the sole determiner of a woman's ability to procreate wherein the pressure of obligatory motherhood positioned them to resort on the on the supreme intervention. This validates that women are left with no choice but to entrust the possibility of motherhood towards God's will. Inhorn (2003) highlighted that the social consequences of infertility are particularly profound for African women as compared to men. Safoa (2008) writes that due the pressure imposed by discrimination on women's infertility, women resorted on the intervention of the supreme being as a way of fitting themselves in a mold designed and imposed by their society. Among the Ekiti of southwestern Nigeria, Ademola (1982) reports that infertile women are treated as outcasts and solely depends on the divine providence as a way of entrusting their chance of being a mother. This strengthens the measures African women go into just to comply towards the obligation assigned to them towards motherhood.

Motherhood as an access to participate in social affairs in the community

Motherhood in Igbo culture is regarded as a passage for women to be recognized as members of the community. Recognition in this sense refers to a consideration of their function beyond the assigned purpose of bearing a child for a man. Being childless meaning less access to participate in any social affairs since barrenness is condemned in African

culture. Women are meant to be a child bearer and having a child provides them the recognition to take part in community-related affairs. This view is reflected in Idu's character wherein a woman with child provides her a place in the community and excludes her from a shame of being childless. Left with no choice, Idu (being childless) adheres to the society's practice of polygamy and allowed the other wives of her husband to take shelter in their home. This suggests that for a childless woman to be respected and recognized by the community, she must follow traditions even if it's against her will. Amaka's effort on presenting herself as a woman of desired qualities, indicates that a woman without a child does and creates an alternative way to be regarded as a woman equal to a woman with a child. It was evident in the characters of the texts that motherhood is important to them and they don't want to be humiliated and rejected for not having a child. Society ostracizes women who are not able to get pregnant and even puts the blame to women solely of men's medical problems and inability to procreate. Germain (2012) argues that one of the cases of woman's oppression is childlessness. He says that African woman is not economically, politically, or socially respected if she is childless. Analytically, he followed a cultural reading approach to stress the function of motherhood and its impact on the construction of Igbo woman's behavior. He concluded that Nwapa wants to explore her own culture through the tragedy of her heroine and calls for radical transformation of her culture. In addition, he claimed that a woman cannot claim for her femininity unless she experiences the joy of motherhood. Thus, barrenness is an issue of subjectivity and oppression for the woman. He advised that a female in such a situation should receive sympathy and encouragement.

Women as responsible for men's barrenness to procreate

Situated in a patriarchal society that displaced women in the aspect of power and leverage, Nwapa's characters took the blame of a childless marriage. A couple's failure to produce a child is partially attributed to the wife which means even if the wife is not barren she still takes the blame for it is not accepted in the Igbo culture to blame a man for the couple's childless marriage. This gives men the leverage to practice polygamy as an excuse to show that it was the wife's fault. This is manifested among the characters of the texts wherein the characters who were also wives and wherein barrenness was largely explored, have shown how women were denied of power. The culture regards women to adhere to polygamy and take the blame of a childless marriage. With themes revolving around barrenness, Nwapa's novels depict women characters who were left to accept a biased liability of being barren. This reality was challenged though the choices the women made in the narratives. Disproving a sweeping reality towards women barrenness, Nwapa alternatively debunk the idea of women taking responsibility of a childless marriage. Amaka's quest to being mother has reinforces that she was not barren and her husband's (Obi) lame excuse of committing to another woman to have a child was simply inconsiderate. Reinforcers of such belief were the people of tradition- her aunt and mother-in-law who manifested a lingering belief on men's power and authority to put off women in less beneficial disposition. Nwapa's approach on showing a presupposed barrenness in the early part of the narrative was made effective in debunking such crooked belief. She used this disbelief in substantiating a reality that women are not always the barren, but men could also be barren. Early instances in the texts, Amaka, Efuru and Idu were proclaimed and subjected barren and were victims of crooked polygamy. This was use by Nwapa as appoint of departure to reveal that women are not barren through revelations of motherhood in the latter part of the narrative. Amaka's twin child with Father Mclaid disproves the claim about her of being barren within her marriage to Obi. Idu's twin children debunks the idea of her husband's (Adiwere) practice of polygamy even if it is against his will but the society and culture tell him to. Efuru's child "Ogonim" was a testament that the barrenness attributed to her towards her failed marriage to Gilbert and Adizua who both resorted to polygamy to have a child. These attributes were very instrumental to implicate that women are not barren and men are. This is a representation of woman's helpless disposition within a patriarchy-driven culture and society which posits realities that are meant to be accepted than challenged. To contend this point, Guntupalli & Chenchelguden (2004); Inhorn (2003); Papreen et al (2000) asserts that culture shapes people's thinking, understanding, practices and attitudes towards infertility. There have been social pressures and expectations for women to procreate, and women are often blamed for infertility.

Contemporary Views on Motherhood

Post-colonial influences have created a new set of beliefs in Igbo culture and society as whole. Such practices were considered ill and threatening by the traditional Igbo people. Influences brought by European colonization created new and emerging perspectives on motherhood that challenge the belief system of Igbo culture towards such construct. Contemporary views on motherhood deviate from the norms which are predominantly rooted from the cultural practices of Igbo people which simply put women in an inferior state and; regard motherhood as an obligation than a choice. With emphasis on colonial influences as a liberating concept of changing the way how mothering is viewed in the traditional Igbo society, Nwapa uses colonialism and its influences as a springboard to challenge the landscape of traditional motherhood. This challenges the way how ideology is treated in the picture. What makes the ideal mother, one who adheres to the traditions or one who is fluid as the dynamics that motherhood entails? This section presents contemporary views that challenge and in stark contrast with the traditional concept of motherhood in Igbo culture anchored from post-colonial influences. Thus, through these emerging concepts the aspect of context will then be incorporated in understanding the "ideal" in motherhood.

Procreation by another man

Situated in a society where patriarchy dominates, Nwapa's texts illumine that traditions and cultural practices largely lean on men's privileges and position women in a disadvantaged position. This is reflected in the experiences of the narratives' characters wherein they were denied of power and the rights over men. But such nature is challenged by Nwapa through uplifting her characters disposition particularly in the aspect of motherhood where women are found to be voiceless and powerless. Polygamy in Igbo society is allowed for men wherein they can marry as many wives as they can. This favors them in terms of engaging to extramarital affairs which was considered legal and is tolerated by their traditional practices. As for women, practicing polygamy is considered as a taboo. Barrenness is explored as the thematic



focus of the texts wherein women are portrayed barren and incapable of bearing a child. Since motherhood is considered as a right to passage towards being a woman, the author used this as a point to debunk the ills of it. Women were allowed to practice procreation with another man as a means of fulfilling her duty of being a mother. This is in contrast to the belief that declaring men as barren to be unallowable and shameful. Relevant in the characters' choice, they looked for another man to procreate and debunk the idea that they were barren; and Lagos was instrumental in that choice.

Lagos became the place of liberation where they found freedom that's in stark contrast with the Igbo society. Amaka, being declared barren by her previous partners, left for Lagos with the knowledge that she is really barren. The narrative changed when she gave birth to a twin with Father Mclaid who was the father of her twin. This truth was then revealed upon the knowledge of the people who judged her for being incapable of bearing a child and realization happened that she was misjudged and left for another women for being “mistakenly barren”. This is also similar with Ojiugo, one of the supporting characters of *Idu* who left her husband and disprove that we wasn't barren and his husband is. For a woman to procreate with another man is considered an act of adultery for the traditional Igbo society. This was challenged through Ojiungo's choice where she went for another man to disprove that she was the barren between her and Amarajeme and gave birth to a baby boy. It was then when everyone knew that the husband was impotent not the wife. This view about motherhood is a step forward for women to become a mother but leans negatively on the traditions that they must be a mother at all cost. Someone it changed the landscape giving freedom to women to procreate due to their husband's barren state and debunks the toxic masculinity towards men for always being the procreator between the two sexes, thus, presents a realistic and scientific take on men and women's medical deficiency devoid of cultural conventions and beliefs.

Motherhood is not defined by being a wife

It is always an expected event that once a woman marries, she is to become a mother. A wife is due to provide a child to her husband and it is somewhat a default responsibility that they are bound to fulfill. Attached to wife is the word mother. It narrows a wife's duty- to become a mother but this is changed in the texts through the characters' perspective towards marriage and motherhood. Marriage and motherhood are two inseparable concepts that cater each other in one way or another. Marriage is a threshold to being a mother in Igbo culture, in order for women to become mothers they must marry first. Men will pay for the dowry to the female's parents as if buying her and paying her parents for all the expenses they spent raising her. This view is presented in Efuru's decision on leaving her husband for being adulterous and a polygamist. Tradition wise, it is really clear that women need men in fulfilling motherhood for women are viewed frail and incapable of providing sustenance towards her child. Efuru's bold choice on leaving her husband and raising her child alone as a single mother affirms that a woman can become a mother without being a wife and having a husband by her side. Amaka's aunt and mother's remarks on encouraging her to become self-made woman and becoming a mother at all cost with or without a husband is an indication that even the elders (people of tradition) are already embracing the idea of being a mother without becoming wife in the first place. The same view was also manifested by Amaka's sister whom she looked up on being an independent woman and a mother. She was a self-made woman who choose not to seek for a man's care and assistance on being a mother. In a nutshell, these women were made to realize that men-dependence can be possible and motherhood cannot defined by being a wife. Any woman can become a mother by not being a wife and needing a husband by her side. This reinforces that a woman can be independent and can stand on her own through the choices she make on becoming a mother without a husband and a man in general.

Independence from elder's intervention

Traditions of African society largely values guidance and involvement of the elders or the parents in every aspect of being someone else's child. Children were made aware of the traditions and limitations they are subjected to with regards to the involvement of their parents. This is no foreign in marriage which then leads to motherhood. Parents' involvement in their child's marriage is explicitly practiced in the text. This is to show that with the parents' involvement, the culture and practices are still involved in the picture. Prevalent in this view indicates that the elders are the reinforcers and implementers of the traditional Igbo practices. This is also evident in Uzoechi and Nwasobi, who are the voice of Igbo tradition discuss the visible changes they can't ignore from the past up to the present. Children they say, now make decisions without consulting their elders. Such is an indicator that the emerging member of the society are deviating from the supposed intervening of the elders in every affairs a child engages him/herself into. Efuru's contrastive decision compared to Amarajeme, denotes that she refuses to follow the orders of her father thus, decline the intervention that he did. In order to fulfill her natural desire of being a mother, she paid the dowry herself which was against the will of the elders. It must be the guy who will pay for the dowry, instead, she paid for it. This move suggests that women can also do things like what men can. This is a clear statement that being a woman is not an excuse to defy traditions just because she's not a man. In this aspect, Nwapa used the elders to embody the traditions and cultural practices of the Igbo society, and through resistance to it, the characters were used to make it clear that something is changing within the spectrum of such belief. Motherhood was portrayed more as a discretion of the people mainly involved than the inputs which are not supplemental-at all. Thus, through this protest against the traditions of the elders elucidated how colonial influences overpower theirs. It can be concluded from Amede's (Gilbert's mother) response which states that: *The world is now that of the “white people,” not of the Igbo “grandparents”*. She is a representation of the traditional Igbo who is willing to accept changes brought by colonial influences in their society. This affirms that the elders specially the mothers should not interfere in their children's marriage which makes these women represent change, and implicates that the younger generation should be allowed to make their own choices in life specially on becoming a mother.

Marriage is not a pre-requisite to motherhood

Motherhood is often associated to a biological function which is being a bearer of child and the social belief that one must be married before becoming a mother. Traditional Igbo culture suggests that a woman must find a man and get

wedded to him before bearing a child. Marriage was considered a right to passage of being a mother. Tradition states that one must become a wife and be wedded before becoming a mother. From the perspective of Amaka's mother, Marriage is a leash from being free. You tie yourself in a responsibility of being inferior towards men. In a marriage, Igbo culture assign a higher power towards the husband as the authority of the household. This puts women as a follower and left with no choice but to adhere to these conventions. But through the choices made by the characters by refusing to get married and staying in the marriage, implicates that being a mother is not associated to being married. One can become a mother without getting married. This is clearly manifested in an instance in *One is enough*, where an important indication of Amaka's freedom is when she decides that she does not want to be wedded to be wedded to Father Mclaid just because she had children by him. Her words indicate freedom from being tied to a responsibility of married wife which can be inferred in the following:

Being married, I am never free. I am a shadow of myself. As a wife, I am almost impotent. I am in prison, unable to advance in body and soul. Something gets hold of me as a wife and destroys me.... No I am through with husbands. I said farewell to husbands the first day I came to Lagos.

Self-preservation and identity have been the key factors in Amaka's decision to remain a single mother; and her difficult journey from a single woman to a married, childless woman to an unmarried mother who is a successful businesswoman shows that a woman can achieve her goals and find personal happiness within the society. She represents independence for women within an evolving post-colonial society. Nwapa, through her narrator, also suggests that tolerance must exist within the community, and people must respect each other's individual choices while acknowledging differences and difficulties and this involves choices towards being a mother that allows these characters privilege themselves and attain such level of consciousness where they counter the norms and conventions made for them to follow.

Motherhood as a choice and not as an obligation

Contemporary views on motherhood inferring from the texts, solely lies on the aspect of choice-having the freedom as to how and what kind of a mother one wants to become. As mentioned in the previous sections, traditional motherhood is imposed thus adhering to it makes one an ideal mother. But in contemporary context, it is the aspect of challenging this conventions and considering motherhood more of a choice than an obligation. It's the freedom to choose when she wants to become a mother, what kind of a mother she is, the gender of child she wanted and the liberty to define herself as mother the way she wants to be seen. This is conclusive with the defining choices made by three central characters of the text; Amaka, Edu and Efuru. Each made decisions that redefined motherhood in a contemporary context which makes them the ideal representation of a contemporary mother. This is clearly stated in Amaka's choice of being a mother. Her desire on becoming a mother wasn't imposed by anything around her, it's a natural desire towards becoming a mother that drove her on becoming one. She ambitioned on being a mother and believes that a woman's worth should not only be subjected on being mother but by the good things she has done being a woman. It also resonates that being a mother is a choice through Amaka's mother's choice of marrying only for motherhood's sake and not for marriage. She chose to become a mother and it wasn't imposed at all. This is very different from Idu's choice through rejecting the notion that as the only thing a woman wants from life. Her refusal towards scraping her hair after her husband's death is an indication that she is challenging the culture and patriarchy by going against it. She dies deliberately with her own will with a baby in her womb which is an indication that motherhood is choice. She chose not to live, she chose not to become a mother for it was her choice. The society tells her to keep the baby and be alive. She challenged it through the choice that she made even if it appeared to be selfish but it's a protest to the notion that "motherhood is obligatory". She did not allow herself to be obliged on becoming a mother for she chose not to. In Efuru, traits of rebellion against the norms are visible. A woman telling her husband that the child she's carrying is not his is a form of a liberation against the crooked notion of women's barrenness. She chose to become a mother by another man for she wanted to become a mother by nature. Efuru in the family was considered the decision maker in a society where authority is assigned to men. Efuru's action and choice do not conform on the conventions set by the society so as her choice of being a mother. Just like any other woman who were obsessed on becoming a mother, she wasn't bothered at all. This is a contemporary take on motherhood being a choice that rejects the notion of the traditional obligatory motherhood. With this emerging views on motherhood, it gives women the reliance and independence on seeing motherhood as choice than an obligation.

Negotiation of Motherhood

It is very clear that the texts are depictions of gender and sexual politics which are yielded through the heroines' experiences towards selfhood and motherhood. It mirrors their troubled existence where they drifted between the need to uphold indigeneity and modernity. It shows the tenets of being a mother torn between intertwined concepts of traditions and colonial influences. It is evident throughout the novel that the author is negotiating choices for women within the traditional community making these choices an indicator of emerging concepts towards motherhood. Motherhood through the lense of the given character, is dealt differently with the given contexts and situations that presents an array of facets of what motherhood means

Characters	Assigned Motherhood	Negotiated Motherhood
Efuru (<i>Efuru</i>)	<p>Efuru was forced to look for another man since her husband left her for another woman even if they already had a child. Due to the death of their child she was pressured to marry another man and procreate for her to become a mother. It was obvious that the community forces her to become a mother. She came from an abandoned marriage and left to bury her own child on her own. It was after the confirmation that Adizua will not return she felt the need (imposed and assigned by their traditions) to look for another man to be her husband. Obligatory motherhood was the downfall of Efuru’s character. Her marriage with Gilbert, her second husband failed because of the pressure imposed by the society towards them. She could not bear a child after 2 years of marriage and was already burdened by the imposed obligatory motherhood to her.</p>	<p>As a woman of choice and freedom, Efuru decided to pay the brideprice to her family and was certain not to have a child with her second husband, Gilbert. She negotiated her way of being a mother by not becoming a mother through the pressure of the society. Through choosing her own husband without seeking permission from her elders signify that she is an independent woman. She refuses to be bought by any other man. In the end, both Efuru and Gilbert were used as a representation to promote that one can blend and accept colonial influences within a traditional society. They exemplify that a happy marriage is not defined by motherhood. Motherhood in this aspect is negotiated through the choice of Efuru, resistance to obligatory motherhood as passage to a successful marriage.</p>
Amaka (<i>One is Enough</i>)	<p>Situated within a context where barrenness is a big deal, Amaka became a victim of society’s misjudgment. She was declared barren due to her unsuccessful attempts on becoming a mother with the aid of numerous men. She was forced to become a mother and resort to seeking polygamous way of procreating. All of her relationships were severed due to fact that it was childless. Compromised mainly by the incapability of bearing a child, her marriages failed. She was left for another women due to the ideology that a wife’s worth is measured on her ability to bear a child. She was also affected and influenced by her mother and aunt’s traditional view that “A woman should become a mother at all cost”. Therefore, motherhood is inevitably assigned to her which she felt pressured to comply to. Given the fact that she is an educated and successful businesswoman who earns more than men do, she was not exempted from and still subjected to conform in such given ideology of being a mother.</p>	<p>Among all the heroines presented in the texts, Amaka was considered to be the most liberated among the three. She was a woman of choice who in the first place wanted to be mother. Motherhood was her choice and it was circumstances which denied her from fulfilling it. She went through different men in fulfilling he choice on becoming a mother which was a bold move since multiple partners is not encouraged in Igbo culture. She possesses a characteristic of an independent woman who solely depend on her decisions towards her fulfillment of being a mother. Being a victim of a polygamous system, she decided that marriage and being a wife are not prerequisites on being a mother. A woman can become a mother without being a wife and being married which is reflected towards her decision on turning down Father Mclaid’s marriage proposal and decision to leave her responsibility. She remarks that marriage is a prison for a woman therefore, she decided on becoming a mother of her choice-a single independent mother. She implicates that a woman can raise her children on her own without having a man beside her. Grounded from the belief that motherhood is defined by wifehood, she negotiated her role through the choice of being a self-sustaining woman and an independent mother towards her twins.</p>
Idu (<i>Idu</i>)	<p>Culture and traditional ideologies on motherhood control Idu’s character in the text. She leans more on the traditions compared to Amaka and Efuru but also possessed a sense of protest against it in the later part of the narrative. She’s the only character who only had one partner and agreed to polygamy as the means for her and husband to have a child since the traditions says that a husband can engage in a polygamous marriage if his wife cannot give him a child. She consented on her husband taking home a wife and their child. She did not oppose to it since it is the way that she can only be a wife for her husband. She adheres to the set-up of being the senior</p>	<p>Idu’s choice on not becoming a mother was her negotiation towards motherhood. It may seem to be an unconventional choice but it appears as a protest towards obligatory motherhood. Her husband’s death pushed her not to become a mother and joined him in his grave. Ideology tells her to keep her baby for it’s a crime for a mother to take her child’s life away. She went away with this belief and chose not to become a mother. It was her chance to fulfill her long dream of being a mother. Her choice does not conformed on traditional conventions. She challenged the ideology and conventions by refusing to marry her husband’s brother and implicitly rejects the notion that bearing children as the only</p>

Characters	Assigned Motherhood	Negotiated Motherhood
	wife, knowing that her husband does not want any of it and was only forced to comply. Motherhood for her was being a supportive wife since she cannot give that to her husband. She was portrayed as the obedient, caring and the ideal wife one can have. She is the opposite of Ojiugo, who decided an unconventional move on seeking other man to procreate for she is aware that her husband is barren. She defies the notion that no man is barren only woman is. Idu has was real love for her husband. But the narrative changed when her husband got sick. That moment defined her being mother for unexpectedly became three months pregnant. She was hesitant of pushing through with her pregnancy considering that it's the moment that she became pregnant after all that she has gone through.	thing that a woman wants in life. The people and society as a whole see it as a crime and a taboo, but she refused to listen and wasn't swayed after all. Another point of negotiation also is reflected on Idu's choice on having a baby girl even if it's against the ideology that a baby boy is more preferable. She firmly stood on her preference and does not let the male-centered concept changed her view. Idu's character was a representation of change, from adherence to the traditional conventions she then shifted drastically into a non-conforming character disregarding the traditions and sets of belief she was forced to follow. She liberated herself by disobeying what society tells her to be and that's how she negotiated motherhood in that sense.

Summary of Findings and Conclusion

In reference to the results obtained from the synthesis, the following findings and conclusion were drawn:

Leaning on Feminist Stylistics Theory utilizing Flora Nwapa's narratives, it is clear that Motherhood is indeed negotiated and a choice. In light of the textual and dialogical inferences, it is undeniable that Nwapa's characters were victims of traditions and ideology. The world of Flora Nwapa's novels mirrors a society where patriarchy dominates in which the author also grew up to. It projects a value system conducive to man's pleasure and power. It is an ordered world where woman a woman's worth is proportional to her ability to bear a child and not the willingness to have it. Such conventions were instrumental in seeing how motherhood was constructed within and by the characters. Extending in an array of conditions and contexts, the characters depicted a varied facets of womanhood, selfhood, and motherhood in Igbo culture. It is revealed that all three texts predominantly contain and posit traditional practices towards motherhood though the experiences of the characters. Mandatory motherhood was largely exhibited among the characters' society considering that they are all part of the same culture.

Among all the traditional views on motherhood, what seems to knit the three were *obligatory motherhood* and *motherhood as definition of womanhood*. These were the core of the traditional notions that Igbo culture strongly impose and uphold. There is a great responsibility assigned to every woman on becoming a mother at all cost which were all depicted as the downfall of every character in the texts. The texts relatively discussed about barrenness as a means of accentuating how great of a deal motherhood was in Igbo culture. It highlights how the characters struggled on fulfilling this obligation since part of being a member of the community is adhering to the sets of belief implemented to be followed. Nwapa's approach in depicting the traditional views of motherhood as the core conflict of the narrative, is an indication for a need for change- a change in how motherhood should be viewed in relation to being a woman. The pressure of motherhood and the aspect of barrenness lead the way for these women to explore their rights and voices. The choice towards the traditions that the ideal is not all about adherence and obedience but the right to choose. Such choices were the springboard in discovering emerging views and concepts on motherhood.

Contemporary views on motherhood revolves mainly on seeing motherhood as a choice than an obligation. This remarks that colonialism has provided and changed mothering in the Igbo culture that challenge the conventions of an ideal mother. Traditional ideologies on being mother were challenged to bring forth contemporary views brought into emergence by European colonial influences that advocate for change in the landscape of beliefs towards motherhood in Igbo society. Through non-conforming decisions made by the characters they displayed characteristics of a contemporary woman/mother who defy conventions associated to being a mother. Preference of a baby girl over the ideological baby boy, seeing marriage and most importantly being as unnecessary towards becoming a mother are forms of departure from the traditions of Igbo people. This bold decisions made through the choices exercised by the characters alternate a reality that is only possible in literary conventions. Nwapa depicts colonialism as a point of change; modernization as a way of changing the way women are being treated in the society; and choice to liberate women from being a victim of a less-privilege and disadvantaged disposition.

From the choices provided to the characters comes the way they negotiated motherhood. Motherhood in this aspect negotiated based on the choices the characters made therefore sets the ideal on the contemporary sense. Negotiation happened after self-realization and discovery of their choice that they can choose what kind of a mother they want to be. From Idu who chose to debunk mandatory motherhood by following her husband into his grave with a 3-month old baby in her womb; to Amaka who decided to become a single and independent woman and mother by turning down a marriage offered to her, and Efuru who asserted the notion that a happy marriage can also be defined by a childless marriage. Flora Nwapa symbolizes the suffering of her protagonist Efuru in her mental and physical deterioration. Efuru retreats completely into herself. In view of her husband Gilbert she is imperfect and failure. A barren woman suffers, is deprived of joy, experiences no fulfillment and lives solely in the hope of children. But unlike the traditional African woman, Nwapa does not feel sorry for her childless heroine. Rather, she calls the inevitability of such suffering into question by bringing out the fact that it is entirely caused by the social treatment of childlessness, as well as Efuru's acceptance of the discrimination she faces. The epigraph of the novel Efuru tells us of African woman's



struggle for self-definition despite her barrenness. Therefore, these woman did not conform to the traditional ideology of being mother. Their choices are far-fetched and in stark-contrast of what an ideal motherhood should be.

Various forms of traditional beliefs are upheld by the African society as social ethics through which women can be controlled, this is exemplified by marriage, infertility, polygamy, female education, and financially independent woman. Under the patriarchal system, women are subjected to different forms of oppressions and suppressions. In conclusion, Nwapa's narratives are reflection of these realities most especially those that are attributed to motherhood. Through her writings, she debunked and challenged such realities through the revolutionary and bold decisions her characters made that truly exemplified a form of feminist writing. She uplifted women's disposition especially in the aspect of motherhood as to what makes an ideal mother. Ideally, she portrayed motherhood through the choices that each characters made and not on the conventions they are bound to follow that simply define what ideology is. Naf (2002) contended that in all of her novels, Nwapa's main theme is negotiating the position of women in society and how important it is for her to be financially independent, have a rewarding career, in addition to the questions of marriage and rearing children. Nwapa is inclined to project her female characters as complex and round, with the intention of liberating them from the forces of oppression through their personal commitment to possessing their characters with authenticity and vitality. To put simply, they define the ideal in them by becoming the kind of mother they want to be. Hence, they become the ideal mother of their choosing and not the ideal mother that ideology tells them to be. She also exemplifies the fact that womanhood is multidimensional. Motherhood is just one dimension of a woman's existence - it can never presume to define her entire persona.

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Heteronormativity and Gay Erasure in Ocean Vuong's "Seventh Circle of Earth"

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Abstract

Heteronormativity is a system of ideology that prescribes heterosexuality as the only acceptable sexual orientation. In a heteronormative society, homosexuality is culturally invisible and considered deviance. When homosexuality is visible, it is subject to homosexual erasure, or the removal of it from the record. Homosexual erasure is often violent due to homophobia, a facet of heteronormativity that entails baseless fear or hatred towards homosexuality and people who identify with it. Violent erasure of homosexuality, specifically gay erasure, is the focus of Ocean Vuong's poem "Seventh Circle of Earth" (2016), a reimagining of the murder of an elderly gay couple by immolation in Texas in 2011. The poem is told from the perspective of one of the lovers as they burned with their house. This study was conducted through the descriptive qualitative method. The primary source of data is the poem, and the approach used is queer criticism. The study finds that the poem portrays heteronormativity and gay erasure in American society through its structure, diction, and literary devices. The aforementioned components of the poem depict the murdered couple's realization that they can only be truly American if their identity as gay men is erased through death. Using the point of view of one of the lovers to depict the affection they share in their last moment, the poem gives voice to the victims and celebrates their gay love and identity. In that way, the poem also displays resistance against heteronormativity and gay erasure.

Keywords: *gay erasure, gay poetry, heteronormativity, queer literature*

Introduction

The term heteronormativity was first coined by Michael Warner in his book *Fear of a Queer Planet* (1993). Heteronormativity is an ideology that extensively privileges heterosexuality. It is based on the assumptions that there are two separate and opposing genders that are in line with their assigned sex, namely men and women, and that heterosexuality is the only normal and natural sexuality (van der Toorn et al., 2020). These assumptions inform much of the social, cultural, legal, economic, religious, and interpersonal practices in daily life. In turn, these practices reinforce heteronormativity as the default worldview. In a heteronormative society, queerness is culturally invisible and considered a deviance.

As the lesbian, gay, bisexual, transgender, and queer (LGBTQ+) movements become more widely accepted, heteronormativity has been increasingly recognized as an issue. Even so, heteronormativity remains prevalent, even in countries where the rights of LGBTQ+ people are recognized (van der Toorn et al., 2020). Heteronormativity is frequently moralized, the corollary of which is the view that other sexualities are a threat to society.

One of the most common forms of the moralization of heteronormativity is prejudice based on sexual orientation. An instance of the reinforcement of heteronormativity is the organization of social institutions such as marriage and family around heterosexuality. The heteronormative ideology prescribes heterosexuality as the only acceptable sexual orientation and "the original blueprint for interpersonal relations" (Richardson, 1996, p. 3).

In contrast, homosexuality is stigmatized. This stigmatization is state-sanctioned in many countries. According to the Human Dignity Trust, a human rights organization focusing on providing legal protection to LGBTQ+ people, homosexuality is punishable by law in 71 countries, including 11 countries where the death penalty may be imposed (2020). Even in countries where same-sex couples have the same rights as their opposite-sex counterparts, gays and lesbians face institutional discrimination. They are commonly denied social and legal practices related to marriage, adoption, housing, and other rights that heterosexual couples take as a given (van der Toorn et al., 2020). Not only that, they also face hate crimes, harassment, and prejudice in social situations.

The exclusion of homosexuality in society reinforces homophobia, a facet of heteronormativity that entails baseless fear or hatred towards homosexuality and people who identify with it (Lind, 2013, p. 190). Homophobia may be based on the ignorance about and exclusion of homosexuality in society, as homosexual relationships are viewed as "deviant" and "abnormal" for not conforming to what is considered the norm.

A corollary to homophobia is homosexual erasure. The term erasure refers to the "efforts to limit, silence, and ultimately eliminate" lesbians and gays from society (Lugg, 2016). Heterosexuality is deemed as natural and universal that Western political thought presumes that the heterosexual couple "represent[s] the principle of social union itself" (Warner, 1993, p. xxi). There is no room for homosexuality or people who identify with it. When homosexuality is visible, it is subject to homosexual erasure.

Homosexual erasure is often violent and fueled by homophobia. The criminalization of homosexuality, hate crimes, and violence against individuals who identify or are perceived as homosexual are examples of homosexual erasure. For instance, the number of crimes based on sexual orientation rose each year from 2014 to 2018, according to the Hate Crime Statistics Report released annually by the Federal Bureau of Investigation (FBI). Nearly 1 in 5 hate crime incidents in 2018 were based on anti-LGBTQ bias, with 60% of cases targeting gay men (Fitzsimmons, 2019). For



many gays and lesbians, the price of being visible in a heteronormative society is having their homosexuality silenced and erased through violence.

British gay poet Gregory Woods posits that when homosexuality is precluded through oppression and violence, people who identify with it are forced “into the defensive cultural position of having to define themselves” as the Other (1990, p. 184). As long as heterosexuality remains taken for granted as the natural model of relationship, homosexuality is considered abnormal and perverse.

Woods argue that for gay men, their sexuality is “one in which all is per-verse ... a natural territory, in fact, for verse itself”; the paradox of their Othered sexuality can be embraced through poetry (1990, p. 184). The term paradox comes from the Greek words *para* and *doxa*, meaning “contrary or opposed to public opinion” (p. 178). In other words, poetry can be a means for gay poets to reclaim the identity that heteronormative society labels as perverse and resist the stigmatization of their sexuality.

Indeed, many gay poets have written poetry as a form of resistance against gay erasure and the reclamation of their sexuality. An example is “Seventh Circle of Earth” by Ocean Vuong (b. 1988), an American poet. The poem reimagines the murder of a gay couple, Michael Humphrey and Clayton Capshaw, by immolation in Dallas, Texas, in 2011 (Vuong, 2016). The violent erasure of their relationship is the focus of the poem, which is told from the perspective of one of the lovers as they burned with their house.

Methodology

This study examines how “Seventh Circle of Earth” portrays heteronormativity and homosexual erasure through the descriptive qualitative method. The primary source of data is the poem, and the approach used is queer criticism. Given the subject matter and the poet’s identification with queerness, the poem is worth examining through the perspective of queer criticism.

Findings

Heteronormativity and gay erasure are the main themes of “Seventh Circle of Earth”. Vuong wrote the poem from the perspective of either Humphrey or Capshaw. Through the use of second-person pronouns, the poem is addressed to the other as they burn alive. Love poems frequently use this technique to express intimate adoration towards the beloved. However, in gay poetry, the second person pronoun *you* renders the speaker’s sexuality invisible as the pronoun is genderless (Lambert, 1997, p. 209). Here, Vuong highlights the gay erasure. The use of second-person pronouns also reduces the reader’s role into “an eavesdropper” (p. 210). The reader is not a participant, but they are given a glimpse into the Othered couple and the intimacy and anguish they share in their suffering.

The title of the poem references Dante’s *Inferno*. The seventh circle of Hell in *Inferno* houses murderers and people who have committed acts of violence against property or other people. It is also described as a blazing desert where “blasphemers” and “sodomites” are tortured by burning rain (Dante & Ciardi, 2009, p. 127). This portrayal of the seventh circle alludes to the traditional Christian view of homosexuality as a sin. Leviticus 18:22 (King James Version) states, “Thou shalt not lie with mankind, as with womankind: it is abomination”. As the United States was built upon a patristical tradition of Christianity, this heteronormative view is a part of the American conscience (Gilbert, 1981, p. 57). Yet, in Vuong’s poem, the people who burned Humphrey and Capshaw’s house along with the couple are not tortured in Hell. It is the victims that are tortured on Earth while the perpetrators and people like them are alive and expose queer bodies to danger and violence every day.

The consequence of this danger is reflected in the structure of the poem. “Seventh Circle of Earth” comprises seven footnotes spread across two blank pages, with the poem’s stanzas as the note references at the bottom of the page. The lovers’ voices belong to the footnotes, not to the poem’s body, echoing how they are pushed to the periphery of heteronormative society. Humphrey and Capshaw, are silenced and erased from the record as many others whose homosexuality has been erased and rendered invisible, relegated to the footnotes of history. The contrast between the stark expanse of the blank pages and the small footnotes crammed at the bottom confronts the reader with the brutality of homosexual erasure.

The footnotes consist of short sentences broken into enjambments. Vuong also applies asyndeton or the omission of conjunctions between consecutive clauses (Keller, 2009, p. 54). The use of enjambments and asyndeton speeds up the rhythm of the poem. Not only does it capture the urgency of the lovers’ last moment, but the pace also forces the reader to contend with the exigency of the violence faced by queer bodies.

The Seven Circles of Earth

Just as how *Inferno* illustrates Dante’s journey in Hell, each footnote in “Seventh Circle of Earth” represents each stage of the couple’s descent into each circle of Earth in the moment of their deaths. The first circle of Dante’s Hell is called Limbo, derived from the Latin word *limbus* meaning “edge, border” (Charlton, 1890). Limbo is the edge of Hell, the place of innocent souls that are denied the chance to be with God because they never had the chance to know Him. In the same vein, Vuong’s first circle is the periphery of society, where Humphrey, Capshaw, and other gay men are exiled. The speaker of the poem is aware of this fact:

1. As if my finger, / tracing your collarbone / behind closed doors, / was enough / to erase myself. To forget / we built this house knowing / it won't last. How / does anyone stop / regret / without cutting / off his hands? / Another torch

In declaring, “As if my finger, / tracing your collarbone / behind closed doors, / was enough / to erase myself”, the speaker acknowledges that his affection, even if done silently in the periphery of society, is sufficient to warrant the erasure of the couple’s love. Both of them are aware that they “built this house knowing / it won’t last”, and their existence will be erased as their house burns down. Regretting the consequence of their transgressing love, the speaker

resigns to the punishment of violence: “How / does anyone stop / regret / without cutting / off his hands?” At the same time, “How / does anyone stop” pleads to the reader or “anyone” in society to stop the violence.

The first footnote ends abruptly with an enjambment, thrusting the couple into the second circle of Earth. In *Inferno*, the torture starts in Lust, the second circle of Hell. So does it in Vuong’s Earth:

2. streams through / the kitchen window, / another errant dove. / It’s funny. I always knew / I’d be warmest beside / my man. / But don’t laugh. Understand me / when I say I burn best / when crowned / with your scent: that earth-sweat / & Old Spice I seek out each night / the days

In *Inferno’s Lust*, “those who sinned in the flesh, the carnal and lusty / who betrayed reason to their appetite” (Dante & Ciardi, 2009, p. 59) are whirled by the winds, a punishment mirroring how the tempests of their physical desire render them helpless and irrational in life. Like the ceaseless storm in Lust, the stream of torches “through / the kitchen window” prevents Humphrey and Capshaw from finding peace and rest. To the heteronormative and predominantly Christian American society, gay love is not only excessively lustful, but also perverse, abnormal, and immoral. The burning of the couple is reminiscent of the destruction of Sodom and Gomorrah by fire as God’s punishment for the citizens’ perverse sexual behaviors. Homosexuality is often thought to be one of the sins committed by Sodom and Gomorrah (Newton, 2009, 85).

The speaker sarcastically jokes about their predicament: “It’s funny. I always knew / I’d be warmest beside / my man. ... I burn best / when crowned / with your scent” (line 2). Fully aware that his sexuality means he would be subjected to violent erasure, he has always seen the murder coming and still chooses to die in the arms of his lover, savoring their love and lust in the little time they have remaining.

However, he tells his lover and the reader: “don’t laugh. Understand me / when I say I burn best”. He asks his lover to focus on his love rather than their situation. At the same time, he asks that the reader understand that even though his love is condemned, the speaker chooses to love anyway. Lust is evident in the “crowned / with your scent: that earth-sweat / & Old Spice I seek out each night”. The sensual description of the lover’s scent as their bodies mingle in the bed, coupled with the use of internal rhyme, creates a vivid image of the couple’s loving relationship. At night, alone with his lover, he can be who he is, even though “the days”, the people he encounters in his everyday life, “refuse [him]”.

“Don’t laugh” is repeated again in the next parts of the poem:

3. refuse me. / Our faces blackening / in the photographs along the wall. / Don’t laugh. Just tell me the story / again, / of the sparrows who flew from falling Rome, / their blazed wings. / How ruin nested inside each thimble throat / & made it sing

4. until the notes threaded to this / smoke rising / from your nostrils. Speak – / until your voice is nothing / but the crackle / of charred

Dante’s third and fourth circles of Hell are Gluttony, the place for people whose sin is lavish indulgence in pleasure, and Greed, designated for those with “miserer or extravagance mocked all reason” (Dante & Ciardi, 2009, p. 73). The lovers have chosen to savor in their intimacy in the previous stanza. Here, in the third circle of Earth, they continue to indulge in it, even hungrily so. As the walls burn around the couple, the speaker tells his lover to ignore it: “Don’t laugh. Just tell me the story / again, / of the sparrows who flew from falling Rome”. Instead, he asks that his lover retell a familiar story that has been told repeatedly, that is, the story of their love. Sparrows are a symbol of Aphrodite and Venus, the Greek goddess of love and her Roman counterpart, respectively. Sappho describes Aphrodite’s chariot as drawn by sparrows (Sappho 1.10, cited in Zellner, 2008, p. 435). Sappho, said to be one of the first lesbian poets, happens to be a figure whose homosexuality has been frequently erased from the record.

Therefore, the story about the sparrows is the couple’s attempt to find their voice in a society that silences them. Yet, their love story is also a story of their destruction: like the sparrow’s “blazed wings”, they are immolated. They are aware of the “ruin nested inside each thimble throat” of the sparrow, or the inherent possibility of violence against them in a society that sees their love as perverse. Nevertheless, this “ruin” is what “made it sing / ... until the notes threaded to this / smoke rising / from [the lover’s] nostrils.” Like the sparrows that keep on singing as they burn, the couple keeps on loving each other even though it causes their destruction.

As the fire engulfs the house, the couple descends into the next circle of Earth. In *Inferno*, the fifth circle is Anger, which has two forms: wrath or the anger that is expressed, and sullenness, or repressed anger (Dante & Ciardi, 2009, pp. 75-76).

5. bones. But don’t laugh / when these walls collapse / & only sparks / not sparrows / fly out. / When they come / to sift through these cinders – & pluck my tongue, / this fisted rose, / charcoaled & choked / from your gone

6. mouth. / ...

The couple’s anger is evident: “Speak – / until your voice is nothing / but the crackle / of charred ... bones. But don’t laugh”. Previously repressed and silenced by society, the anger is now expressed, directed towards voicing their love for each other: “my tongue, / this fisted rose, / charcoaled & choked / from your gone / mouth” indicates that the speaker dies kissing his lover. The fire that consumes them, previously a weapon of homophobia, has become a sign of their passionate, consuming love.

Again, “don’t laugh” is repeated in this stanza, this time with anger. The speaker asks the audience not to laugh at the suffering of people like him, because “only sparks / not sparrows / fly out”. When their bodies are found,

heteronormativity has erased their love and their existence, merely leaving behind ashes and baseless hatred towards queer bodies.

As the couple enters the last two circles, their bodies have been completely burned:

6. mouth. / Each black petal / blasted / with what's left / of our laughter. / Laughter ashed / to air / to honey to baby / darling, / look. Look how happy we are / to be no one / & still

7. American.

The sixth circle of Hell is Heresy, containing people who deny God and the Christian doctrine of the soul's immortality (Dante & Ciardi, 2009, p. 96). Dante's heretics face eternal damnation in fiery tombs. Similarly, Vuong's couple meets their end on Earth through fire as a punishment for denying the doctrine of heteronormativity.

However, they face the violence with love and laughter: “Each black petal / blasted / with what's left / of our laughter. / Laughter ashed / to air / to honey to baby / darling” (line 7). The word “blasted” shows that their bodies have withered to ashes. However, it also means that the couple leaves behind the sound of their laughter, which then transforms into terms of endearment. Even after they have been erased, the speaker and his lover refuse to be silenced. Humphrey and Capshaw could not speak of their experience, and neither could many gay couples whose existence has been erased by history, but Vuong gives them a voice through this reimagining. The association of laughter with terms of endearment also means that by commanding the reader to not laugh in the previous stanzas, the speaker also asks them not to feign love and care for other gay men who have suffered from violent erasure.

Finally, the lovers arrive in the seventh circle of Earth. In the seventh circle of Hell, “blasphemers” and “sodomites” are tortured by burning rain (Dante & Ciardi, 2009, p. 127), while the lovers die from immolation. The speaker tells his lover and the reader to “Look how happy we are / to be no one / & still / American”. As their existence has been violently erased, they are “no one”, echoing their resignation in the poem's first stanza. It is also worth noting that the seventh circle of Hell also houses murderers and people who have committed property destruction. The seventh stanza only contains one word, “American”, indicating that the heteronormative American society is responsible for the couple's death. Only after their deviant sexuality and identity are erased can they be American.

Nevertheless, the lovers still rejoice in their relationship. Although they fully know that their queerness has to be erased, they are “happy ... to be no one” and cherish their love until the very end. Their profound display of love is a form of resistance against the violent erasure they experience.

Conclusion

The study finds that “Seventh Circle of Earth” portrays heteronormativity and gay erasure in American society through its structure, diction, and literary devices. The aforementioned components of the poem depict the murdered couple's realization that they can only be truly American if their identity as gay men is erased through death. Furthermore, the reader is compelled to confront the heteronormative bias of the American society that demands the violent erasure of homosexuality.

On the other hand, the poem uses the perspective of one of the lovers to depict the profound relationship they share and give voice to the silenced victims. There is another paradox as the lovers embrace and celebrate their sexuality despite knowing the threat of violence well. In this way, “Seventh Circle of Earth” demonstrates that poetry enables gay poets to reclaim their sexuality and resist social stigma and violent erasure.

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Revisiting Apartheid in Five Selected South African Short Stories

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Abstract

South Africa has a long history of colonization, and with the dominion of its colonizers came the incipient years of racial segregation known as apartheid that bolstered the rule of colonizers and, in the process, diminished the rights of the natives, leaving them vulnerable and marginalized in their own territory. This paper analyzed five selected short stories from South Africa. Specifically, it aimed to 1) determine the portrayal of apartheid, 2) examine how the native characters respond to this egregious segregation, and 3) draw out general themes from such portrayal of and response to apartheid in the five selected South African short-stories. The findings show that apartheid is portrayed as a divide/conflict between races (black and white), which spilled over between and among the natives themselves resulting not only in racial tension (discrimination, political imprisonment, violence and killings of Africans) but also in ethnic/family tension (differing ideologies and priorities). In response to colonial oppression, the native characters resort not just to civil demonstrations and armed rebellion but to education as well in order to empower and emancipate themselves. There are two themes drawn from the said portrayal of and response to apartheid: its corrosive effect on racial, ethnic and family relations; and its unifying effect on the disempowered or marginalized group. Thus, the study of apartheid based on the analyzed short stories provides awareness of its tragic and, at the same time, ironic and contradictory effects among the natives of South Africa.

Keywords: *apartheid, African short-stories, Post-colonialism, race and ethnicity*

Introduction

Africa is a continent next to the largest (Asia) with a population considered the second most populous in the world. While it has a diverse populace of different cultures, languages and ethnicities, it has also attracted a number of colonizers dating from the early 1900s as can be gleaned in every area of the continent under sovereignty of colonial influence (Moktar, 2006). The Republic of South Africa, commonly called South Africa, has a long history of colonization starting from its first European contact with Portuguese, to the Dutch colonization, and on to the invasion of Cape Town, known as the country's oldest and its mother city, by Great Britain in the latter's quest to further its territory and gain control of South Africa's natural resources in addition to the discovery of diamond and gold mines (Moodley, 2013). With the dominion of Dutch and British colonizers came the incipient years of pernicious racial segregation that aimed to bolster the rule of the colonizers while diminishing the rights of the natives and leaving them in a capricious and marginalized footing (Sparks, 2013). When the National Party, a political party founded in 1914 (disbanded in 1997) rose to power, racial segregation became even worse under Dutch and British instigations paving the way for the Whites to take advantage of the ruling party and give themselves political legitimacy over the natives; hence, subjugating the South Africans by reason of skin color and putting boundaries to the natives' natural freedom and rights (Beinart, 2005). This "legal" racial segregation came to be known as apartheid that then allowed the Whites to enjoy total freedom and live affluent lives while the natives were put in the sidelines relegated to a lowly status in their own land (Tikkanen, 2015).

Makdisi (2018) defines apartheid as "a name given to the particular racial-social ideology developed in South Africa during the twentieth century". Apartheid, which in Afrikaans translates into "apartness", was significantly the racial segregation that existed in South Africa for almost fifty years, bringing advantages to the Whites in every aspect, and assuring them of complete domination over the Blacks and the colored (De Klerk, 2008). In a sense, apartheid did not just sprout unknowingly, but it was during the colonial competition to rule the country between the Dutch-descended Afrikaners and the British that the rights of the native Black South Africans were put into precarious standing. With the edification of apartheid in 1948 by the National Party founded by Afrikaners, the abuse and marginalization that had already existed continued to be worse, and even more so were the social injustices (Weiner, 2008). The skewed belief of the Afrikaners that South Africa was a God-given gift to the Whites and that the Black Africans had no part in such blessings contributed to the feelings of superiority by the Dutch-descended Afrikaners which, at the same time, undermined the Blacks and the colored in the area; still, the Afrikaners viewed the non-Whites as a threat to their sovereignty (Goor, 2005). Nowadays, various writers have tackled the history of Africa, most especially the effects of apartheid during its imposition on the lives of the African people, most especially the Blacks who were adversely affected by this unjust government policy. In this case, interpreting these written works enables one to understand the experiences of African people during a dark period in their history specifically their individual response to apartheid and how their social relations were disrupted or strengthened because of the imposed race segregation around them.

In the words of Hale (2007), interpreting literature can be challenging, yet it also has its own worthwhile rewards since the reading and the giving of meaning to a piece of literature enables one to understand the intricacies and mysteries of life. Clarke (2009) adds that interpreting literature or literary analysis helps make sense of the world by revealing how literature presents the world, the author, the social and historical context, the impact particularly



about morality which literature has upon its readers, and the description of the form or structure of the work. Beardslee (1970) as cited by White (2004) says that “literary criticism in its broadest sense is the effort to understand literature by testing it one way or another”. There are many frontiers of literary theory, and the representation of which in a work animates action and is crucial in the study to move human life toward more civil modes of being (Ryan, 2017). The five African selected short stories—*Mrs. Plum* (1967) by Es’kia Mphahlele, *The Prisoner Who Wore Glasses* (1973) by Bessie Head, *Afrika Road* (1991) by Don Mattera, *I’m Not Talking About That, Now* (1996) by Sindiwe Magona, and *There Will Be No Songs This Year* (1987) by Mandla Langa—depict the days of apartheid and post-apartheid in Africa, and the analyses of these short stories delineate the issues and problems caused by apartheid with the emergence of racism and marginalization, which if taken into the lens, will help readers become aware of the horrors and injustices caused by racial segregation, and thus aid to produce more civil practices and institutions.

Objective and Methodological Approach

The primary concern of this paper is to analyze the five selected short stories namely *Mrs. Plum* (1967) by Es’kia Mphahlele, *The Prisoner Who Wore Glasses* (1973) by Bessie Head; *Afrika Road* (1991) by Don Mattera; *I’m Not Talking About That, Now* (1996) by Sindiwe Magona, and *There Will Be No Songs This Year* (1987) by Mandla Langa. The study specifically aims to (1) determine the portrayal of apartheid in these five selected short stories, (2) analyze the response of the characters to the effects of apartheid, and (3) determine the themes developed from the portrayal of apartheid in the said African short stories.

The research method considered in this paper is content analysis or the discussion of a literary work by analyzing, critiquing a book, story or poem to seek, evaluate, and decipher meaning for the reader to have a clearer understanding of the text (Jones, 2011). As content analysis is a reasoned consideration of literary words and issues, it is a means of distinguishing and recognizing between a good book and a bad one, thus opening a whole world of pleasure, imaginative experience, and intellectual stimulus waiting to be explored so the reader may come to share his understanding and pleasure of what is best in literature (Barry, 2015). In this study, postcolonial theory was used to analyze the rendering of the effects of apartheid in the short stories by Es’kia Mphahlele, Bessie Head, Don Mattera, Sindiwe Magona and Mandla Langa.

Literature Review and Theoretical Framework

This study is anchored on post-colonial theory which analyzes the history, culture, and literature of former colonies of various European countries and the impact of colonization on them (Malik, 2017). Deng (2007) asserts that “history has stripped Africa’s people of the dignity of building their nations on their indigenous values, institutions, and heritage”, and that “the modern African state is the product of Europe, not Africa”. Ryan (2017) writes that studies on post-colonialism involve writers who are natives of countries colonized by the west aside from those studies discussing literature of imperialism. To add, Storey (2005) claims that there is a need for writers to rescue their trampled nation as most of them belong to the third world countries which have been once colonized by one European or the other: Britain, France, Germany among others. It becomes a challenge for the many post-colonial writers to rebuild the culture that has been ravaged and denied to them due to the many atrocities which resulted from colonization, and hence, there is a need to clarify and combat the misconception of their new culture brought about by the colonizers. As Albert Memmi (2005) avows, “the most serious blow suffered by the colonized is being removed from history”. This is just but normal as the colonizers wanting to project themselves as superior dominate the subalterns or the ones outside power and subject them with a feeling of inferiority (Guerin, 2006). Post colonialism then “seeks to take the academia out of this straightjacketing or closed mindset and provide it with necessary insight to deal with the reality from an objective standpoint” (Malik, 2017).

Accordingly, South Africa still continues to grapple with racial issues, and race and ethnicity have been and still are the focal point in South African history, politics, society and economy since the European colonization (Sahoboss, 2016; Lever, 2015). Not only did the concept of race significantly become a controversial issue during the colonization period, but it also put more toll on the colonized and the natives when the concept of apartheid was introduced in 1948 with numerous legislations based on racial classification, the determination of one’s residence based on color and race, the prohibition of mixed marriages, the criminalization of sexual relations between two people of different races, the legalization of the racial segregation of public services, premises and amenities, and the segregation of race in education (Louw, 2004; Beinart, 2005). These were just some of the discriminatory legislations out of more than hundred others which bolstered the dominance of the White minority over people of other races in South Africa. The racial inequalities in Africa, which began during the early period of colonization, have still left their fragments to this day. The study then of racial segregation or apartheid, according to Irele (2011), provides awareness of its ironies and contradictory effects given that though many educated people outside Africa know what apartheid was, a full grasp of this phenomenon is limited to just a few experts.

Race and ethnicity play a crucial part in the lives of South African people. Race is commonly associated with physical features and the color of the skin, while ethnicity refers to the concept of shared culture and a way of life which are taught and learned (Crossman, 2019). Until 1991, racial division existed in South Africa: the Black Africans numbering to ninety percent (90%); the Whites, forty-three percent (43%); the Indians three percent (3%); and the colored who are of White and Black descent, nine percent (9%). The gulf set by the White minority to ensure their high status in the society mostly affected the subalterns economically, specifically in income and land ownership which left the non-Whites grasping as almost everything essential for a decent living were denied to them (Serino, 2016). Black people could not vote, and the fight for education, in fact, was one of the reasons for the eruption of violence when South African police with dogs, tear gas, batons and ultimately gun fire met the high school students who rallied for equality in education. This left hundreds of students’ dead and thousands others injured (Ramutsindela, 2007). These were just some of the horrors that apartheid caused and though the new democratic government is doing its best to reconstruct its ravaged past, still evidence of the effects of racial segregation is palpable in the post-apartheid South Africa (Gilmore, 2019).



Ashcroft (2017) points that postcolonial theory analyzes the lasting social, political, cultural, economic and psychological effects of colonization and imperialism. Regulus (2019) adds that postcolonial theory explains the process of colonization and issuing out of the twin phenomena of modernization and industrialization thereby including the study of theory and literature juxtaposed to the experience between the colonizer and the colonized. The specific way of reading, or the critical lens used in analyzing postcolonial readings usually proceeds under the assumptions of postcolonial theory, raising and exploring the historical, cultural, political, and moral issues accompanying the establishment and disintegration of colonies and the empire which ruled over them. The postcolonial theory challenges to lift up and repossess the culture, history, and identity of the marginalized non-Whites against those of the upper and more superior classes (Regulus, 2015). Further, it studies the formation of subjectivities and identities, and questions the concept of nationalism as “post colonialist feel that in the name of homogenizing, the center in any society negates differences which are humanistic traits necessary for individual identity” (Bertnes, 2001).

Frantz Fanon (1925-1961) had a profound impact on Black identity and critical theory with a major impact on civil rights, anti-colonial movements, and the awareness of Black identity around the world. In his controversial dissertation *Black Skin, White Masks* (1962), he wrote “the colonized is elevated above his jungle status in proportion to his adoption of the mother country’s cultural standards” (Fanon, 1962, 1990). This means that Black people should act White in order to be accepted in a society made into a mainstream by the White minority. This in turn perpetuated the idea that White culture is superior, and there is a sense of White superiority even after decolonization. In a society where there is a clear delineation between the rich and the poor, the masters and the slaves, and the Whites and the Blacks, Fanon recognized the effects of colonization on the population who think that they should mimic the ways of the Whites. Fanon wanted to liberate them from this kind of wrong perception as the effect of colonialism empties the native’s brains of all forms and contents, which in effect destroys their history.

Considering the portrayal of apartheid in the selected African short stories, the way the characters respond to its effects, and the themes developed from the portrayal of apartheid help in understanding the history and conditions of its emergence and its lasting ramifications. Subsequently, this touches on race, ethnicity and post colonialism, which are central to the reading and studying of the five analyzed African short stories in this paper.

Analysis and Discussion

Portrayal of Apartheid in the Five Selected African Short Stories

From the late 1940’s to the early 1990’s, South Africa was dominated by a White minority government whose official policy of apartheid promoted the separation and the legal discrimination against the nation’s Black majority and other people of color (Giliomee, 2003). The impact of African short stories and fiction written in English with their African authors is essential in the rediscovery and the revisiting of the portrayal of apartheid while revealing the horrors and adversities it caused during the course of its imposition (Boswell, 2017). With this follows the universal fact that race and ethnicity become factors for discrimination and abuse that victimized a lot of people, forcing them to live lowly lives (Louw, 2004). The institution of apartheid of the all-White Afrikaner government resulted to laws, which promoted racial segregation while imposing severe penalties to anyone who did not abide by the authority. The existence of short stories, whether fiction or non-fiction, helps portray the years of apartheid and the many instances in which the government brought about irreversible damage upon the citizens of South Africa (Golden, 2017).

I’m Not Talking About That Now brings the main characters into a conflict among themselves without knowing it when they try to join the boycott began by the young ones in the hope of fighting against apartheid. The story portrays a time when apartheid is severe, but the resistance against it is also fervent with many joining to rally for what they deem they deserve. They resort to boycotting the businesses of the White minority in the hopes that the Whites will lose profits and thus will agree to end apartheid. However, the result of such boycott was opposite to the expectations of the Blacks as can be gleaned in the following lines:

Three weeks now, the consumer boycott had been going on. Three weeks, they had been told not to go to the shops. She was at her wit’s end. Mdlanghati and the children expected to eat—boycott or no boycott (p792)

...They were fighting the businessman, they said. But as far as she could see, it was only people like herself, poor people in the township, who were starving. The businessmen were eating. So were their families. They were getting fatter and fatter by the day. They had meat and bread and fruit and vegetables and milk for their babies. They put heavily laden plates on their tables...not just once a day, as most people like herself did in good days, but each time they had a meal—several times a day (p795)

The excerpt simply shows that the Blacks boycotting White establishments had no effect on the White businessmen in their daily lives particularly on the food served on their tables. In contrast, the adverse effect of the boycott is felt by the Blacks who are threatened with starvation not being able to buy goods from White establishments for their meals:

It was not their (the Whites’) bowels that had nothing but the howling air in them. And not their children whose ribs one could count (p796)...No she was not going to watch her children starve to death (p807).

On the other hand, the story *Afrika Road* explores the height of violence during the apartheid era as the road itself becomes a witness to protests and rebellion of the Black majority against the White minority’s initiated law of racial segregation. The road is personified, becoming the lens which sees the angst, fervent cries, struggles and plight of the Black people who dream of freedom from oppression and inequalities that have lead to brutalities and deaths, as can be seen in the following lines:

There was a time when I was a teeming cauldron ‘of people on the boil’. The flames of mobs anger and violence had razed the homes and businesses of men and women who threw in their lot and collaborated with

the rulers of the land... Policemen and suspected informers and agents were brutally attacked. Some were even put to the torch (p.660)

Moreover, the story *Afrika Road* reflects the will of the people to go against their oppressors curtailing their freedom and rights. The road has witnessed the ever growing resistance of the Blacks as their numbers grew though they still have very simple weaponry:

It was one of many dates of Black resistance... Occasionally, the main body of the crowd opened up its flood gates and swallowed several hundreds of new protesters and their assortment of crude weaponry: stick, stones, axes, homemade swords, knives and dustbin lids (pp.734-735).

The Blacks have had enough of apartheid and they are willing to fight for their cause no matter what, as they yearn to touch the faces of death or victory—whichever comes first (p665). They are all solidly fighting with a burning desire to have the freedom they believe they deserve, and their passion to liberate themselves becomes a catapult to continue the battle that has already started as they strive to reach their goal, not minding a gruesome consequence as in the following:

Death waited for them in the hill as the crowd drew closer and closer. It would be the final confrontation: more than sixty thousand marchers heading for the showdown...for freedom...You see it in their youthful eyes: a readiness to feel the familiar thud on the chest, and to hear the cracking of bone and the ripping of lungs as the firepower makes its forced entry and exit through the dark dissident flesh (pp.740-741).

It can be inferred that the ordinary masses do not stand any chance of winning against the weapons of the soldiers who are nevertheless ready to fire at them just to stop them from their rallies and protests. Further, the lines above show that those who try to fight for their freedom no matter the cause may end up slaughtered at the hands of the government soldiers whose duty should be to ensure the safety of its people. Apartheid then does not only cause divisions, but also the deaths of innocent people whose freedom has been deprived to begin with.

The apex of the horror in the story comes when *Afrika Road* sees an innocent councilor, whose one aim is to avoid the rallying crowd, get killed by having his car smashed and being stoned to death by people calling him a traitor:

The laminated windows of the car sagged under the weight of flying rock. Some of the youngsters jumped on it and smashed the front windshield. The terror-stricken man sat open-mouthed, immobilized by his fear of death... a huge stone crushed the driver's skull... blood poured from his ears, nose, and mouth... the back of his head cracked against me. I drank his blood like I tasted the blood of many before him, and many more to come (pp.668-669).

For the sake of fighting against racial segregation, other Black people become blinded by the fact that they are fighting a good cause, to the point that they do not think of the consequences of their actions even killing an innocent bystander or someone who has no part in the government's mandate on apartheid. Apartheid then also blurs the reason of those who have been stripped of their rights. The particular circumstance of killing a man who has his own family and life to live presents the truth that people during the apartheid can be very vengeful acquiring a mob mentality and even becoming inhumane like Whites who oppress them.

In *The Prisoner Who Wore Glasses*, political imprisonment during the apartheid era is tackled presenting the case of Brille, a political prisoner in span one (a term used by the author to mean squad one) who joined the protest movement to stand up for his ideals in life, which are also the end product of his misery as a teacher in a society where a teacher's salary does not suffice to feed twelve mouths every day. He is also a victim against the injustices of racial segregation, which legally separates him from the White minority along with the other persons of color showing the senselessness of racial hatred. As described in the text, *he was a thin little fellow with a hallowed out chest and comic knobbly knees (p.4)*, which makes Hannetjie, the White warden, all the more pick on him. Racism is evident in the story as the White warden calls Brille a kaffir, an insulting term for a Black in South Africa when Brille reasons out with Hannetjie to spare his other comrades of suffering three meals off their share when the former drops the cabbage:

Look 'ere he said, 'I don't take orders from a kaffir. You don't know what kind of a kaffir you t'ink you are. Why don't you say 'Baas'? I'm your Baas. Why don't you say 'Baas', hey? (p.2).

Hannetjie, the warden, is condescending, demanding to be called a *Baas*, which is an Afrikaans word for master. The above line features the bloated superiority of the White minority, and thus reveals the tension between the prison guard Hannetjie and the political prisoner Brille.

It is racism that puts Brille in prison when scarcity in resources drove him to enter politics to feed his twelve children as can be inferred in the following lines:

It had all happened in a small drab little street in the Eastern Cape, and the children kept coming year after year because he nor Martha managed the contraceptives right way, and a teacher's salary never allowed moving to a bigger house, and he was always taking exams to improve his salary only to have it all eaten by hungry mouths... Yet somehow, it was this chaos and mismanagement at the center of his life that drove him into politics (p.3).

Police brutality is also shown through Hannetjie when *he whipped out a knobkerrie and gave Brille several blows about the head* (p.3) even though Brille is twenty years older than the warden. In this case respect for elders is sublimated in instances of racial prejudice.

In the story *Mrs. Plum*, Es'kia Mphahlele points out the unfairness in the treatment of Blacks, most especially of the servants during the apartheid era. The story opens with Karabo recounting all the hardships in her work experience and the way she was abused by her White employers leading her to work with Mrs. Plum. Karabo's experience seems all too familiar to people who have experienced discrimination and its offshoot - oppression:

I came to work for Mrs. Plum in Greenside, not very far from the center of Johannesburg, after leaving two White families. The first White people I worked for as a cook and laundry woman were a man and his wife in Parktown North. They drank too much and always forgot to pay me. The second house I cooked and washed for had five children who were badly brought up... Many times they called me 'You Black Girl' and I kept quiet... The thing that drove me mad and made me pack and go was a man who came to visit them often... He patted me on the buttocks (pp.313-315).

The above excerpt shows what Karabo had to endure as a servant to the Whites (nonpayment of salary, racist insults from children, and even sexual harassment). Interestingly, she reveals that the servants also have preferences among White employers disclosing that none of them (the servants) want to work for White farmers knowing that *they do not pay well and they are cruel people* (p.315). Further, the story also gives glimpses about *the way they beat up Black people; about the way Black people who work for Whites are made to sit at the zoo lake with their hearts hanging because of the noise the Blacks are making; and about many ugly things that happen when some White people meet Black men on the pavement or street* (pp.316-317). The story also points out that *a master and a servant can never be friends* and that the Whites *are moving the poor Black people from place to place like sheep and cattle* (pp.339-340). Here the boundary between the Blacks and the Whites is clearly delineated with the Blacks being compared to animals being moved from one place to another. In other words, to the Black servants, their White employers do not show them any sense of kindness or compassion treating them much like they do animals, and often worse than their pet animals. *Mrs. Plum* as a story depicts the way Black people must work to support their family. In the case of Dick, he still supports his sister so he cannot lose his job no matter his difficulties encountered because his sister will also have to stop schooling if he is out of work. Chimane, Karabo's friend, is faced with a difficult choice when she becomes pregnant whether to abort the baby or keep it. If she lets it live, she will have to stop working and take care of her newborn; consequently, Chimane would not have any money to give to her family. She thus chooses to let go of the baby so she could still provide the needs of her immediate family. With her decision, she loses both her baby and her boyfriend who does not want to marry her anymore since she aborted their baby (p.441). In the era of racial segregation, the Blacks not only contend with the discrimination they faced from the Whites, but also deal with the fall out of their social relations as a consequence of their limited choices in life, oftentimes, due to economic poverty.

One thing that is emphasized in the story is how the Black servants are treated compared to the dogs of their masters. For example, Mrs. Plum's two pet dogs, Monty and Malan are groomed and fed well, making Karabo resent seeing them *in the baskets, looking fat, and as if they knew all that was going on everywhere* (pp.350-351). Mrs. Plum's servants are made to eat the same meat the two pet dogs eat reinforcing the idea that the servants like Karabo are no better than animals. However, they still share to their *boy-friends part of the meat that White people bought for the dogs [and us]* (p.376). To add insult to injury, the White people plan to build a cemetery for the dogs instead of helping to improve the lives of their Black servants by giving them a pay raise. Moreover, Mrs. Plum did not permit Karabo to visit her uncle who passed away and not showing any sympathy for her while she mourns for her uncle. When Mrs. Plum's dogs went missing and have probably died, she went looking for Karabo who has left her employ having had enough of Mrs. Plum's insensitivity and unconcern for her (Karabo's) feelings. When Mrs Plum came for her, Karabo thought, *Did this woman come to ask me to return because she had lost two animals she loved?* (p.425). This reveals that Karabo is aware of Mrs. Plum's superficial concern for her and that her avowed love for Africans is actually more similar to the way she loves her dogs. In sum, Mrs. Plum does not really see the Blacks as people, but as simply as animals.

There Will Be No Songs This Year narrates the story of Thoko who suffered a hard life with her husband Zwelli when he was alive. He became so focused on his writing against apartheid, and forgot that his family needed finances for their daily needs, foremost of which was to feed their children. This made their lives more miserable as the tension caused by apartheid in their society heightened. As a mother, Thoko's priority was her children's well-being and Zwelli's abandonment of his duty as a family provider becomes a disappointment for her so she decided to leave him. As she explains: *I love Zwelli, but he was too much of a dreamer... the kids had to eat, and as far as I can remember, children have never been supported by a note or stanza* (p.31).

Zwelli, on the other hand, continued fighting for his own ideals and was killed in the process by the police. Thoko felt responsible for his death because after she left him, he became part of the resistance being dubbed by the press as a terrorist and a murderer. Still, his brother who acts as the story narrator is proud of him although he was in dilemma whether to forgive his sister-in-law for leaving his twin-brother who has just died. In the end, the brother is able to forgive Thoko as can be inferred in the last part of the story when he took her hand and led her away from the violent battle between the police and the apartheid protesters (p.4).

The story also portrays the Black people's struggle to survive both economically and physically while the apartheid was ongoing inasmuch as everything became uncertain for them. As also depicted in the story, some of the African girls entered prostitution to survive servicing White men some old enough to be *these hapless hunter's grandfathers* (p.21). Nevertheless, it also shows that during the dark times of racial segregation, ties among families and relatives were tested but the Blacks tried hard to maintain such ties while still fighting the government for equality. Further, two groups of Black Africans were revealed by the resistance against apartheid in the story—those who fought against it, and those who chose to suffer silently. These two sides however helped each other in trying to get out of their trampled upon lives despite their opposing views on how to deal with their oppressors.

The five selected South African short stories portrayed apartheid in many ways as shown in the specific lines cited previously. As well, all stories tackled conflicts caused by the racial segregation between the Blacks and the Whites although some stories portrayed the physical confrontation between the races, some depicted tensions between family members who had conflicting ideologies while still some of the stories presented inner conflicts of characters themselves as a consequence of the daily stresses they had to deal with caused by the ongoing racial strife in their society. Specifically, the struggle to provide daily provisions for the family, and the battle against hunger are tackled in the stories *There Will Be No Songs This Year* and *I'm Not Talking About That, Now* with the characters carrying out their diurnal tasks with difficulty just to address the needs of their family. The unjust treatment of the Black South Africans during the apartheid is depicted in all the five selected short stories, but are most apparent in *Mrs. Plum*, *Afrika Road*, and *The Prisoner Who Wore Glasses*. Indeed, the apartheid system perpetuated a lot of injustices, violence, and instability, which touched on race and ethnicity, and drew the Black South African majority to mass movements and group resistance against such a system (Engler, 2013).

Response of Characters to Apartheid

When apartheid emerged in South Africa bearing more rigid and aggressive laws, there was an escalation of unrest among the Blacks evolving into a more frequent and determined movement (Nonyongo, 2019). This historical account is affirmed in Madla Langa's *There Will Be No Songs This Year* and *Afrika Road*, and in Sindiwe Magona's *I'm Not Talking About That, Now*, with characters in these three short stories getting involved in violence and commotion as well as organized protests in response to the racial discrimination against their own people in their own land instigated by the invading White minority.

In *There Will Be No Songs This Year*, Zwelli was openly in confrontation with the police even physically attacking them for what he deemed right as he was a part of a mob rally protesting against apartheid. In the end, he was killed during a shootout at Christmas time, quite an irony given that *Jesus Christ was being born while many other people died* (p.29). Langa then shows the violence and cruelty that Black Africans are daily made to confront in the name of apartheid.

Sindiwe Magona in the story *I'm Not Talking About That, Now* also presents characters actively participating to protest against apartheid such as Mteteli, Mamvulane's son, who joins his comrades in a collective revolt against the White minority through a boycott of all the businesses of the Whites. Unfortunately, the boycott movement, which seems simple enough and danger-free creates tension within Mamvulane's family as Mteteli unreasonably loses his respect towards his parents. Towards the end of the story, Mdlangathi, Mamvulane's husband, loses patience on his son who is raising his voice on his parents while constantly begging for food. He himself spilled precious food earlier when he helped his revolting friends strip his mother of groceries. Accidentally, Mdlangathi *swoop landed the knobkerrie on Mteteli's skull* (p.829) and *in a heap, the young man collapsed into the vinyl-covered floor* (p.830) bleeding to death due to major artery ruptures. This family tragedy shows yet another aspect to the unrest and violence caused by the apartheid. Marred relationships in the family caused by disintegrating values such as filial piety and respect are a side effect of conflicting ideologies on racial segregation.

In *Afrika Road*, Don Mattera reveals the violent racial conflict evident in the maddened mob rambling *in all the dusty and soil-eroded lanes and streets...bringing thongs of panting people* (p.660), as they rage in anger and violence upon *businesses of men and women who threw in their lot and collaborated with the rulers of the land* (p.661). Mattera also provides glimpses of the brutal attacks on policemen, suspected informers and agents who are even put to the torch, which means that chaos subjugates everyone's life in a time when discord between the Whites and the Blacks is present. People who are starving to be liberated from such discrimination flooded on the streets shouting their cries as they fight for their cause. They have been emboldened, aware but not afraid of the fate that is to come to them, as expressed in the following passage:

You see it in their eyes a readiness to feel the familiar thud on the chest, and to hear the cracking of and the ripping of the lungs as the firepower of the law enforcers makes its forced entry and exit through the dark dissident flesh (p.666-667).

Afrika Road unveils the fact that violence results from such ignoble treatment based on racial color and prejudices

On the other hand, *The Prisoner Who Wore Glasses* delineates the daring will of a political prisoner to counteract the abuses perpetrated by the White warden. Brille is determined to teach Hannetjie a lesson knowing that Hannetjie himself stole five bags of fertilizer and tried to bribe Brille to keep his mouth shut. However, as a father, Brille decides to *punish him severely as he sees Hannetjie is just a child and stupidly truthful* (p.4). As mentioned in the short-story, political prisoners *were unlike the other prisoners in the sense that they felt no guilt nor were they outcast in the society* (p.3). It could also be inferred that Brille's wearing of glasses means that he could see more than meets the eye such as the weakness and dishonesty of Hannetjie. Perhaps the White warden also faces the same economic hardship as Brille leading him to steal the five bags of fertilizer. Hannetjie himself admits that:

"Brille", he said. "This thing between you and me must end. You may not know it, but I have a wife and children, and you're driving me to suicide."(p.4)

In the above statement, the line of maturity is drawn, and it is clear that Brille has succeeded in teaching Hannetjie a lesson, and giving him a taste of his own medicine. In the end, Brille and Hannetjie became good friends, and ironically *were awfully good at stealing commodities like fertilizer which were needed on the farm of Warden Hannetjie* (p.4). Brille uses his brain to find a way to defeat Hannetjie instead of trying to attack him physically, which results in emotional or mental affliction instead of the temporary physical pain, which Hannetjie has inflicted on him.

In Es'kia Mphahlele's *Mrs. Plum*, Karabo continually develops and grows as she reads books and newspapers, follows recipes, and attends dance lessons. She even joins and learns at Black Crow Club where she meets other servants like her and anti-apartheid activist who warns them of keeping a boundary between themselves and their masters, and not trusting the latter completely. As the years go by, Karabo gains enough courage, knowledge and insight to stand up against the unjust treatment of White employers on their Black servants. Consequently, this wisdom becomes her edifice

of intrepidity to counter the demarcation on her rights and her color that Mrs. Plum and the other White people discriminate against while they live in a racist society.

Themes Drawn from the Portrayal of and Response to Apartheid

The rise to power of the National Party in 1948 enabled the forceful and effective implementation of its policy of racial discrimination against the South African people, and apartheid stripped off majority of the South African populace, specifically the Blacks of their rights and any representation in the country's government (Sooklal, 2001). Apartheid wielded influence on all facets of life, and had severe setbacks as a result of all its discriminatory laws (Nordling, 2019). Accordingly, the two common themes drawn from the short stories by Es'kia Mphahlele, Bessie Head, Don Mattera, Sindiwe Magona, and Mandla Langa are (a) the divisive nature of apartheid, and (b) the differences and violation of civil rights.

Divisive Nature of Apartheid

Apartheid, a form of racism, is a divisive legacy of colonialism which fortuitously ended in the 1990s (Blakemore, 2019). The five short stories show how divisive the nature of apartheid is as in the case of *Mrs. Plum* by Es'kia Mphahlele where Karabo, Chimane and Dick, the main characters in the story, are severely underprivileged as compared to their White masters in the society wherein they belong. Though Mrs. Plum calls Karabo by her true name and not by any other names the way Karabo's previous employers would call her, still she would call Dick boy which is demeaning to a man as it could either imply he is ignorant/naïve/stupid as a young person or that he is equated with a dog. Likewise, though Mrs. Plum invites Blacks in her home, still she refuses to let her daughter marry the Black doctor whom her daughter falls in love with. While she allows Karabo to widen her knowledge, she does not however want the former to stand up and question her White ways. Finally, Mrs. Plum claims that she loves Karabo's people, but in fact, she does not love the Blacks as individuals as shown by the way she cares more for her two dogs than treating her servants well, most especially Dick despite his loyalty towards her family.

Brille in *The Prisoner Who Wore Glasses* is also separated from his family particularly from his twelve children who need him most due to his political beliefs. Apartheid has made him a political prisoner, confronted with growing tensions between him and the warden Hannetjie. It can thus be concluded that apartheid divides not only family members, but also people who should be comrades no matter the color of the skin because of shared a interest or ideology.

Likewise, in *There Will Be No Songs This Year*, the war against apartheid has caused Zwelli and his wife to drift apart as Thoko would prefer to be more practical in making her kids' survival a priority, in contrast to Zwelli who chose to join the revolt against apartheid and thus was killed in an encounter with two policemen. Thoko left Zwelli for his ideals, which caused a rift between her and Mkhonto—the latter struggling to forgive her for leaving her twin brother because of ideological differences.

I'm Not Talking About That Now presents the divisive nature of apartheid on families when children also join the struggle against it courageously and taking on a more powerful role in the community but in the process losing respect towards their parents, no longer seeing them as figures of authority at home simply because of differences in perspectives. Thus, there are instances when children assert authority over their parents as in the case of Mteteli disrespecting both his parents. Things go out of control in the Mamvulane family when Mdlanghathi and Mteteli, father and son, have an argument which leads to an accidental blow of a knobkerrie by the father leading to the death of Mteteli, the son.

The disruption caused by apartheid is most strongly portrayed in *Afrika Road*, with people turning against each other and disuniting them as one people due to the prejudices that accompany it. Violence begets violence, and *Afrika Road* itself becomes a witness to the many horrors that apartheid has brought to the people. Blood is spilled and so are the values of the people—the Whites, Blacks and the colored. Apartheid corrupts humanity and festers the good in every one.

Unequal Enjoyment and Violation of Civil Rights

Mrs. Plum reveals that the main characters in the story do not share the same civil rights as enjoyed by the White minority despite the fact that Black Africans are the natives in the country. For instance, many Blacks live far from the city as in the case of Karabo, Chimane, and Dick who are made to carry a pass limiting them from working and travelling everywhere as the pass only designates places they can go. Moreover, a sign in the pass means that a Black African can be forced to leave a place. As portrayed in the story, once the police came to search the servants' room looking for loafers and men without passes. It is indicated that Karabo and Dick could not refuse the search although there was no search warrant shown them. Furthermore, though Karabo wished that South Africa be fair to its citizens, she did not expect such wish to be realized at that time since Blacks did not even have the right to suffrage.

Mandla Langa also depicts in his story *There Will Be No Songs This Year* that people can get shot anytime when joining protest movements such as what befell Zwelli who was shot by the policemen. This scenario is shared in *Afrika Road* when at the height of protest, a man gets killed by being stoned to death by the rampaging crowd. Anyone can get caught and be hurt the same way that Brille gets whipped by a knobkerrie by Warden Hannetjie in *The Prisoner Who Wore Glasses*, and the way Thoko and Mkhonto try to escape from the approaching policemen who are arresting people who protest the abuses of apartheid. Finally, *I'm Not Talking About That, Now* discusses how apartheid changes young people who join the fight against it such as taking on a more dominant role in the community. In Mamvulane's family, however, she gets attacked by Mteteli himself and his comrade to forcibly take her grocery goods. The young protesters overlook the effort that Mamvulane had to go through to put food on her family's table. More shockingly, she is assaulted by the young people violating her rights in the process. All these violence stems from apartheid or racial segregation which dissipates the values of people and violates their rights often committed by perpetrators with impunity.

Conclusion

The evidence of the effects of racial segregation is palpable even in the post-apartheid Africa. The five selected South African short stories portrayed apartheid as shown in the lines cited, and in the experiences of the characters presented in the selections. The characters in the stories endured violence and discrimination, and in effect responded in a way that they brought conflict within themselves, their families and among the other South African people through the protest and rebellion of the Black majority with the heightened tension brought about by apartheid. Racism and the unfair treatment of the Blacks during the apartheid period and the divisive legacy of colonialism show the corruption of humanity and the unequal enjoyment of civil rights, with the Blacks often experiencing blatant violation of their civil rights by those in power. Indeed, the apartheid system perpetuated a lot of injustices, violence, and instability which drew the Black South Africans to protest and resist, and added impetus to the country's struggle to unite its people of different races and ethnicities.

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The Distonic World of the Marginalized White: A Case in Martin Amis’ *Lionel Asbo: State of England*

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Abstract

In Martin Amis’ satire, *Lionel Asbo: The State of England* (2012), Diston Town—supposedly a London borough—is set as the abode of Lionel Asbo, Desmond Pepperdine, and grandmother. Described as “a world of italics and exclamation marks”, Diston is situated in the novel as the site of the marginalized white. This essay aims to investigate the problematic yet flattering state of Diston and its metaphorical function in the narrative to Desmond’s and Lionel’s mode of living and escaping. The discussion will particularly refer to the concept of place and space to the marginalized Other within the context of postmodern grotesque. This essay argues that Diston is laid down as the paradox of the state of England. This essay concludes that the Distonic world of the marginalized white in the novel suggests a utopic dystopia that ceaselessly questions the contestation between the wealthy and the impoverished.

Keywords: *Martin Amis, marginalized white, Distonic, utopic dystopia*

Introduction

Martin Amis’ 2012 novel, *Lionel Asbo: The State of England* (later called *Lionel Asbo*) is a satire (Taylor, 2012)—a straightforward satire (Thait, 2012) to be exact—for it has, according to Harrison (2012), the noble cause of improving the society. The story is set on an East End London borough called Diston Town where the poor whites reside, which is also where Lionel, Des Pepperdine, and grandmother live in a small flat. The novel focuses on the life of a poor yet menacing thug Lionel, with a surname Asbo (Anti-Social Behaviour Order) labelled on him since he was three. Lionel is juxtaposed with his nephew, Desmond Pepperdine, who has the opposite traits than that of Lionel’s. Des prefers book to criminality. Yet, on the other side of the spectrum, Des is having an active sexual relationship with 39-year-old grandmother, Grace, who is also Lionel’s mother. Early on, the novel shows that in Diston, incestuous relationship is “not considered that bad” (Amis, 2012: 4). This can be taken as a starting point on the discussion about Diston and its Distonic traits. In this light, this essay will show how Diston functions as the metaphorical site that results to Desmond’s and Lionel’s mode of living and escaping by paying attention to the town’s problematic yet flattering state.

In the discussion, *Lionel ASBO* will be perceived as a postmodern grotesque of urban satire with place and spatial forms as factors to the construction of Lionel’s and Des’ identities. These identities reflect the state of Diston Town, which shows the paradox of the state of England. With Lionel’s upward mobility in his neighbourhood after winning the lottery, in its course, this essay reveals that the Distonic world of the poor and in this case marginalized white in the novel suggests a utopic dystopia that ceaselessly questions the contestation between the wealthy and the impoverished. In its course, this essay will first of all provide a synopsis on the novel, which is followed by foregrounding concepts namely space, place and the ‘postmodern grotesque’ in Amis’s work. These foregrounding concepts will then be applied in the discussion that follows.

Lionel Asbo: the Characters, the Place

Lionel Asbo consists of four parts with a time span between 2006 to 2013. The novel is about two contrasting stories between Lionel Asbo and his nephew, Desmond Pepperdine. Lionel is a violent criminal who changes his surname into Asbo when he reaches 18. He receives the nickname which stands for Antisocial Behavior Order since he was 3. He is imprisoned for one of his mischievous conducts, and during his time in prison, he receives a news that he wins the National Lottery worth almost £140,000,000. He becomes a celebrity after this fortunate event, and leads a life as one. His fame gets him acquainted with Sue Ryan, a celebrity model who cares nothing but her looks. She goes by the name ‘Threnody’ with inverted commas, for the sake of style. Lionel’s relationship with ‘Threnody’ is not a smooth one, leading to their breakup after they lose their baby.

Des, on the other hand, is the exact opposite of Lionel. He loves books, writes regularly to Jennaveieve (Des’s agony/ecstasy aunt) and reads the *Diston Gazette* and tabloids. This is basically how Des sees the world beyond Diston, through tabloids and the gazette. He survives living a parentless life under Lionel’s wing. Early in the novel, we are introduced with the fact that Des is having an incestuous affair with Grace, his grandmother. But his course of life later takes him to the loving arms of Dawn, with whom he has a baby daughter named Cilla. He is later living a successful life as a reporter for the *Daily Mirror*.

The main setting of the place, the fictional Diston Town, is located in the East End of London borough. The East End is this end of London where most immigrants or the poor whites dwell. The other end, the West End, is where most posh Londoners live. In the novel, the story moves in different places on the district. The first is the Diston borough, the second is the northwest of London, the third is the West End. Lionel and Des live in a council’s housing building high up on the thirty-third floor. Towards the end of the novel, the place is later known as the Avalon Tower. In the discussion, we will see how Diston serves as the site of the Distonic/Dystopic world of the marginalized white.

Space, Place, and Identity in Amis's 'Postmodern Grotesque'

The themes and concerns raised in post-1950 contemporary British literature are mainly reactions towards the shift of power between the Conservative and the Labor Party in Britain. Thatcherism became a catchphrase of the flow of sentiments from the working-class British. Bentley (2008) notes that "[o]ne recurring theme throughout the period from the 1950s onwards is the claim that Britain is becoming (or has become) a classless society" (Bentley: 8). There are, however, contexts in which the claim holds especially in the policies pioneered by the Thatcher government, contributing to the blurring of the demarcating lines between the classes, one of which was increasing home ownership. This triggered the rise of the 'working-class' novel in contemporary British fiction post-1950. As we will see in the discussion of *Lionel Asbo*, the problems arising as the result of an increase of home ownership in urban London create a packed, crowded, and chaotic space that gives way to the birth of troubled individuals.

Upon analyzing contemporary British novels, particularly those published since 1980, one must deal with key terms such as 'realism', 'postcolonialism', 'feminism' and 'postmodernism' (Acheson and Ross, 2005: 1), since these -isms are prevalent in the works of fiction in this era. In analyzing Martin Amis's novels in particular, one must deal with the key term 'postmodernism'. Postmodernism has to do with "a critical attitude towards existing traditional and conventional forms of representing experience, questioning the authority of authoritative discourses" (Crews, 2010: 641). Unlike his father, Kingsley Amis, who was also a prominent British author, Martin Amis is regarded as an experimentalist, not a realist like his father. To this, Keulks (2003: 243) observes that Martin Amis's political rhetoric involves personal expressions of fear and loss. Martin Amis's experimentation in his works, thus, earns him the title of postmodernist author. On his observation on Martin Amis's work, Crews (2010) points out that Amis's can particularly be categorized as works of 'postmodern grotesque'. This is the case since the grotesque in Amis's novels is shown through deviations from what is appropriate, acceptable, or even true because "[i]t has to do with the notion of incongruity, which is an acceptable notion if we can recognize what constitutes the break with propriety" (Crews, 2010: 641). The postmodern grotesque, Crews further observes, results from a break out from "a new sense of order, a generalized shift in the old established hierarchies, both social and cultural as well as literary" (2010: 641).

Post-1980 British fiction observantly put urban issues under the microscope, especially in terms of the way the characters deal with their beings in the closed space and place set upon them. In reaction to this, Duff (2014) observes that one of the key factors to this is the effect of Thatcherism, in a form of "postmodern politics of resistance and demystification, one that can pull away the deceptive ideological veils that are today reifying and obscuring, in new and different ways, the restructured instrumentalities of class exploitation, gender and racial domination, cultural and personal disempowerment, and environmental degradation" (Soja in Duff, 2014: 8).

One of the key developments in Britain in Thatcher's time, during the late 1970s and 1980s, was the building of council estates or housing as an attempt to provide better settlements for the working-class British citizens. Amis's *Lionel Asbo*, in this case, presents a clear picture of the said resistance and demystification as Lionel and Des strive to upgrade their lives.

In terms of place and identity, the discussion on *Lionel Asbo* will have its base on "the role of place in concretely defining the self", since "[c]haracters are carefully placed within specific contexts" (Lea, 2005: 77). The discussion on place in *Lionel Asbo* also departs from a postulation that a place can be represented in "a depersonalized "outside" perspective" and "a subject-centered "inside" perspective" (Prieto: 19). To do this, the analysis will have a look at the "outside" perspectives of the narrator and the "inside" perspectives of Lionel and Des. The place where they are situated is named Diston for a number of reasons. One observation says that the name has the same ring to Dalston, which is an actual borough located in the East End of London (Harrison, 2012; Tredell, 2013). Another observation says that the term 'Distonic' mentioned recurrently in the novel has the same ring to the term 'Dystopic' (Harrison, 2012). From here, it is clear that the intention of naming the town Diston is both strategic and political in conveying the novel as a satire.

The Distonic World of the Marginalized White in *Lionel Asbo*

Diston Town is the epicenter where the ups and downs of the lives of Lionel and Des, the two main characters in the novel, is described. Early on, Diston is described as a place "where [having an affair with your grandmother] isn't much frowned upon" (Amis, 2012: 3). And repeatedly, it is also described as a town with "unfathomable traffic jam" (Amis, 2012: 60) where "traffic wardens were in any case unknown" (Amis, 2012: 78). To the narrator's perception, Diston traffic "was obedient to the hierarchy of size: the Smart car feared the Mini, the Mini feared the Golf, the Golf feared the Jeep, the Jeep feared the ..." (Amis, 2012: 122). The inhabitants of Diston Town, also known as Distonites, are "predominantly white, as white as Belgravia (and no one really knew why)" (Amis, 2012: 41). This also the place where Des lightly accepts the fact that his grandmother ditches him for a younger man, to which the narrator calls "the Distonic logic". Diston is also the place where "everything hated everything else, and everything else, in return, hated everything back. Everything soft hated everything hard, and *vice versa*, cold fought heat, heat fought cold, everything honked and yelled and swore at everything, and all was weightless, and all hated weight" (Amis, 2012: 155).

In short, Diston is this place of havoc where everything seems to be out of order. Not to mention that it is also the place where its "natural surroundings" consist of "[d]usty chestnuts, cloth-capped flowers, bent beer cans" (Amis, 2012: 172). The Distonites are described as those who "resemble the survivors of a titanic calamity, random wanderers in the aftermath of an earthquake, ..., and the ground still lurching beneath their feet. (Amis, 2012: 189). It is a place where people need to have to constantly stand on their toes, take precaution, and expect the worst unexpected things. As Des's ward, Lionel constantly keeps an eye on Des, asking him what he is doing and telling him what to do. At one point, Lionel tells Des to get out of the house because it is not healthy staying indoors most of the time. Lionel tells Des to go out smashing windows, and he takes it lightly when he finds out that Des is having an active sexual relationship with his 39-year-old mother, Grace. I see this part as a scene that demonstrates the complicated and contestatory interactions that characterize the interactions across difference that occur in the metropolitan city's cramped quarters. This scene also emphasizes the close quarters of metropolitan life for marginalized subjects. In dealing with urban metropolis space in literature, Johansen (2014) notes that "places become cosmopolitan through the presence of diverse



groups of people; visible presence signals cosmopolitanism (Johansen: 43). As part of cosmopolitan London, Diston is set as a metaphorical territorializing cosmopolitanism where everyday forms of working-class white British connect the local to the global. There are parts in the novel where Des looks up to Lionel, asking him things about everything he would like to know, despite the fact that Lionel is not much of a role model considering his troubled mode of living his life. Conversations such as these demonstrate the ongoing negotiation undertaken by Lionel and Des, brought about by necessity, that leads them to question and challenge both their accepted views of their and others’ cultural origins and their immediate reality.

Lionel and Des, and then later in the plot, “Threnody” and Dawn, maneuver across the districts, between Diston, Metroland, and the West End of London. The characters’ mobility presents a comparison between the districts, enabling the reader to see a sense of difference confined by clear boundaries between one district to the other. This mobility underlines the characters’ sense of confinement within their limited space. As a result, they seek for ways to fill the void by leading a superficial lifestyle. Lionel, for instance, leads his superficial lifestyle after he wins the National Lottery. He buys unnecessary things and puts himself atop, acting out the role of a celebrity. He leads a brief superficial coupled life with “Threnody”, to finally give it up after they lose their baby. Des, on the other hand, is more grounded and rational. As the exact opposite of Lionel, Des has a dream job of becoming a reporter. He regularly reads the news, mainly the local *Diston Gazette* or the national *Morning Lark*. Yet, he also reads gossip news from *The Sun*. Throughout his adolescent to adult life, Des’s view of the world is filled with information from these newspapers and tabloid. Living in a council house on the 33rd floor in a disorganized Diston Town, Des does not seem to set high expectations in life. As a highly populated urban space, Diston is filled with rows of council estates or housing, one of which happens to be Lionel’s flat. On council estates in Britain, Duff (2014) notes that:

“[h]istorically, council estates and tower blocks in the United Kingdom have been associated with the working classes. Council estates were constructed in the postwar period to replace the dilapidated Victorian row houses often un-nostalgically referred to as ‘slums’ and emblematic of a Dickensian underbelly of social decay deeply tied to traditionally ‘other’ spaces such as the East End of London or on the peripheries of major British cities such as Sheffield, Edinburgh, and Glasgow” (Duff: 56).

The slum Diston Town is therefore the perfect site to accommodate contesting discourse of the urban British working class. The hustle and bustle of vibrant urban life accentuates the frustration and the hopes of its inhabitants who constantly have to make compromises to make ends meet. Duff further emphasizes that “council estates, and specifically tower blocks, became spatially determined as not only working-class but also welfare dependent, and thus a burden on a country saddled with increasing taxes and exploding unemployment” (Duff, 2014: 57). This is the case with Lionel and Des, who have nowhere else to go. In leading their lives, they are at the same time regarded as a burden of the nation.

At one point, Lionel states his opinion on how he sees England, pointing at a section on a newspaper saying: ““This is what this country’s come to, Des. A national newspaper printing this” ... “A once-proud nation. Look. Beefy Bedmate Sought by Bonking Biddy. That’s England”” (Amis, 2012: 27). The state of England, which is taken as the subtitle of the novel, is brought about in the narration when “Threnody” states her idea on what she should name the baby. She says: ““... Lovechild ‘Threnody’ Asbo?” “Lovechild ‘Threnody’ Asbo. State of England”” (Amis, 2012: 183). The choosing of the name Lovechild with the superficial middle name ‘Threnody’ in inverted commas, and the last name Asbo is anything but. It reflects the state of mind of the Distonites; a state of mind that underlines the dilapidated England amongst its grandeur. In the words of Claybaugh (2013), this part shows that Amis uses the phrase “state of England” to mark the moment when his satire is most broad. This part also marks the pivotal argument this essay proposes: that Diston Town is placed as the paradox of the state of England.

Later in the plot, once Lionel is released from prison, loaded with cash from the Lottery money, Lionel has a different view on Diston. It is no longer the place he recognizes: “This ain’t Diston. This ain’t KFC. Everything’s different now” (Amis, 2012: 92). He later compares his previous poor world with his current rich world, describing the rich world as “heavy, rooted to the ground [with] the weight of the past securing it” (Amis, 2012: 115). He is lost for words when trying to give definition to Diston, his poor world. He is unable to finish his description, ending his sentence with merely ellipsis: “Whereas his world, as was, Diston, things were ...” (Amis, 2012: 115). This part marks Lionel’s incapability to recognize the world he used to know well. He is in a way, paralyzed, overwhelmed by the drastic change he witnesses. This is a very common reaction, one that was also once described by Joyce in *The Dubliners*, to show how the fast-moving modern world can leave an individual catatonic by the overwhelming changing world. Perhaps Lionel should take the narrator’s words when it comes to set his eyes in Diston Town. The chaotic state of the town causes one to look towards only one place: “Where did the eyes go? They went up, up” (Amis, 2012: 17). It is less burdensome and overwhelming if the view is set to the sky where it is clearer and more spacious.

We can see that the formation of Lionel’s identity is based on his reactive modes of living in a harsh neighborhood such as Diston. As a Distonite, he claims success, lives life a plenty, and at the same time ignores those in his circles who need financial support. Lionel becomes this very figure he continuously scorns, that authoritative throne he never expects to sit on. His formed identity is therefore an irony; alas, Lionel is an irony. He crosses the border, tasting the life on the other side of the river. This fits the context Amis’s stated in a 1993 interview: “it’s harder to resist that journey when you’re taken the other way” (Amis in an interview with Self, 1993: 145). Yet, in the end, the wealth he gains in turn enables him to see himself as a displaced figure. Des, on the other hand, achieves the conventional life most people have. He lives with his partner, Dawn, has a respectable job, and has a small family of his own with his daughter Cilla. But Des’s identity is definitely flawed. His Distonic logic causes him to have a different perspective on things. It evolves into his mode of survival in the fast-pacing postmodern place he lives in. the Avalon Tower that alludes to the Arthurian island in the end becomes his place of safety where he nestles the life of Dawn and Cilla. The novel ends with a scene of an ordinary household; Des needs a shower after a day’s work, Dawn tends to Cilla for her bath. In a subtle resolution of the plot, in contrast to the “crackly recordings of standard nursery rhymes” ice-

cream truck music the Distonites are accustomed to, “the music of their lives” (Amis, 2012: 205), the narrator describes Cilla as “singing in imitation of the birds –the birds you could still sometimes hear, up on the thirty-third floor, so high above Diston Town” (Amis, 2012: 259).

Conclusion

Under the narrator’s suggestion, the discussion on *Lionel Asbo* should approach the beauty of the chaos, as the narrator says: “To evoke the London borough of Diston, we turn to the poetry of Chaos” (Amis, 2012: 17). The chaos of the town resembles that of another novel by Amis: *Other People* (1981) to which Maczynska (2010) describes as “monstrous city”. In the case of *Lionel Asbo*, the fictional urban space of Diston Town becomes a site of contestation for the main characters to maneuver in an attempt to deal with day-to-day urban problems. Not only that, Lionel and Des also have to experience myopic interactions with members of the family in the closed small space of their flat in a housing estate. The Distonic world of Diston Town inevitably sounds more and more like the Dystopic world of Diston Town. In the novel we can see that the intended utopia of mass urban housing constructed out of prefabricated concrete blocks and slabs turns distinctly dystopic. The dystopia is presented through the failure of non-violent community building inside the estates that leads to crime and violence. It can also be said that the inhabitants of flat 33F Avalon Tower become markers of uneven development.

Again, in *Lionel Asbo*, like Amis’s works before this, expressions of fear and loss are articulated. By presenting the two different fates of Lionel and Des, the novel ceaselessly questions the contestation between the rich and the poor. In a 1987 interview, Amis remarked: “Confidence is an entirely inappropriate response to the sort of world we live in” (Amis in an interview with McGrath, 1987: 29). A quarter of a decade later, in *Lionel Asbo*, Amis seems to return to this statement and give a clear view on what it entails. The utopian idea of providing a livable space to the British poor in stacks of council houses results in a utopic dystopia, that is Diston Town.

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Empowering the Discourse of Multiculturalism in Suchen Christine Lim’s Speech through the Representation of Literary Works, Held on 7th Annual Gathering for Asia Pacific Writers and Translators 2014

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Abstract

Suchen Christine Lim’s speech in 7th, Annual Gathering for Asia Pacific Writers & Translators, in Singapore have drawn my attention to explore the discourses and encourage the important values and notion of understanding how the social practice have been significantly changing in today’s practice. This study’s main goal is to expose the blind spots that hardly recognized by the people on the matter of multiculturalism, so that by the end, people can accept the diversity of their own society.

Discourse analysis and cultural study are proper tools to build the bridge and fill the gap between language and context within. Critical approach embedded, to reconstruct the long existence of power domination and contemporary family practice in Singapore and, in order to make sense of how the social practice works and changes over time. The collective data that measured in this qualitative research will undermine the narrative description and semiotic transcription within Lim’s speech. Fairclough CDA in the analysis of text and interpretation will be grounded to draw significant relationship between language as a symbol and social practice that curbs its built - context, Singapore’s social practices.

Suchen Christine Lim delivered her speech to convey the audience that we have to preserve the publication and encourage to read the books to understand the diversity and its development, because she believed that of by reading literary works it would give us new perspectives on how to treat the differences of races, ideology, and cultures living among us. Critical Discourse Analysis challenges us to see and understand Lim’s speech as a form of language and to understand that historical background; social and political circumstances have become parts of Singapore’s daily lives - which therefore constitute hegemony in society.

Keywords: *Multiculturalism, language, literary works, critical discourse analysis*

Introduction

July 10th, 2014 Singapore Strait Times online daily news has published a news article, entitled, *NLB Will Discard and Pulp Three Children’s Titles it Removed Recently* that told us that Singapore National Library has decided to remove and pulp three children’s books. Those books were *And Tango Makes Three*, *The White Swan Express*, and *Who’s in My Family* that tell us about various family structures. As in statement from NLB press conference cited by Pearl Lee (2014), Ms. Jasna Dhansukhal as assistant director of NLB’s public library stated that the books underwent of “discarding process” and soon be unavailable for the public to access.

For the brief introduction, *And Tango Makes Three* is children book written by Peter Parnell and Justin Richardson in 2005, this book tell us about two male penguins and they form up a family of penguin in New York’s central zoo park, they cannot give birth any children thus the zoo keeper give them a female - baby penguin, named Tango and this book is based on true story. *The White Swan* also tells us about the adoption of children into a unique family, the story began with many American People migrate to China in order to get the desired - child that they dream of. *Who’s in My Family* written by Robie H. Harris in 2012 tells us about Nellie and Gus who spending their dinner time with various different family, mainly narrated with rich and deep conversations about the engage of diversity of family structures, such as modern family and traditional family.

Those three books delivered the message with both narrative and descriptive texts, they introduce the significant story of diverse and multi-culture ethnicity that live together in one unity, in which called family. Language is the expression of the civilization which paves the way to the new world or phenomenon where basic human rights and their interest are formed in significant way and thus develop our social experiences until today. Literary works as language written in the textbook are the fundamental processes that shape our world and becomes the representation of world and social interaction (Halliday, 1978).

To remark the celebration of how literary works and language give profound affect to the society and how language transcend the idea of power and ideology into social practices, Christine Suchen Lim, as both Singaporean author and academician delivered her speech at the 7th Annual Gathering for Asia Pacific Writers and Translator in 2014.

Embarked from momentum of the Ban and Pulp of Three Children’s Book by Singapore NLB and the event of Asia Pacific Writer and Translator Summit in 2014 that had been held in 4 years ago, this study has been put into rework and expected to bring back the dormant issue back to the center of the stage.

In order to shed some insights of how the speech creates its framework and the gap between text and context, I believe that Fairclough’s three-dimensional diagram would be able to generate the explanation. This discourse study is not only about the disclose of relationship between semiotic transcription in the text and its relationship with social practice lurking in the background, it must be able to see the opaque elements in social life in the connection between text and background, and prove the explanation of how Lim’s speech is able to withstand or resist the detrimental traits of major law enforcement.

The removal of those three children's book was considered to be the violation of literary works and cultural heritage, the domination of government with the power has inflicted moral secrecy and endless debate to the society who has been rarely seen the notion of the discourse. Lim's speech had become the significant movement of social processes, adopting western Marxism highlights of social progress, the speech and the removal of the book maintain the coherence and standing point of domination and exploitation in the ideological discourse. As in accordance with Fairclough (1995), Critical Discourse Analysis challenges western marxism highlights upon seeing domination and exploitation as the established order and maintain the society, either culturally or ideologically.

The focus of this study entails the form of textual analysis and its combination with interdiscursive or intertextuality that creates the nature, trait, style, and genre in which embedded in Lim's speech. With the same agreement set out by Van Dijk (Fairclough, 1989 & 1992a), I strongly endeavor to use the framework as the broader bridge built, upon the discursive event of Lim's speech to identify systematically the text into more variety of intertextuality. As in accordance with Fairclough (1989 & 1992a), critical approach in critical discourse analysis should be able to incorporate the textual analysis and intertextuality, in order to build larger image and concept of how the social practices changed and shaped through languages.

By conducting this study of Critical Discourse Analysis of Lim's speech, I would like to give the contribution to the academic references. The first contribution would be about the study of multiculturalism in Singapore which to explore the existence of multi ethnic society in the country, hence this will create an effort for the academic to conduct further study about the development of multiculturalism in the society.

After contributing the study of multiculturalism, I would like to extend the study by deliberating critical discourse analysis as the foundation of critical study to be wrapped in the implementation within the coverage of society's intimate life. Because by being able to understand the social practice of social discourse as the background of our thoughts, we able to implement it into better understanding of living together regardless of our race and culture.

Research of Method

The Critical Discourse Analysis on Suchen Christine Lim's speech explore the understanding of relationship between the discourses and how they constituted the text and speech delivered by Lim in the 7th Annual Gathering for Asia Pacific Writers and Translators, held in Singapore 2016, embarked from the recent study conducted by Tebogo Mogashoa (2014) entitled *Understanding Critical Discourse Analysis in Qualitative Research* has understood that the analysis of texts, interactions, and social discourse at certain level have drawn to be the essential tools to describe, critique, and interpret the practice of social discourse and discursive practice as represented through the language and written in the text.

Critical discourse analysis on Lim's speech is a qualitative research of methodology as supported and once developed by Fulcher (2010), because it is describing, interpreting, and analyzing the social discourse in the text.

Qualitative research from Jennifer Mason (2002) indicated that there are some principal s of qualitative research, following the same concept with Critical Discourse Analysis thus Critical discourse analysis as qualitative research can be arranged or must be based on "systematically and rigorously conducted, accountable, produce explanations or arguments, and must not be seen as a unified body of philosophy."

Rigorously conducted in qualitative research here meant to be conducted with the structured approach so that the analysis can be traced down logically to interpret meaning and describe the research problems on theoretical order, however the difficulty might arise as we have distinct this principle apart from the theory as an approach. The explanation of first principle above is as addressed by Fairclough as stating that discourse is a complex interdisciplinary terms that mainly consist of social practice, discourse practice, and text, those kind of elements are the proof that critical discourse analysis used on Lim's analysis is going to be taken out with precise and systematically ordered, to adhere "the systematic and rigorous ways in the research process" - as cited from Mason (2002).

The same argument also conducted by Locke (2004), stating that CDA focuses on the exploration between discursive practices, social events, and wider social practices however Fairclough CDA has set the limitation with socio cultural theory to keep the discourse analysis on the framework and considered to become the credible of foundation for the theory to prove in which social discourse would belong to, aside from it.

Fairclough three dimensional model is the qualitative research that adhere the coherent of relationship of text, discursive practice, and social practice as attributed by ontological and epistemological, as Fairclough derived from the theory of social science. According to Dr. ArwenRaddon entitled *Early Stage Research Training: Epistemology & Ontology in Social Science Research*, Ontological mostly explained about what constitutes reality and Epistemology refers to what constitutes valid knowledge.

In the qualitative epistemology, it is defined as the foundation that uses the related theory as knowledge to be the representation of knowledge or evidence in order to investigate the concept and broader essence of reality, which is constructed and deconstructed. In critical discourse analysis on Lim's speech, the researcher has decided to include the theory of multiculturalism from Vico and Montesquieu's Multiculturalism Theory, critical discourse analysis theory from Fairclough, and socio cultural theory as the validation of social practice that belongs to what kind of events or circumstances took place in the Singapore.

Analysis

Textual Analysis

Three Children's Books Assumed to be Removed and Pulped by the Singapore National Library.

July 18th, 2014 Singapore Strait Times published an article *NLB Saga: Two removed children's books will go into adult section at library*, through the published article, Singapore's Communication and Information, Yacoob Ibrahim had instructed Singapore National Library to remove three children's book as attached in the children's shelves before, following the same event Suchen Christine Lim, Singaporean author and curriculum director conducted the speech at the 7th annual gathering for Asia - Pacific writers and translators, during her time in the front stage, Suchen Christine Lim intentionally addressed her concern about the Singapore NLB latest decision and movement.

In Suchen Christine Lim’s speech, she intentionally took the statement of Assistant Director for Public Library, “we have withdrawn the titles, there’s no putting them back. Basically, they’re pulped and no longer in existence” (p. 4). Through the statement we can highlight the phrase “pulped” and “withdrawn”, as for the intertextuality is able to explore and examine the issue of Singapore National Library. The term “withdrawn” refers to the term of “detached” and the phrase “pulped” may be defined with rubbish or trash, therefore the similarity of the text as defined in the intertextuality we can see that Singapore NLB was detaching the children’s book or put them as rubbish into somewhere else and it given the consequences where the audience were no longer able to read them. Singapore National Library was the acting hand of authority to govern and manage the literary books, concept/ideas for the public, through this perspective of critical theory it was assumed that this movement were deliberately executed to govern certain groups and maintain the domination.

In her response, Lim has expressed her concern and statement as cited down below.

This callous statement shocked me. I’m deeply ashamed. No publicly funded institution like the National Library Board should destroy a book or concept as important as family before discussion. As the national repository of knowledge, discussion and dialogue before destruction should be one of NLS’s guiding principles. (p. 4)

The phrase “shocked” and “ashamed” are both the expression evoked from the within, as Lim tried to understand the circumstances of literary works face. Meanwhile, those phrases belong to the same voice of being stunned and humiliated. This temporal semantic relation as they can be seen through such expressions, Lim was feeling of being stunned or surprised and at the same time she expressed of being humiliated or despised with final decision made by Singapore NLB. Those feelings - in further detail, also followed with the expression of text “destroy” which refers to wipe out and “concept” which has the similarity with image or perception. With such dialectical relationship between semantic and intertextuality, Lim was being so stunned, surprise, and humiliated to Singapore NLB which supposedly to act as the national education center to preserve an idea and image and in fact NLB wiped them out where it was impossible to ever find them again. The contradiction has happened here, the final decision made by the government is supposedly to aim the benefit for the society but in return there were some - including Lim who stood against the regulations.

In Suchen Christine Lim’s defense, she would have elaborated her expression with the same theoretical statement which quoted from literary community, Han Ming Guan. Han Ming Guan as cited below.

While one can debate the merits & the mistakes when NLB chose to remove the books, the choice to pulp these books, which people have offered to take, is unforgivable. (p. 3)

The phrase “unforgivable” has the similarity of voices with previous Lim’s statement, “angry beyond words”, while “unforgivable” itself also can be elaborated with another similarity of voices, such as being disgraceful. Despite the debates that occurred, Han Ming Guan stated that NLB’s decision is disgraceful and nonsense.

I was angry beyond words by NLB’s decision to pulp those books. what a fine example that NLB is giving to the older children who can read newspapers! It is as if the NLB is saying if you do not like a book, if you judge a book to be offensive or contrary to your beliefs, destroy it. pulp it! Was that what the National Library Board wanted the children of Singapore & the public to learn? (p. 3)

The expression of highlighted phrase “angry beyond words” has the similarity of voice in the phrase of being totally enraged where Lim was no longer able to express through spoken language or even written ones. The exclamatory sentences also established here, for certain, those exclamatory sentences are followed after the semantic relation and thus conduct Lim’s anger expression over stressing the Singapore NLB movement; therefore the sentences can be interpreted, if the books you read were contrast to your ideas and perception, just ban it into somewhere else! Hence forth, the grammatical mood of demanding and rhetorical question is expressively written and spoken after those exclamatory sentences which balancing and supporting sentences before, which urged Singapore National Library to make a suitable movement where the Singapore society needed to learn the ideas and values instead of banishing the books.

As we know that above statement has contained one of the rhetorical question at the end of the sentences, despite the explanation of it, I would like to enhance the capability of “learn” in order to connect the similarity of the voices. This similarity will therefore elaborated the essence of multiculturalism in the literary works. The phrase of “learn” in the statement above has indicated the similarity of voices such as, study and reflection, I would assume that there was another hidden message in the rhetoric sentences, the message was by preserving the literary books, we wish the children and society to learn the diversity and evoke the empathy toward those who are different from us, in the term of race and culture. Ideas and values above have been considered as to represent the minority groups and balancing between majority and minority in the aspect of diversity, as in accordance with Christian Fusch (2016) this value is to strengthen the interest and overcome the majority’s role in the society.

You can’t articulate it when you’re a kid, your invisibility. You’re invisible in the movies, you’re invisible in magazines. This kind of otherness is not something that is easy to name, so that was important to me to show that otherness. Because until you see yourself in literature, in the written word, you don’t exist. That’s been my experience (p. 3)

Continuing the statement above, Lim began to address the importance of literary works that violated by Singapore National Library. The highlighted phrase “show”, “invisible”, and “otherness” have the similarity to be seen, present, and variation, henceforth, by preserving the literary works, Lim expected that the children would understand

the diversity because the society would never understand and learn about it until they see themselves reflected and seen or even represented in the written words.

The Representation of Multiculturalism in the Literary Works.

As we can see that Singapore is home to Chinese, Malays, Indians and others, Singapore has been regarded as the most successful society in the world and Mr. Lee Kuan Yew - Singapore founding father, pinned the notion of “social cohesion and equality “ as derived from (<https://www.historycampus.org/2016/03/08/can-learn-singapore-lessons-multiculturalism/>), the statement of Mr. Lee Kuan Yew also supported by the representative to the United Nations “Singapore is quite simply the most successful society in the history of humanity” (p. 8) as cited from Simon Obendorf (2007).

Through her speech Lim intended to unite the presence of literary works and multiculturalist thought and practices so that the simplicity of the messages can be fully comprehended by the public, as she implied in the following quotations.

At the universal level, literature is the bridge build by the imagination that allows us to cross over into the interior landscape of those who are different from us, and yet the same and as extraordinary and odd as ourselves. (p. 3)

The phrase such as “bridge” and “imagination are both the combination and incorporating phrase which have the similarity of voices in the phrase link or extension, thought and awareness. Through those phrases and dominant purpose, Suchen Christine Lim intended to show the presence of literature is used as the media to create the link or platform to extend our thought and ideas in seeing the people which is basically the same as us but different way of race, culture, and ideas of living. In the critical thinking, not just the literary works are seen able to preserve multiculturalism but based on Lim’s experience the literary works are able to generate our awareness of empathy and sympathy toward the others and as the media to challenge the domination since literary works are written to be equally telling various ideas and concept.

Reading is one of the most important cultural activities in a country. Reading a novel is an intimate engagement between the reader and the literary works as the author’s words brings us into her cultural world. (p. 4)

Reading literature is a learning progress that generated and sustain our feelings and values toward the others, but then the question is, how possible do the literary works able teach us many ways in the aspect of diversity? In Lim’s statement above, the phrase of “engagement” and the verb “brings” are considered as the primary answer, because in the term of intertextuality, the phrase engagement refers to the activity or interaction and the phrase of bring has the similarity with leads. Thus, by reading literary works, the author would lead us to the imagination or concepts built by her cultural world, this is one of the kind of interaction between author and readers and the learning progress can be developed in such circumstance.

If we can see that the cultural world or imagination built by the author, we can actually understand that it is one of the movement to criticize the domination and exploitation to the oppressed groups. On the other side, I would prefer the literary works as the capitalist tools to evoke the sameness of the oppressed group, to gain the voices and challenge the monopoly of market, the sense of exploitation actually existed in many and various forms.

Since 1960s until 2000s, the representation of multiculturalist thought in the literary works have been framed organized into 4 sections which covers the language and culture of English, Chinese, Malay and Tamil for the sake of equality of voices and existence in the Singapore, as quoted by Lim (2014) below.

Many anthologies on Singapore literature published during this period were organized into 4 sections with writings in English, Chinese, Malay and Tamil to showcase our multiculturalism in the name of equality and equity even though the writing may be of uneven literary quality. (p. 5)

The phrase of showcase, equality, and equity above have the standing point that regarding to the establishment of 4 national silos above. Showcase refers to the verb of represent and both equality and equity refers to the uniformity or I would call it with the fair treatment. So basically, those 4 national silos has the purpose to represent each race and culture to be heard and felt among the society, these silos are ultimately considered as the ethnic identity for the certain groups. The final phrase “uneven literary quality” refers to the unfairness of how translation went to work on most of the people, at the same time, those distinctive languages brought the confusion and catastrophe to the essence of literary works translation and cost the people to be hard at understanding the cultures beyond theirs. Lim also expressed about the quality of translation which she may be called with poor translation which caused lack of engagement between the author and the readers, therefore, the people failed to understand the whole story in various different languages.

The contradiction happened here, 4 national silos supposedly to bring the equality of voice but in return the government had the lack of righteousness in the language translation. 4 national silos failed to establish the understanding of multiculturalism concept among different certain groups and languages, Lim encouraged and urged to break the law and insisted to use English language as the universal bridge to understand the literary works in non - English writings, as she said in statement below.

By breaking away from the officially designated concept of how our literature should be organized and presented, this anthology shows the positive results of high quality translations in English. (p. 6)

The term of designated, organized, and presented have been referred to the domination of government in addressing the exploitation of the oppressed groups, by leaving away the concept of additional 4 silos, Suchen Christine Lim has challenged the domination. Literary works are supposed to be tailor made instead of being labeled, as in accordance to fit the diversity of race but the language acted as the barrier to understand each other. Therefore Lim, introduced the idea of using English language as the universal language without leaving the traditional practices of each culture. With the use of English language the translation might be well - suited with Singapore society's understanding. Basically, by breaking the 4 national silos, Lim still has delivered another oppression from the government, English language was the product of post - colonial government when they governed the immigrants of China and India. Those 4 national silos are supposedly to be suitable but once again the literary works encouraged us to cross over the border and would take us into different world.

Intertextual Analysis

Discourses and Representation of Social Practice in Suchen Christine Lim's Speech at the 7th Annual Gathering for Asia Pacific Writers & Translators.

As described by Norman Fairclough that Genres are included in the term and aspect of narratives, arguments, description, and conversation, and all of them are attached in the high level of abstraction, basically Suchen Christine Lim's speech were composed of many arguments which been presented through narrative arguments. The grammatical relations and semantic relations are both can be combined to determine what kind of genres that need to be conveyed in this analysis. The exact term in the narrative is called with fabula, the way Suchen Christine Lim presented and delivered her message through certain manner as stressed by Fairclough (1996). Certain events motivated Suchen Christine Lim to generate her particular words such as the event of Singapore NLB and later Lim drilled the message but combining such event with the historical background and at the final moment Lim chronologically added her expressions which backed up with the same expressions of fellow writers and librarian, this as supported by Fairclough (1996) in the definition of fabula, series of content that to be put into a story, chronologically and related events.

The narrative text began when Suchen Christine Lim used the event of three children's book removal by Singapore NLB as she quoted by herself and derived from Singapore Strait Times and noting that Assistant Director for Public Library issued official statement by claiming those related book have been banned and beyond the reach of children's attentions. It was assumed that those books contained the diversity of family structure but the issue of LGBT was considered by Singapore NLB as the threat for children's education which meant to say that Singapore children must bear in their mind to continue their adult life by living in the Singapore traditional family, even though Singapore has been a quite liberalist country but in certain and particular term the social practice have been altered so much.

To elaborate the genres of this discourse, let's take in - depth analysis of the intertextuality which derived from semantic and grammatical relation have determined and concluded the pattern of co - occurrence with the same story line, first Lim introduced her background then she moved to assumptions or her arguments. The expression of ashamed as stated before, it was to portray her idealist thought by deliberating the same expression that attributed to her role, this narrative has been strengthened by Fairclough(1996), stating that “the same story can appear in a range of narrative texts, texts in which a narrator relates the story in a particular medium for instance a story in conversation, a radio news story, a television story... “(p. 83. Suchen Christine Lim again stated her disappointment in the page 3 - the statement can be seen in the development of discourse above. The repetitive order of negative expression then followed up by another expert of literary works enthusiast such as Han Ming Guan, while Han Ming Guan stated that NLB's movement was disgraceful and unforgivable. At least there were 2 arguments regardless of Lim's own statement, Ann Yamanaka, an Asian - American author also expressed the same semantic relation of temporal aspect which conveyed the message that Singapore NLB's movement was considered as to demolish the existence of another cultures and those who different from us.

The development of two certain discourses above have led me to the historical narratives which imply the essence of references site that SuchenChristine Lim has been trying to strengthen her opinion. As stressed by Callinicos (1995) and cited from Fairclough (1996) “like historical narratives, have a ‘referential intentions’ and thus connected the representation and the importance of literary works in balancing the universe.

In the second discourses, we have been talking about the representation of multiculturalism in the literary works, by using the genre chain of historical narrative, Lim asserted the historical event which developed in the same issue of Singapore NLB's movement that led the violence toward the literary books. To simplify the proof of historical reference sites, I would like to quote from Suchen Christine Lim's speech below.

Think of Confucius. His works were first burnt during the reign of Emperor Shih Huang Ti, but, later, his books were venerated for centuries. Then in the 20th century his books were burnt once again during China's Cultural Revolution, but today they are resurrected by the very political party that had ordered their destruction in the first place. (p. 2)

Through the second development, the semantic and grammatical relations have established the concept of the importance of literary works in the eyes of Suchen Christine Lim. By conveying the message of the importance of literary works, then again, Lim used the historical narrative to pick the reference sites to strengthen her arguments - as cited from the reference above. The same occurrence also happened when Lim elaborated the background of how important literary work is when it is assumed to have the influence of preserving multiculturalism in a country.

Books reflecting our lives help us to see ourselves through other's eyes, and if the eyes are loving and accepting, than we, especially children, learn to see ourselves in a positive light. (p. 3)

If we look at the cohesion of meaning as the semantic and grammatical relation have implied, we may able to see the broader concept which Lim used to cite from such historical event and personal experiences.



A novel such as Ma Jian's Beijing Coma based on the memories of a man lying on a hospital bed in a coma took me into the interior world of the protestors in Tiananmen Square 1989 - something that instant tweets, youtube, news reports, pictures, and soundbites on TV cannot do. What Beijing Coma did for me is to deepen my understanding of Tiananmen Square and show me the deep emotional wound inflicted on a people who once revered the People's Liberation Army as their protector. (p. 4)

As in accordance with Fairclough (1996) the reference of historical event also described in the proper way of explanatory intention, Lim was characterizedly able to incorporate her thought about the multiculturalism and literary works and related even regarding the references of historical background. By expressing that such historical event given the attribution toward Lim's base thought, the genres of historical narratives as described by Allan (1999), "highlight(s) the sense in which news stories are oriented" (p. 85), by doing so Lim was able in considerate manner govern the stories and control the preferred audiences.

In the perspectives of intertextuality as described by Fairclough (1996) above, the order of historical events have led us to believe that those sequence are deliberated to frame us into particular arguments which are the same with the agent. On this part the agent refers to Suchen Christine Lim who once again contemplating the historical event of 4 national silos in Singapore to encourage the fair translation in the attribution of diversity maintenance. The importance of literary works to be read for the public is necessary so that most of the Singaporean are able to understand the concept of diversity beyond the premises of their race or culture.

Many anthologies on Singapore literature published during this period were organized into 4 sections with writings in English, Chinese, Malay and Tamil to showcase our multiculturalism in the name of equality and equity even though the writing may be of uneven literary quality. (p. 5)

The intertextuality as delivered before have claimed that those 4 national silos were to attract the public to see and understand the depth of culture for the specified purpose of maintaining diversity, but in return, there have been no proper translation for the public to understand.

As in accordance with Fairclough (1996) and Bernstein (1990), the representation of text is influenced by the relation conducted by context and social event, this kind of circumstances therefore led us to believe in the development of particular network which absolutely related to social practices in the society. The order of discourse and genres narrative above have drawn to the simplified order of social practices which associated with the re - contextualization established by Suchen Christine Lim. On the other side, according to Bernstein (1990) would have created different gaps that might erupted when the particular type of social events were highlighted into many elements of social events.

Elements of social events are selectively 'filtered' according to such re - contextualizing principles (some are excluded, some included and given greater or lesser prominence). (p. 139)

Some context might be omitted by Suchen Christine Lim as she intended to deliver and re - work her speech with the situated context of Singapore NLB's event. In order to explore and examine the social practices - how events are presented and explained which happened in Suchen Christine Lim's speech, I would like to use the principle of Bernstein (1990) in the following sub titles.

Conclusion

Based on the analysis, literary works are seen as the heartbeat of certain groups to represent their voices and other fundamental rights, besides it is one of the Medias or tools that allow us to understand dozens and various ideas and concept of multiculturalism in a specific place and time. By demolishing those books, Singapore NLB was portrayed as to suppress the minority group in Singapore, each voice which represented in those books are muted and forcibly to be banned out of existence. The minority group was pressed down to the limit and not considered as the part of the society. NLB decided to ban those books as to protect the young generation of Singapore toward the stability family concept and maintain the stability of moral obligation and good social order in Singapore.

The analysis of text that mainly concerned about the establishment of linguistic features of Lim's speech, I have successfully derived the notion of semantic and grammatical relations that examined how the text was constituted and recontextualized the social practices of multiculturalism and sexual minority group in Singapore, prior to the Singapore NLB event. The expression of sadness and anger have dominated the whole textual aspects, and Lim strengthened her point with the related historical background as it also happened in the removal of several books during the China cultural revolution.

Through the analysis of order of discourse and representation of the social practice, Suchen Christine Lim also promoted the concept that elaborated the representation of multiculturalist knowledge and practice through the presence of literary works. Intertextuality and narrative of the text have forecasted the personal experiences have embarked on the different dissemination of the importance of knowing different races beyond our own cultures. By promoting the equality in the dynamic environment, Lim seeks out the establishment of voices and fundamental human rights which to be heard by the people and avoid the same case of Singapore NLB in the near future which chose to mute and neither recognized nor gave them a space to be seen and heard for the sake of multiculturalism in Singapore.

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Power and Resistance in Naomi Alderman's *The Power*: Being Accompanied by Women

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Abstract

The Power (2017) by Naomi Alderman, a British novelist, might be as a response to the issue of the repression of women's gender identity which continues to be echoed recently. This seems to justify that women are dominated by men through the separation in ritual, culture, and social life. The novel presents the issue that is built by the narrator and the views of the women characters to give criticism and reaction to the politics of male domination. This speculative fiction novel consists of juxtaposed issues in order to fulfill a new rule; the reversed of gender power by women characters and "imitation of God" by Mother Eve - the woman protagonist who declared herself as "god is a woman". In other words, Alderman's work also depict a reversal of the conventional representation of women as "mother and nurture." Women's characters which is occupying in every locus of life, come from different backgrounds, but towards the end of the novel, they gather. The reversed of patriarchal values, sexual violence, and others chaotic events in this world are also manifested on the Alderman's work. As for the source of "the power" is not stated explicitly, whether it was added by "some people" during the Second World War or "genetic mutation". Apparently, their "power" which from the beginning is in the women's bodies as a form of "resistance" to male domination, asserted as "genderless". By looking at Alderman's work, these ambiguity, overlapping between the reversal of gender roles and women-religiosity affirm that patriarchal forces do have a long and broad of historical roots.

Keywords: *women, domination, power, resistance*

Introduction

Naomi Alderman's *The Power* (2017) is a sex role reversal novel, which describes a society where women gradually become the powerful sex. Each of the characters in the novel has a different background and role; Roxy, a daughter of gangster from London; Tunde, a journalist from Nigeria; Allie, a 16 years old girl who has an abusive foster family from South America dan Margot, a low-level politician who eventually becomes a governor. They have a biological similarity: the ability to electrocute.

Their power is due to the appearance of a "skein", a small organ at the back of the neck, consisting of a network of nerves that have the property of emitting an electrical current. The origin of this power, as Ferreira argued, a physical reaction to a substance that gave protection against gas attacks during the Second World War, in association with other genetic factors in this alternative timeline (2018: 7).

The female characters in *The Power* act as the protagonist of teenagers, women, and mothers in the field of government and radical religious leaders who have electrical power. It is not only play a role in leading other women and especially men, but dominates men in terms of sexual power. Electrical power that is owned by women becomes one of the fulfillment of something. In this context, as argued by Miller (2020), this reversal of sexual power is "to define social conditioning which demands female compliance" (Miller, 2020: 23) which in my opinion is also horrific.

Power, Repression, and Resistance

Patriarchy has very long and strong roots. It creates a dominating force, both to women and to men. In this case, Foucault argues that the repression that has occurred is centered on reasons, namely "historically evident..having solid roots and reasons" (1978: 9). It is not only the roots, this also relates to other things in which Foucault argues as "...power has relation from one point to another" (1978: 93). Alderman's work seems out of history because the it is 5000 years earlier into the future. However, with this time background, something that may or may not happen can be seen.

Alderman shows in every woman character who come from different places and meet to declare "Day of the Girls" (Alderman, 2017: 22). By them, the "permanent, repetitious, inert, and self-reproducing" as Foucault argued as mean of "power", are depicted in a particular society (1978: 93), it is for the sake of creating "new order". As I said earlier, female characters have a biological power, like electrical eels that can electrocute (Alderman, 2017: 24). The static of electricity first mentioned in the novel when Roxy's mother is beaten by unkonwn men (Alderman, 2017: 8). Roxy uses it solely in the form of self-defense resistance. Unlike what Roxy did when she was under pressure to defend herself, she also used her strength in revenge (Alderman, 2017: 53).

As argued by Foucault, the relations of power exist in the same parties in different circumstances, so an active role is needed in every place wherever they are (1978: 94). In line with Foucault's argument, Houghton (2019) states that there are seven manifesto points for feminist global constitutionalism. The novel presents one of the manifesto requirements, that is the right to revolt. This manifestation, as Houghton (2009) contends, is 'power' which is delivered by the protagonist of women's electricity. In other words, the electricity is the metaphor of power itself to face resistance.

In discussing matters relating to deliberately created biological forces, Harraway (1991) states that the cyborg concept allows humans and animals to transcend boundaries. This power is not only an intermediary to "electrocute"



men, but there is a kind of sensation when female characters use it when dealing with male characters, “She looks into his eyes, her irises are lined with lights of brown and gold, and her lower lip is moist. He is afraid. He is excited” (Alderman, 2013: 20). Tunde and Noor as Haraway argued, *cyborg signal disturbingly and pleasurably tight coupling* (1991: 2).

As the event-story of the narrative progresses, the female characters increasingly have authority in every side of life and the area they live in. This seems to be the opposite of what Haraway (1991) said that there is no place for women in idealized social locations such as homes, markets, paid workplaces, countries, schools, hospitals and churches (11). In this novel, the female characters occupy and fill every locus of life.

In a country that they called Bessapara, female characters kill almost all men (Alderman, 2016: 278). They say that they still need men in terms of reproduction, but do not need them all. In this case, Foucault states that one of the characteristics of a sovereign power is the right to decide on life and death (1978: 135). However, the concept of genocide contained in the novel is not only a reaction to resistance, but also the strength of female characters who control the entire population, as seen in the following quote:

“The Minister for Justice turns the page. There is a long list of proclamations printed close together in small type.
Men are no longer permitted to drive cars.
Men are no longer permitted to own businesses. Foreign journalists and photographers must be employed by a woman.
Men are no longer permitted to gather together, even in the home, in groups larger than three, without a woman present.
Men are no longer permitted to vote - because their years of violence and degradation have shown that they are not fit to rule or govern.” (Alderman, 2016: 168).

This shows that a new rule is created; women become guardians of men, with men who are restricted in the movement of their lives. In other words, “women-as-monster” as argued by Miller (2020) depicted with the aim of overthrowing “the patriarchal mythologies girding contemporary political efforts to curtail women’s. . . freedoms” (2020: 88).

Your Goddess is Our Lady: New Doctrine, New Order, and New Place

Alderman’s work also consists of religion element, which is repeated and developed. The transformation of Allie becomes Mother Eve comes from “the voice” which she always hears while in doubt. In other words, there is a term called “third man syndrome”, psychological tactics performed by brain when experiencing trauma. Not only as the leader of the women’s army, she also became a religious leader that she designed. “Your Goddess is Our Lady” as Mother Eve said that in a novel that reveals the concept of divinity in women. This is in line with Yebra (2018) which states that this novel has a Judaeo-Christianity setting which places the Virgin Mary as a motherly role that is in a higher position than Christ: ‘Mary guided her infant son with kindness and with love’ (Alderman, 2017: 64).

Furthermore, Vuola (2016) argues that personification of Christianity which is manifested by Mother Eve in the novel is called Mariology (325). Through this, in line with what was said by Yebra (2018), rewriting religious readings as contained in the novel has its own purpose. However, the requirement of “a new form” is not by rejecting the gospel in every belief, but by re-narrating voices and experiences that have historically been silenced or denied. Mother Eve said that:

“Jews: look to Miriam, not Moses, for what you can learn from her. Muslims: look to Fatimah, not Muhammad. Buddhists: remember Tara, the mother of liberation. Christians: pray to Mary for your sal-vation..But you have been taught lies. God lies within you, God has returned to earth to teach you, in the form of this new power” (Alderman, 2017: 114-15).

The main purpose of hers is to fulfill the requirements of the new rules, new place. As argued by Hrotic, when there is religion in science fiction, the adjoining hierarchical structure automatically reflects each individual follower; environment, infrastructure, leadership systems, historical and evolutionary antecedents, and the “typical” psychological (2014: 50). The concept of religion by Mother Eve manifested in her ritual, mysticism, and the sacred. However, Mother Eve’s invitation to create a new, comfortable and peaceful place seems a contradiction to what happened at the end of the narrative.

The Day of the Girls: An Incomplete Apocalypse

It is such an irony when female characters say that violence occurs when men lead, because in the narrative when it reaches the end of the narrative, the chaotic-full of violence happened. The female characters do fight against what has happened so far, but the strength they have is ultimately the end (Alderman, 2017: 328). As argued by Foucault (1978), resistance united by forces is never in an exterior position. In other words, no matter how great the strength of resistance waged by women, is it a futile thing?

Tunde, a CNN journalist comes from Nigeria, is the only one of male character who is given the right to speak by the narrator. He records and publishes everything that happens for documenting “the Day of the Girls Alderman, 2017: 12-18). I suspect that in this novel, the women are active and the men are passive. However, this assumption makes a confusion. The electrical power is in women’s bodies but when it is forced to be taken for use by men, it turns out that it does not care who uses it. I also take this assumption by including the argument of Haraway (1991), a world without gender that depicts in this quotation:

The skein talks back to him.
It says: I’m ready.



It says: Come on, my son.

It says: Whatever you need, I've got it.

Power doesn't care who uses it. The skein doesn't rebel against him, doesn't know that he's not its rightful mistress. It just says: Yes. Yes, I can. Yes. You've got this (Alderman, 2016: 297).

Alderman ended up her narrative by an incomplete apocalypse. In reaching the conclusion, there seems to be an "failed irony" that filled with radicalism. It is not only to abolish patriarchy, but also to eradicate men completely. The reversal of gender roles based on the physical or biological determination by women in literary works, especially in *The Power* (2017) remind us of the future destruction of the world if the mistrust of gender roles is still happening.

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A Merciful God in Jonah 3-4: Analyzing the Space and Time Aspects

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Abstract

The Book of Jonah is relatively short (4 chapters), but it is full of complexity - full of fascinating plots, ironies, and themes. In other hand, many scholars try to approach this book by analyzing the *genre* of the book. That approach tends to ignore contradictory evidence in the text and tries to fix it into “a category”. Thereby, this approach focuses on the features that are relevant to the question of genre (Klooster, 2019), but it can lose the important message of the book that was intended by the author. For that reason, in this article, we will not to apply the genre approach, but we will focus on the text itself by analyzing the *space* and *time* aspects in order to grasp the meaning of the text. Furthermore, we will focus on (1) the narrative text in Jonah 3-4 and (2) the explicit description of God in Jonah 4:2 which can be a guidance: “You are a gracious God and merciful” (-wxrw !wnx-la hta). From that point (4:2), we can focus on the question of “Merciful God”. We will try to identify and analyze *where* and *when* God shows his mercy in the text by examining the *space* and *time* aspects in Jonah 3-4. The main problem is “Why does God change his mind to save the Nineveh?” Nineveh is one of the most wicked cities of the ancient world. Therefore, based on the text, we can say, “God still loves *the marginalized* - Nineveh”.

Keywords: *Jonah, space, time, merciful, the marginalized, Nineveh*

Introduction

There is no clear evidence that can be used to determine when the book of Jonah has been written. We can only reconstruct the context of Jonah by analyzing the first verse on that book, “The word of the Lord came to Jonah son of Amittai” (Jonah 1:1). “Jonah son of Amittai” also appears in 2 Kings 14:25, “[...] his servant Jonah son of Amittai, the prophet from Gath Hopher.” From this parallel text (2 Kings 14:25), we can reconstruct the historical and political background of Jonah. The context of 2 King 14:25 was in the period of King Jeroboam II (793-753 B.C.) (Allen, 1983). In his era, Israel (Northern Kingdom) was in the heyday period: (1) The International Trade with foreign countries was growing rapidly; (2) High officials, military figures, and important merchants had become immensely rich; (3) Samaria, the capital, had many luxurious buildings; (4) At the same time, the luxurious life became trend, even in the religious life (feasts, worships, prayers, etc.) (Gottwald, 2009). Jonah lived in this situation. Moreover, he people of his kingdom believed that they were the only one chosen by God.

The Book of Jonah is relatively short (4 chapters), but it is full of complexity (Antwi, 2013) - full of fascinating plots, ironies, and themes (Kim, 2007).

“In the critical overview of the book of Jonah, one can easily identify unanswered questions. Jonah is unique among the Minor Prophets in particular and the prophetic corpus in general. The book contains many ‘puzzles’, and it is difficult to determine its genre, date, author, social milieu and precise message. [...] It has been a difficult task identifying the main theme of the text, since its central message ‘is not made explicit within the book’. Many themes have been roposed but scholars do not agree on which of them should be recognized as the central theme of the book.” (Antwi, 2013)

For that reason, in this article, we will try (1) to explore a specific theme (not to pretend to find the central theme of the book), which can help us to understand Jonah more deeply in its context; and (2) we will focus on the narrative text in Jonah 3-4; Moreover, (3) the explicit description of God in Jonah 4:2 will be a guidance :

“You are a gracious God and merciful”
(-wxrw !wnx-la hta)

From that point (4:2), we can focus on the question of “Merciful God”. The main problem is “Why does God change his mind to save the Nineveh?” Even though Nineveh is one of the most wicked cities of the ancient world (Bolin, 2015; Lawson, 2001).

“Nineveh was feared for the cruelty with which its soldiers treated captives of neighboring nations. The Ninevites were infamous for sacrificing their children to pagan deities and were shameless in their disregard for human life. No wonder it was known as “the bloody city” (Nah. 3:1). Modern archaeology has documented the vile brutality of the Assyrians as a barbaric people, especially in their treatment of prisoners of war. They nailed their defeated foes to the city walls, leaving them to die agonizing deaths.” (Lawson, 2001)



Methodology

Many scholars try to approach this book by analyzing the *genre* of the book. That approach tends to ignore contradictory evidence in the text and tries to fix it into “a category”. Thereby, this approach focuses on the features that are relevant to the question of genre (Klooster, 2019), but it can lose the important message of the book that was intended by the author. For that reason, in this article, we will try to examine the *space* and *time* aspects in Jonah 3-4 to identify and analyze *where* and *when* God shows his mercy in the text. Then, we will try to answer these questions: (1) What does it mean of “Merciful God” according to Jonah?; (2) Are there some stages of God’s Mercy?; and (3) Is there any development idea about Mercy of God in Jonah 3-4?

Jonah 3-4 as a Narrative Text

Text of Jonah 3-4 (New Revised Standard Version)

Jonah goes to Nineveh

3 ¹The word of the Lord came to Jonah a second time, saying, ²“Get up, go to Nineveh, that great city, and proclaim to it the message that I tell you.” ³So Jonah set out and went to Nineveh, according to the word of the Lord. Now Nineveh was an exceedingly large city, a three days’ walk across. ⁴Jonah began to go into the city, going a day’s walk. And he cried out, “Forty days more, and Nineveh shall be overthrown!” ⁵And the people of Nineveh believed God; they proclaimed a fast, and everyone, great and small, put on sackcloth. ⁶When the news reached the king of Nineveh, he rose from his throne, removed his robe, covered himself with sackcloth, and sat in ashes. ⁷Then he had a proclamation made in Nineveh: “By the decree of the king and his nobles: No human being or animal, no herd or flock, shall taste anything. They shall not feed, nor shall they drink water. ⁸Human beings and animals shall be covered with sackcloth, and they shall cry mightily to God. All shall turn from their evil ways and from the violence that is in their hands. ⁹Who knows? God may relent and change his mind; he may turn from his fierce anger, so that we do not perish.” ¹⁰When God saw what they did, how they turned from their evil ways, God changed his mind about the calamity that he had said he would bring upon them; and he did not do it.

Jonah’s Anger at the Lord’s Compassion

4 ¹But this was very displeasing to Jonah, and he became angry. ²He prayed to the Lord and said, “O Lord! Is not this what I said while I was still in my own country? That is why I fled to Tarshish at the beginning; for I knew that you are a gracious God and merciful, slow to anger, and abounding in steadfast love, and relenting concerning evil. ³And now, O Lord, please take my life from me, for it is better for me to die than to live.” ⁴And the Lord said, “Is it right for you to be angry?” ⁵Then Jonah went out of the city and sat down east of the city, and made a booth for himself there. He sat under it in the shade, waiting to see what would become of the city. ⁶The Lord God appointed a plant [*qiqayôn*], and made it come up over Jonah, to give shade over his head, to save him from his discomfort; so Jonah was very happy about the plant. ⁷But when dawn came up the next day, God appointed a worm that attacked the plant, so that it withered. ⁸When the sun rose, God prepared a sultry east wind, and the sun beat down on the head of Jonah so that he was faint and asked that he might die. He said, “It is better for me to die than to live.”

Jonah Is Reproved

⁹But God said to Jonah, “Is it right for you to be angry about the plant?” And he said, “Yes, angry enough to die.” ¹⁰Then the Lord said, “You are concerned about the plant, for which you did not labor and which you did not grow; it came into being in a night and perished in a night. ¹¹And should I not be concerned about Nineveh, that great city, in which there are more than a hundred and twenty thousand persons who do not know their right hand from their left, and also many animals?”

Space

This text (Jonah 3-4) is placed in a context of “The Vocation of Jonah”. In chapter 1, we can find that Jonah tried to flee from the Lord. He went aboard and sailed for Tarshish to escape. He did not want to go to Nineveh. But in Jonah 3:1, Jonah was in Nineveh - he did the God’s will - after “three days three nights in the belly of the big fish” (Chapter 2). There is a shift of *place* in this three chapters: *on the sea* [ch. 1], *in the belly of the big fish* [ch. 2], and *in dry land* [ch. 3].

Focusing in Jonah 3-4, we can find three specific places:

(1) *Dry Land* (Jonah 2:11-3:2)

In 2:11, we can find the information that the fish “vomited Jonah up *onto the dry land* (hvbyh la)”. It is a signal that the following scene takes a place in *the dry land* (3:1-2). On the other hand, the dry land is still so mysterious for us. There is no information about its location. According to Lubeck, it refers to *terra firma* generically and to no place in particular (Lubeck, 2001). Nineveh cannot be textually proven as the place of that dry land, even it occurs frequently in the narrative. It just points to where Jonah has to go (Antwi, 2013). Thus, the dry land remains as the dry land.

(2) *Nineveh* (3:3-4:4)

In Jonah, the term “Nineveh” is used more frequently as a collective term for its people than as a place (Lubeck, 2001). But in Jonah 3:3, it is clear that “Nineveh” is used as a name of place. There are some indications that we can observe: (a) In 3:3, we can find two verbs, i.e. “arise” (-wq) and “go / walk” (γlh) (Fisher, 2013). It is a signal that Jonah makes a movement (γlyw hnwy -qyw). There is a spatial shift. He goes to another place, to Nineveh (hwnyn la). Therefore, in this case, Nineveh is used as a name of place. Then, (b) there are two explicit indications: “great city” (hlwdg-ryl) [as a predicative adjective (Antwi, 2013)], and “a three days’ walk” (-ymy tvl{v γlhm) [in the sense of a temporal adverb describing the dimension of Nineveh to indicate the extraordinary size of that city (Antwi, 2013)]. These descriptions



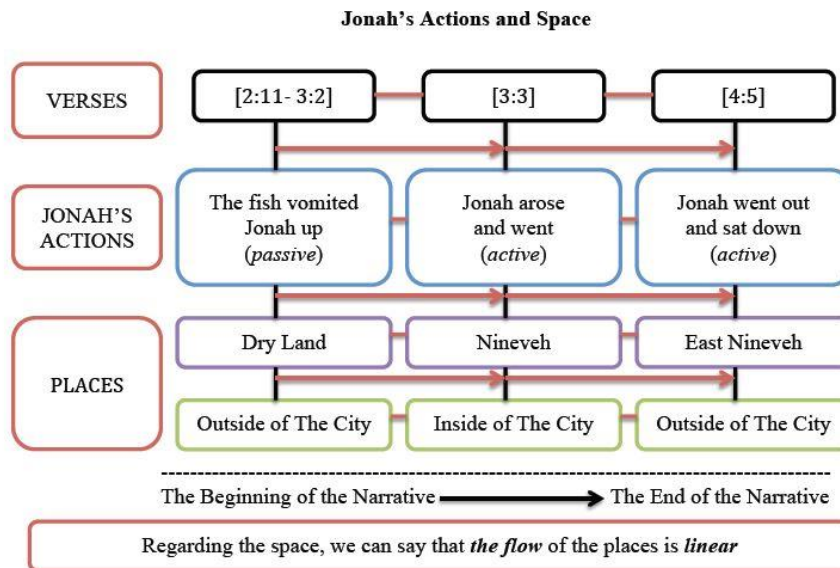
make us sure that Nineveh refers to a name of place. From these all information, we can say that in Jonah 3:3, there is a new place in the narrative - from the *dry land* to *Nineveh*, a great city, a three day’s walk.

(3) East Nineveh (4:5)

In Jonah 4:5, we can find Jonah’s departure to the east side of Nineveh (ry[l -dqm byyw ry[h !m hnwy acyw). From this verse, we have a new place in the narrative, i.e. *East Nineveh*. In that place, Jonah finds a spot to sit passively, wait, and see what will happen in Nineveh (Gaines, 2003).

Jonah’s Action and Space

Jonah’s actions also shift (*cause to move*) the places from one spot to another spot in the narrative. This diagram will describe it:



Time

In Jonah 3-4, there are five specific times, i.e. (1) Three Days and Three Nights (2:1,11; 3:1-3a), (2) Three and One Day’s Walk (3:3b-4), (3) Forty Days (3:5-9), (4) “The Day After Forty Days” (3:10-4:6), and (5) “A Sunny Day” (4:7-11).

(1) Three Days and Three Nights

Analyzing time aspects of the narrative part in Jonah 3-4, we have to return back to Jonah 2, especially in 2:1 and 2:11. These two verses become an inclusion of chapter 2. At the same time, they become a background time for the narration in chapters 3-4.

“And the LORD appointed a great fish to swallow Jonah, and Jonah was in the belly of the fish three days and three nights (2:1).
[...]
Then the LORD commanded the fish, and it vomited Jonah up onto the dry land (2:11).”

From those verses (2:1,11), we can find that after three days and three nights in the belly of the fish, Jonah is in the dry land (3:1-3a). In this case, “three days and three nights” (twlyl hvlyvw -ymy hvlyv) is a *narrated (narrative) time*. For Jean Louis Ska, “Narrated (narrative) time is the duration of the actions and event in the ‘story’. It is measured in units of ‘real’ time (seconds, minutes, hours, days, months, years, centuries, millenaries).” (Ska, 1990)

(2) Three and One Day’s Walk

From the text, we are well-informed that in the dry land, (1) the word of the LORD came to Jonah for the second time (3:1), (2) to bring his message to Nineveh the great city (3:2), (3) a three day’s walk (-ymy tvlyv rlyhm) (3:3). (4) Jonah began to go through the city one day’s walk (3:4a), and (5) he cried out and said, “Yet forty days and Nineveh will be overthrown.” (3:4b).

From those four verses, we can find four aspects of time:

(a) Frequency: “The Second Time” (3:1)

tynv hnwy-la hwby-rbd yhyw
(The word of the Lord came to Jonah a second time)

“The second time” (tynv) is about frequency. It means that before this event (3:1), (a) God has called Jonah for the first time (see 1:1) and (b) this action of God can be read as a repetition of the previous action.

(b) Gap: “The Lord’s message” (3:2b)

γyla rbd ykna rva hayrqh-ta hyla arqw
(Proclaim to it the message that I tell you)

There is a **gap** in this verse (3:2b), because we do not know the specific message of the Lord to Nineveh. But only in 3:4b, we will find the Lord’s message from the mouth of Jonah to fill the **gap** in 3:2b:

tkphn hwnynw -wy -y[bra dw[
(Forty days more, and Nineveh shall be overthrown!)

(c) Duration:

A. “A three day’s walk” (3:3)

hwhy rbdk hwnyn-la γlyw hnwy -qyw
-yhla hlwdg-ry[htyh hwnynw
-ymy tvlv γlhm
(So Jonah set out and went to Nineveh, according to the word of the Lord.
Now Nineveh was an exceedingly large city,
a three days’ walk across)

In this case, the size of the city is measured by the duration of walking. Furthermore, the expression “a three day’s walk” (-ymy tvlv γlhm) is not only as a reference to the size of the city, but also to the length (**duration**) of Jonah’s tour of duty (hwhy rbdk hwnyn-la γlyw hnwy -qyw).

B. “One day’s walk” (3:4a)

dxa -wy γlhm ry[b awbl hnwy lxyw
(Jonah began to go into the city, going a day’s walk)

From this verse, we can find that “one day’s walk” has a **duration** aspect - that describe the length of Jonah’s trip from the dry land to Nineveh.

(d) Narrated (Narrative) Time: “Forty Days” (3:4b)

rmayw arqyw
tkphn hwnynw -wy -y[bra dw[
(And he cried out,
“Forty days more, and Nineveh shall be overthrown!)

In this case, the “forty days” is a **narrated (narrative) time**.

(3) Forty Days (3:5-9)

In 3:5-9, the narration goes to focus on what the Nineveh did after the proclamation of Jonah in 3:4b. These five verses describe the repentance of Nineveh as a response to the Lord’s message. But we cannot find the explicit sign about temporal aspect in those verses, “How long does the repentance happen?”

The answer can be found implicitly by analyzing verses 10 and 4:b. (a) In 3:10, the text describes that God changes his mind after seeing what the Nineveh did. And (b) in 3:4b, from the proclamation of Jonah, we know that God wants to destroy Nineveh in forty days. So, we can assume that Nineveh did the repentance in forty days and the text tries to describe what they did in five verses (3:5-9). After that, God changes his mind (in 3:10). In this case, (a) **the narrated time** is forty days and **the narration time** is described in five verses (3:5-9). It is based on Ska’s analysis, “The narration time is the length of the narrative and is measured in words, sentences, lines, verses, paragraphs, pages, and chapters.” (Ska, 1990)

(4) The Day After Forty Days

In 3:10-4:6, we can find “another time”. There is no explicit sign like seconds, minutes, hours, days, months, or years in those five verses, but the text allows us to assume “another time”. After forty days of the repentance of Nineveh (3:5-9), God changes his mind (3:10) and Jonah cannot accept it (4:1-6). And in 4:7, there is a sign of the change of time by the phrase “when dawn came the next day” (trxml rxvh twl[b), when God appointed a worm. Both of them (3:5-9 and 4:7) can be a delimitation, so we can find 4:1-6 in the midst of them and it has a “special time” - (a) after the repentance of Nineveh and (b) before God appointed a worm. We can call it “the day after forty days”.

In this part (3:10-4:6), we can find also a flashback in 4:2b-c, when Jonah prays to the Lord, saying, “O Lord! Is not this what I said while I was still in my own country? That is why I fled to Tarshish at the beginning.” It is a clear signal of flashback.

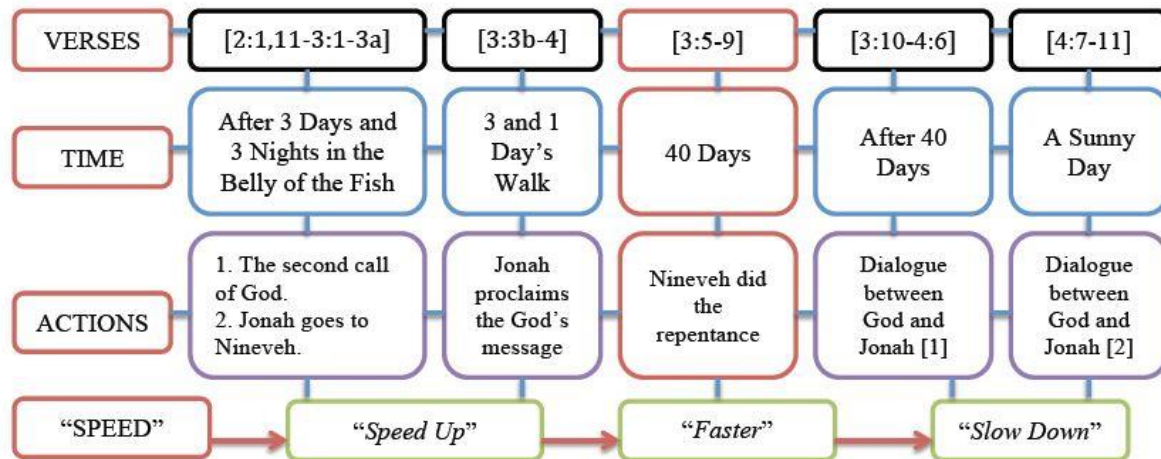


(5) A Sunny Day

The last part of the background of the time, in the narrative part of Jonah 3-4, is “a sunny day”. By observing the initial narrative marker *yhw* in 4:8, we can say that there is a new scene of the narrative in that verse. But the change of time is begun in 4:7 with the phrase “when dawn came the next day” (*trxml rxvh twl[b]*). This is an initial signal of the change of time. And in 4:8, the phrase “when the sun rose” (*vmvh xrzk*) becomes an emphasis for verse 7. So we can say that in 4:7-11, there is a “new time” in the narrative. The word “sun” (*vmv*) in v.8 becomes so essential where it has an important role in the narrative. For that reason, we can call it as “a sunny day”.

Jonah’s Action and Time

Jonah’s actions are placed in *the specific time* of the narrative. This diagram will describe it:



A Merciful God

After analyzing briefly, the space and time in Jonah 3-4. In this part, we will focus on “A Merciful God”. We try to understand it in every stage of the narrative - in the dry land, Nineveh and East Nineveh.

A Merciful God in the Dry Land

In 2:11, we know that after *three days and three nights* (*twlyl hvl{vw -ymy hvl{v}*), “the LORD commanded the fish, and it vomited Jonah up onto the dry land (*hvbyh-la*).” It is a means of God’s *protection* and *deliverance* (Perry, 2006). It shows us that God gives Jonah the second chance. It is more emphasized in 3:1, where we can find explicitly that God calls him for the second time (*tynv*).

The form of the second call of God (3:1-3b) is similar (*identical*) with the first one (1:1-3a). On the other hand, we can also observe the different response of Jonah (Antwi, 2013):

verse	1:1-3a	verse	3:1-3b
1	The word of the Lord came to Jonah son of Amittai	1	Then the word of the Lord came to Jonah a second time
2	Go to the great city of Nineveh and preach against it	2	Go to the great city of Nineveh and proclaim to it the message I give you
3	But <i>Jonah ran away from the Lord and headed for Tarshish</i>	3	<i>Jonah obeyed the word of the Lord and went to Nineveh</i>

This *repetition* of God’s call to Jonah (3:1) emphasizes that all God wants is the participation of Jonah in his plan, voluntary or involuntary (Frolov, 1999) - to bring his message to Nineveh (3:2). It shows us that participating in God’s plan is a mercy itself. Moreover, Lubeck describes that Jonah’s journey from sea to dry land thus miniatures God’s deliverance of his people in the past. These descriptions can be found in Genesis 8:7,14; Exodus 14:16,22,29; 15:19; Joshua 2:10; Nahum 1:4; Psalm 66:6; Nehemiah 9:11; Joshua 4:22-23;5:1; and these are each followed by failure of God’s people in abiding by the stipulations of the land. Therefore, Jonah’s journey may evoke the expectation that Jonah too will subsequently fail, according to the typical pattern of his predecessors (Lubeck, 2001).

In this part, we can summary that God shows his mercy in the Dry Land by (1) Giving Jonah the second chance; (2) Giving Jonah protection and deliverance, and (3) Participating Jonah in his plan.

A Merciful God in Nineveh

Jonah tries to respond to God’s mercy in 3:3. It is marked by two verbs “arise” (*-wq*) and “go / walk” (*rlh*). There are movements and a spatial change. Jonah goes to Nineveh. It is a God’s mission, bringing his words to the entire city, Nineveh. The question is “What is the message of God?” Jonah says that the message of God is “Yet *forty days* (*-wy -y[bra]*) and Nineveh *will be overthrown* (*tkphn*) (3:4b).” In 3:5, Nineveh tries to respond it by doing the repentance - fasting and using sackcloth. In 3:6, there is a *zooming technique*: from the panorama of the city of Nineveh (*grassroots*) to the *throne-room* of the King of Nineveh (Lubeck, 2001). In this case, the repentance of the King (3:6-8) becomes an emphasis of 3:5.

However, Jonah does not visit the King of Nineveh directly. It is showed in 3:6, there is only a description that “When the word reached the king of Nineveh” (hwnyn \$lm-la rbdh [gyw). From that verse (3:6), we can assume that Jonah does not meet the King of Nineveh. In this case, Jonah 3 is different from the type-scene of a spokesperson of God before a foreign king (ex.: Joseph before Pharaoh (Genesis 41); Moses before Pharaoh (Exodus 5-10); Ehud before Eglon (Judges 3); David before Achish (1 Sam 21:10-15); Nehemiah before Artaxerxes (Nehemiah 2:1-8); David’s men before Hanun (1 Chronicles 19:1-4), etc.). But the interesting thing that the King of Nineveh does in fact receive the message and also does “a royal modeling of humble self-abnegation in repentance” (Lubeck, 2001).

Nineveh do the repentance while bringing hope that “God will be turn and repent” (-yhlah -xnw bwvy) from his anger (3:9). Finally, their hope is fulfilled in 3:10, God changed his mind (*repented*) (-yhlah -xnyw). But, another problem rises. Jonah becomes very angry (4:1). Jonah cannot accept the reality that God does not destroy (*overturn*) Nineveh.

God does Justice (?)

In 4:2, Jonah tries to remind God (*flashback*):

“O Lord! Is not this what I said while I was still in my own country?
That is why I fled to Tarshish at the beginning; for I knew that you are a gracious God and merciful, slow to anger, and abounding in steadfast love, and relenting concerning evil.”

From that verse (4:2), we can find some interesting points:

1. Jonah tries to *justify* his escape to Tarshish (in chapter 1).
2. Jonah feels like an *unsuccessful prophet* because his proclamation (oracle) does not happen. In other words, Jonah is a *false-prophet* (Frolov, 1999).
3. God is inconsistent (Guillaume, 2006; Ogrosky, 2014). In 3:4, God says (through Jonah), “Yet *forty days* and Nineveh *will be overthrown*”; but in 3:10, God changes his mind.
4. On the other hand, there is a statement from Jonah himself that God is “a gracious God and merciful, slow to anger, and abounding in steadfast love, and relenting concerning evil” (4:2). And all of them are true; we can find and prove it in chapter 3.
5. And now, the important questions of justice is rising, “In this case, does God do justice? Is possible mercy and justice walking together?”

We are interested in those questions (no.5). We want to find the logic of the action of God in 3:10 by elaborating the arguments of Lubeck and Lawson on the message of God in 3:4b, “Yet *forty days* (-wy -y[bra) and Nineveh *will be overthrown* (tkphn).”

- (a) *Forty days* is not only about “time”. For Lubeck, in this case, “forty” is associated with *testing* and *judgment* (cf. Genesis 7:4,12; Exodus 24:18, 34:28; Deuteronomy 2:7, 8:2, 9:9-11; Numbers 13:25, 14:34; 1 Samuel 17:16; 2 Samuel 5:4; 1 Kings 2:11, 11:42, 19:8) (Lubeck, 2001). So Jonah brings the word of *testing* and *judgment* for Nineveh. In other words, Jonah wants to say, “You (Nineveh) *will be tested* (in *forty days*), and after that, you *will be judged!*”
- (b) “[...] And Nineveh *will be overthrown* (tkphn).” This verb “\$ph” (overturn/turn) is often used to describe God’s *overturning* the wicked through *judgment*. For Lawson, it is primarily found in association with the expression of *God’s anger on the unrepentant* (Lawson, 2001).

Based on the arguments of Lubeck and Lawson, we can try to make a “new formula” of God’s message by following the logic of “The interaction between King and representative of God’s people (ex.: prophets) in the Hebrew Bible” (Lubeck, 2001).

Representative of God’s people before King	→ King <i>accepts</i> message or person	→ Representative <i>is rewarded</i> both by God and the King
OR		
Representative of God’s people before King	→ King <i>rejects</i> message or person	→ King <i>is humbled</i> by judgement of God

Therefore, we can make a “new formula” of God’s message:

“You (Nineveh) *will be tested* (in *forty days*),
and after that, you *will be judged!*
And I (God) will be *anger* (will overturn) on *the unrepentant.*”

From that point, we can reconstruct 3:4b-10 to find the logic of the narrative :

1. “Yet *forty days* (-wy -y[bra) and Nineveh *will be overthrown* (tkphn)” (3:4b). For Nineveh, that message can be read, “We will be tested in forty days and will be judged”.
2. Nineveh did the repentance in forty days. It means that Nineveh has been tested and it was success.
3. Now the question is “What is the foundation to judge (*reevaluate*) Nineveh?” The foundation is “*God will be anger on the unrepentant* (\$ph).



4. Therefore, (a) God’s action in 3:10, to change his mind toward Nineveh is *logic, right, and just*; because God does not have more reason to destroy (overturn) Nineveh. Nineveh is truly repentant for their wickedness. In this context (chapter 3), God can only destroy Nineveh if Nineveh is still in their previous status as *the unrepentant*. (b) For that reason, God is still consistent with “what he says before” (3:4b). Then (c) we can say that Jonah is still a (*successful*) prophet because his oracle *happened* - God still keeps “what he says”. And (d) the image of God as “a gracious God and merciful, slow to anger, and abounding in steadfast love, and relenting concerning evil” (4:2) is still *true* (exists). Finally, © Jonah can still *justify* his escape to Tarshish, because his reason is still reasonable - God is really a gracious and merciful.
6. From all those explanations, we can say that (a) God does justice; and at the same time, (b) mercy and justice can walk together. So the question of God to Jonah, in 4:4, is still relevant, “Is it right for you to be angry?” [where in 4:3, Jonah wants to die.]

Thus, in Nineveh, God shows his mercy by *giving time* to Jonah (3:3-4; 4:1-3) and Nineveh (3:5-9) *to respond his message*. At the same time, God is *so patient to them* (3:10; 4:4).

The Possibility of “God Can Change His Mind”

This possibility (God can change his mind) can be also observed in Jonah 4:2. We can try to interpret it by reading Joel 2:13. The formulations in Jonah 4:2 and Joel 2:13 are virtually identical (Kim, 2007):

Jonah 4:2

For I knew that you are a gracious God and merciful, slow to anger, and abounding in steadfast love, and relenting concerning evil.

H[rh-l[-xnw dsx-brw -ylpa \$ra -wxrw !wnx-la hta

Joel 2:13

For He (God) is a gracious God and merciful, slow to anger, and abounding in steadfast love, and relenting concerning evil.

H[rh-l[-xnw dsx-brw -ylpa \$ra awh -wxrw !wnx-yk

Paul Kim tries to analyze these two verses. And amazingly, only in Jonah and Joel, the phrase “relenting concerning evil” (h[rh-l[-xnw) occurs. In Psalms 86:15; 103:8; 145:8; and Nehemiah 9:17, we can find the same phrases “gracious and merciful, slow to anger and abounding in steadfast love”, but without the phrase “relenting concerning evil” (Kim, 2007).

Paul Kim describes that “relenting concerning evil” (h[rh-l[-xnw) is underlined the divine mercy which emphasizes the possibility of “God can change the divine intention toward evil”. In Joel, is inserted in the context of the liturgical reform and repentance. In Jonah, this formula appears in complaining against God’s mercy (Kim, 2007). Therefore, from the beginning, Jonah knows that there is a possibility that God can change his mind. On the other hand, Jonah still cannot accept it. And God just gives Jonah a question, “Is it right for you to be angry?” (4:4). In this case, that question affirms what Jonah says in 4:2 that God is “gracious and merciful, slow to anger and abounding in steadfast love” in the confrontation of Jonah’s anger. (1) That **question** (4:4) is a mercy itself; and (2) God gives **time** for Jonah to answer it.

A Merciful God in East Nineveh

In 4:5, Jonah goes out of the city and sits down in the east of the city, rather to respond the question of God in 4:4. Jonah is waiting what will be happen in Nineveh. Jonah is still curious with God, maybe God will change his mind for *the second time* - to destroy the Nineveh.

On the other hand, the narration goes to focus on Jonah (4:6-11). In these verses, God tries to initiate a new dialogue with Jonah. In 4:6, God appoints *qîqayôn* (!wyqyq) to comfort Jonah (Muldoon, 2010; Sasson, 1990). But the next day, (1) in 4:7, God appoints a *worm* (h[lwt) to attack the *qîqayôn*; (2) God prepares a sultry east wind, (3) the *sun* (vmv) beats down on the head of Jonah (4:8a). So Jonah falls so faint. For *the second time*, Jonah wants to die than to live (4:8b). And also for *the second time*, God asks the same question, “Is it right for you to be angry (about the *qîqayôn*)?” (4:9a). For Antwi, the repetition is transitional and it is a pedagogical style of narrator (Antwi, 2013). And surprisingly, in this case, Jonah makes an answer, “Yes, angry enough to die.” (4:9b). In this verse (4:9b), we can find that Jonah answers with the same vocabulary as God (Craig-Jr., 1993):

Lord	: Do you have good [reason] to be angry? [Lit.]	γl-hrx bjjyh
Jonah	: I have good [reason] to be angry. [Lit.]	yl-hrx bjjyh

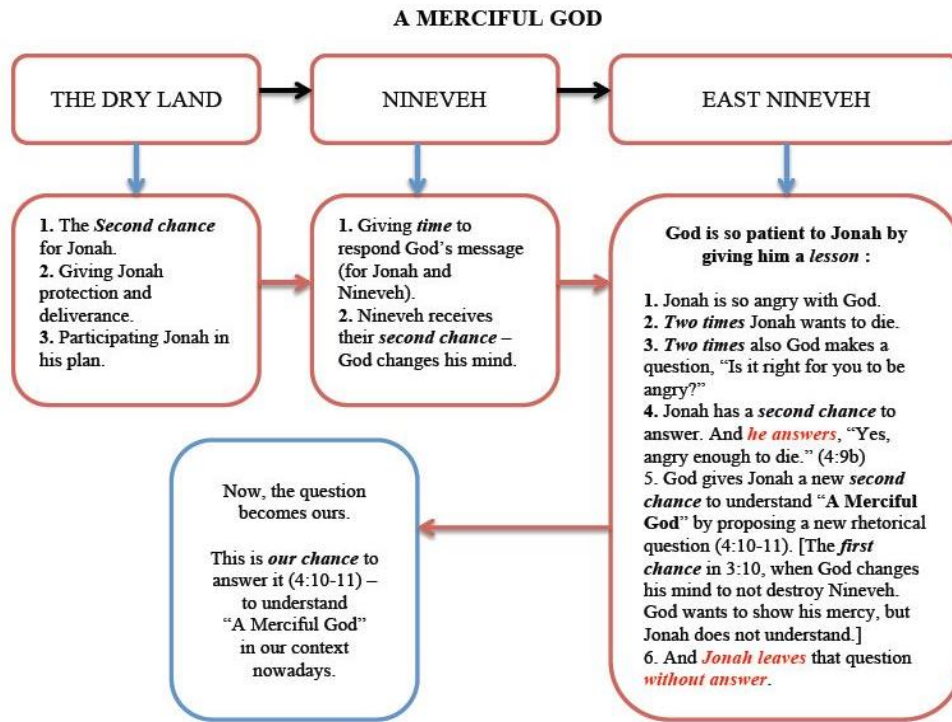
Then the dialogue goes further with the rhetorical question from God :

“You are concerned about the plant, for which you did not labor and which you did not grow; it came into being in a night and perished in a night. ¹¹And should I not be concerned about Nineveh, that great city, in which there are more than a hundred and twenty thousand persons who do not know their right hand from their left, and also many animals?” (Jonah 4:10-11)

In the East Nineveh, “A Merciful God” is shown by a *lesson* to Jonah, (1) which is given by God, through a *qīqayōn* (lwyqyq), a *worm* (h[lwt), and *the sun* (vmv). Finally, (2) God shows his Mercy by giving a *new chance* to Jonah to answer his question - to understanding more deeply “what does it mean his mercy”. The rhetorical question of God brings to go *beyond* - beyond the human understanding and perceptions.

A Merciful God in Jonah 3-4

After observing “the mercy of God” in every stage of the narrative (in the dry land, Nineveh and East Nineveh), now we will put them together to grasp the message of the author from this narrative.



Conclusion

From the text, we can find three most important “actors”: (1) God, (2) Jonah, and (3) Ninevites. (a) The story begins with the message of God (in 1:1-2), in chapter 3 the same message comes to Jonah for the second time. (b) Jonah does the planning of God to come to Nineveh and proclaiming his message - a destruction of Nineveh. (c) Nineveh does the repentance. And (d) God changes his mind. In this point, a new problem raises. (e) Jonah cannot accept it. After that, (f) God tries to train Jonah with a *lesson* until the end of the chapter 4 - ending by proposing the rhetorical question. The main problem is “Why does God change his mind to destroy (*overturn*) the Nineveh?” Nineveh is one of the most wicked cities of the ancient world. There is a question about “justice”. By observing chapter 3, we can find that God does justice. At the same time, he shows us his mercy to Nineveh. Furthermore, God shows us his mercy in every place and in every situation - in the *Dry Land*, in Nineveh, and in East Nineveh.

From Jonah 3-4, we can find that (1) one of the most important characteristics of the mercy of God is “God always gives us a *second chance*”. This is a *special aspect* of God’s mercy. “A Merciful God” is described as a God who has a great patient for his people (Jonah and Nineveh). (2) Regarding the mercy of God, in every stage of the narrative, there is intensity with its proper *angle* (or focus) : (a) In the *dry land*, the mercy of God has a focus on Jonah for participating in God’s plan; (b) In *Nineveh*, the mercy of God has a focus [1] on Ninevites for their repentance, and [2] on Jonah for his anger; (c) In East Nineveh, God shows his mercy to Jonah by a “lesson”; and in the end, God proposes the rhetorical question (without answer). (3) Regarding to the idea of “A Merciful God” in Jonah 3-4, there is an *increasing intensity* from the beginning of chapter 3 until the end of the story in 4:11. The problem is increasing step by step. At the same time, the mercy of God becomes more intense. (a) In the *dry land*, the mercy of God is more *personal* (to Jonah himself), and (b) in Nineveh, the mercy of God becomes more *communal* (for Nineveh), and finally, (c) in East Nineveh, the mercy of God is described more *universal* (for all creation) by the rhetorical question. The most important message of the author of Book of Jonah is “God is always *beyond* of human understanding”. His mercy is bigger than what we can assume. God is *The-Really-Other*. To understand him, we can start by understanding Nineveh (and our *neighbors* today). Open ourselves to *the others*, at the same time, we try to open our-selves to *The-Really-Other* (A Merciful God) - “God still loves *the marginalized*, the most wicked cities of the ancient world, Nineveh”.

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Alternating and Shifting Economic Stream: Resisting in Biopolitic Kazuo Ishiguro's *Never Let Me Go*

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Abstract

Kazuo Ishiguro's *Never Let Me Go* (2005) deals with the struggle of population of clones that is oppressed by two institutions. The institutions intend to fulfill medical needs, specifically organs supply, to extend the longevity. This act of regulating lives raises issues on biopolitics. Ishiguro shows how institutions practice biopolitics by rationalizing the biological problems they create in conducting biological bodies, more specifically the problem of life expectancy by making clones as organs supply, with economic principles as Foucault explains in his lectures on biopolitics. However, Ishiguro also shows that the act of conducting biological bodies that are treated as economic bodies creates economic transactional problems which overlap with the biological problem that is seen as political problems. The resistance of the clones is shown by Ishiguro through the narrative, by stealing the biopolitical practices and applying it in the narrative. By resisting biopolitics through the narrative, clones are able to reject the institutional framework and distance themselves from being objects.

Keywords: *biopolitics, economy, bodies, transaction, Ishiguro*

Introduction

Kazuo Ishiguro's *Never Let Me Go* (2005) is a science fiction novel that puts aside hopes for the convenience of human life by the help of advancement of futuristic technology and thickens the irony of the institutional mechanism that conducts clones for their own benefits under the guise of solving insurmountable human health problems. Narrated by Kathy, a clone, the story focuses on the stages of life of a group of clones from their school days to their death that never escape the institution's detrimental policy and regulatory framework. According to Gill, Ishiguro presents clones as objects of domination of power to represent marginalized racial groups, especially Britain's non-white immigrants and migrant workers (2014, 4). However, I see the clone in this novel as an icon to criticize the manifestation of living property in the working class.

Foucault describes biopolitics as a way, "to rationalize the problems posed to governmental practice by phenomena characteristic of a set of living beings forming a population: health, hygiene, birthrate, life expectancy, race ..." (2008: 317). Thus, the institution tries to maintain the power and sovereignty to conduct a group of biological bodies and tries to defend it by making these methods acceptable or reasonable. This is problematic because in the biopolitical realm, although Foucault explains the ways of rationalization in an economic framework, Foucault only focuses on limiting the type of the conducted body is just as a biological body, the type of problem that tries to be rationalized is problems of investing life biologically, and the way to rationalize is still in the realm of the way to maintain health as he said,

"Amongst other things, management of this population required a health policy capable of reducing the infant mortality rate, preventing epidemics and lowering the rates of endemic diseases, intervening to modify and impose norms on living conditions... and adequate medical facilities." (2009, 402)

Foucault stated that, "If the development of the great instruments of the state, as institutions of power, ensured the maintenance of production relations, the rudiments of anatomo- and bio-politics, created in the eighteenth century as techniques of power present at every level of the social body and utilized by very diverse institutions ... operated in the sphere of economic processes, their development." (1978: 138).

Thus, I think, if the institution carries out biopolitical practices using economic principles, by making the biological body an "economic subject ... subject of interest ..." (2009: 312), then the biological body must be treated as, not just a subject of economic repression, but as an economic body as well, which will later become part of the flow of the institution transaction. It is then rationalized not as simply as the problem of conducting a biological body such as health, life expectancy, but the problem of the way institutions conduct population biological body can overlap with the problem of conducting the body as an economic body in transactional flow. In addition, when the body has been given a dual biological-economic role, this biopolitical practice can be used to rationalize other types of problems as a result of reciprocal roles, for example economic policy. Ishiguro's *Never Let Me Go* shows how institutions practice biopolitics by rationalizing the biological problems they create in conducting biological bodies, more specifically the problem of life expectancy by making clones as organs supply, with economic principles, but also trying to rationalize the economic problems they create as the result of conducting the biological body as an economic body. Ishiguro also shows the way the narrator resists biopolitics by stealing the biopolitical practices and applying it in the narrative.



Biological Body, Economic Body

Ishiguro's *Never Let Me Go* is centered around clones, including description of the stages of life starting from creation to death. Interestingly, Ishiguro presents narrative of stages of life in three parts, begins with death as a discourse, that clones slowly understand their purposed future to donate and to be, as Ishiguro says, 'complete', or having their organs taken for medical supply until they die. In the second part, Ishiguro emphasizes creation as a process. In the third part, Ishiguro presents death as an event experienced by clones. Regulating life indicates the intention of biopolitical practices, "with attention to the processes of life-- characterized a power whose highest function was perhaps no longer to kill, but to invest life through and through." (Foucault: 1978, 136).

In the process of creating clones, there are specific humans chosen for being 'possible' or "... the models for you and your friends." (Ishiguro, 2005: 65). Those humans are not randomly picked or chosen from a variation of social classes, but instead those humans are "... trash .Junkies, prostitutes, winos, tramps.Convicts, maybe, just so long as they aren't psychos. That's what we come from." (Ishiguro, 2005: 78). In other words, there are specific groups chosen by institution as the starting capital to form a population of clones. I think, the institution choose marginalized groups in society strategically because they want to control clones' bodies with value as control tool. As Yang stated that, "Their targets are usually minorities, misfits, or special crowds, and stigma is used here to justify such communal exclusion and the disempowerment of the different." (Yang, 2017:7)

The relationship between clones and humans are based on value exchange and to preserve rights to control bodies, the institution ties the clones with dominating power to determine whether they have to increase or decrease their value. As Kaus demonstrated on value relationship that, "individuals are rendered present when demanded and effectively erased when perceived to be exhausted of value." (Kaus, 2015: 14) . The effort to control is shown from Ruth's words that associates their original with landfills that equals to zero value, "If you want to look for possibles, if you want to do it properly, then you look in the gutter. You look in rubbish bins. Look down the toilet ..." (Ishiguro, 2005: 78). Clones are doctinated that each of their bodies has value and as validation, that value is established from the models group so that the clone seems to be rooted in constant value and it is difficult to escape the rationalization made by the institution. This is proven by the clones' view of models, "... you'd glimpse your future... when you saw the person you were copied from, you'd get some insight into who you were deep down," (Ishiguro, 2005: 65). From the beginning, the institutions do not permit the bodies to be a private individual possession. Ishiguro shows that the authority of bodies is shifted to an exchangeable public property because the need of the market, as the following quote, "A market economy not only changes the relationships between the owner and the property, but also alters the very notion of property." (Kazmin, 2006: 5).

Hailsham as an institution, school, and second oppressor, tries to improve the quality of the clone, especially the quality of the organs, by giving strict rules such as not smoking and giving lesson to have proper sex (Ishiguro, 2005: 33). This is where the investment part to solve human health begins to be problematic because it disturb the control of value but benefit the clones in the same time. When the institution invest in the form education, so that they can think about caring for themselves, the body is no longer a biological body that has well-maintained organs, but also an economic body where the value goes up and degrading, a body that has taken part in transactions. As a result of her education, Kathy is able to reject the idea that she is a living property. In other words, Kathy stops that investment circulation from giving the institution profit through her narrative, more specifically in the use of metaphors, which shows that she can break the rooted value the institution sets.

"Here in my bedsit, I've got these four desk-lamps, each a different colour, but all the same design—they have these ribbed necks you can bend whichever way you want." (Ishiguro, 2005: 97)

In the metaphor above, Kathy seems to let the metaphor seen as if it links from the previous event, bind with time. However, when Kathy describes the four desk lamps have the same design, Kathy extinguishes the ties between her and a valued object that can be bought. Instead of comparing herself with the lamps to describe the condition of clones, Kathy distances herself from the object and put herself as an active participant who can do transaction such as buying and who have rights to control such as owning the lamps. By this way, Kathy put herself above object, above property, and put herself in the same position as the institution. Therefore, Kathy shows that she rejects the idea of clones bound with the value by cutting the distance between herself and a real valued property using metaphor.

"I kept seeing those balloons again. I thought about Hailsham closing, and how it was like someone coming along with a pair of shears and snipping the balloon strings just where they entwined above the man's fist. Once that happened, there'd be no real sense in which those balloons belonged with each other any more." (Ishiguro, 2005: 100)

The same pattern of metaphor happens again in the last chapters. In this flashback, Kathy worries about the impact of Hailsham being closed to the clones, particularly her friends, who have scattered all around England. The context seems to imply that the clones are gripped by Hailsham, by the institution, and it has to be that way to make sense that they have places to belong. However, Kathy put the distance physically with the object and therefore making her placed in upper position. By becoming a participant who can see, Kathy draws line between having an active role and balloons, inanimate object that has no power but can be priced. Using this way, Kathy states that the clones are not living property that are bound by value controlled by institution.

Monitored Marginalized Space, Handling Narrative Space

After the population bodies are bind and rooted to value, the physical bodies are places in isolated and limited spaces. Those spaces have the same characteristic, which is located far from the cities and human communities. The institutions do not allow the clones to be outside the determined spaces. "Space is not simply a geographical construction, but also a social one, and its prerogative function must serve the needs of the community... driven by the fashion of the day



rather than by utility and seem to contradict the aesthetic ideals of natural beauty.” (Kazmin, 2006: 15). Therefore, this is the institution’s effort to marginalized population of clones and to accommodate the formation of a hierarchy between clones and humans.

The first place lived by population of clones is Hailsham, which is a school located near forest. Spreading negative, horrible, and terrible rumors about students who have nerve to climb fences and enter the forest is a tool to prevent students from going outside school (Ishiguro, 2005: 25). In talking about Hailsham, Ishiguro compares the school with prison, indicates that clones as population are held in a place where there is no freedom acknowledged and in a place where regulations are above their power, as the following quote below,

“... talking about soldiers in World War Two being kept in prison camps... said how strange it must have been, living in a place like that, where you could commit suicide any time you liked just by touching a fence.
“Then—I kept watching carefully—she pulled herself together, smiled and said: “It’s just as well the fences at Hailsham aren’t electrified. You get terrible accidents sometimes.” (Ishiguro, 2005: 38)

After graduating from school, they move from Hailsham to the Cottages which is former farm. The Cottages is also far from the city, this is the same as putting the distance between clones and human which result is alienation. The clones are alienated from chances to be equal in terms of social-economic circumstances. On the other side, this act is simply strengthen the institution policy to label clones as a second class groups in society. Institution policy to place the clones in Cottages can be seen as an effort to impoverish the population as the following quote said, “And the displacement of the cottage—probably the most recognizable symbol of the traditional rural representation—serves as a vivid contrast to the ostentatious display of luxury.” (Kazmin, 2006: 15). What is impoverished, in addition to the exploitation of the body, is also the acquisition of knowledge that is not ridden by institutional interests.

Even when they got in the last place, in medical centre, clones are becoming more marginalized by being given poor facilitation such as not enough of wheelchair, a too stuffy room, a too draughty room, not enough bathroom (Ishiguro, 2005: 102). The mapping of moving the clones intends to “... creating “the best environment in which to adopt new practices which might enable some of the constraints on levels of output and productivity to be broken” (Kazmin, 2006: 10). I think, the impoverishments of rights to receive a proper medical facilitation is also biopolitics practices so that the institution can still keep increasing organs supply while controlling moral and perception of clones towards the systemized power of institution.

Kathy resists the injustice and the discrimination of dominated spaces by institutions by regulating her narrative spaces. Kathy arranges the amount of portion she gives to institutions to speak in order for Kathy to be able to manipulated the voices. For instance, in portraying school that is represented by Miss Emily and Madame, Kathy does not give space for dialogue to voice their personal opinion. Instead, Miss Emily and Madame are portrayed through Kathy’s observation and it is rewritten based on Kathy’s perception. Therefore, Kathy can choose kind of images that will be the concept to lead criticism towards Miss Emily and Madame. Kathy choose to describe Miss Emily as an odd teacher that teaches geography in the way that the knowledge cannot be applied in the field (Ishiguro, 2005: 55). Kathy describes Madame from Madame’s gestures when she walks pass the clones, identifying that Madame look afraid and looking as if saying the clones are disgusting (Ishiguro, 2005: 28). Rewriting information can be linked with consumption as the following quote explains,

“the consuming capacity not only indicates the differentiation of consuming behaviors but, more importantly, manifests one’s selfhood using the symbolic medium during social interactions. Those with limited buying powers are apt to be treated as the others.” (Yang, 2017: 5)

By claiming spaces, Kathy can create images that manifest institution ideology and also to construct the biopolitics framework. Kathy’s portrayal of Miss Emily and Madame shows that the two of them doing the act of discrimination means that they are part of biopolitical practices, despite their role as guardian that in the story context seem to in favor with the clones. In the last chapters, Kathy let Miss Emily and Madame having dialogue, but in the context that give them bad impression because they only discuss about failed attempts to protect the clones while also exposing that they are marginalizing and alienating clones from society. Kathy does not let government speak in their own voice, instead the government is represented in Miss Emily’s dialogue as a poorer shelter than Hailsham (Ishiguro, 2005: 126). By manipulating the institutional voices space in the narrative, Kathy can fight against the institutional goal of marginalizing their physical space, namely to regulate the flow of information that keep discriminating clones, by regulating information to create a perceptual framework for the institution.

Investing in Doctrine, Producing False Law, Reconstructing Information

Hailsham school as institution is shown as a helpful institution providing supports to enhance clones’ lives quality. Hailsham admits that they want to create change through giving education for clones in order to get them closer to human and to grant them a comfortable life, compared to the poor and less maintained government houses. It is proven by following quote, “You see, we were able to give you something... and we were able to do that principally by sheltering you .” (Ishiguro, 2005: 127). By sheltering, Hailsham intends to protecting clones and fighting for acknowledgement through taking care of them, putting many efforts for the sake of equality and stopping discrimination by nurturing them into a cultured and intelligent near-human being.

Education given by Hailsham, on the other side, intends to regulate clones’ bodies in order to maintaining their health. By the time they have to donate, their organs will be in a good condition. Clones are prohibited from smoking, their lesson will come to halt if a picture of world leader is seen holding cigarette or the school does not store a novel that has characters who like to smoke (Ishiguro, 2005: 33). Furthermore, sex lesson is run together with donation lesson as if they are told to do sex for maintaining organs’ health (Ishiguro, 2005: 40). This kind of education strengthen clones’ framework of thinking to donate instead of encourage them to taking care of their bodies for their own sake.



This intention is included in biopolitical practices where clones are just a tools used to meet human medical needs. Foucault stated that the purpose of biopolitics is to sustaining state’s forces with practices such as “...the mortality rate has to be modified or lowered; life expectancy has to be increased; the birth rate has to be stimulated.” (2003: 280). Foucault also stated that biopolitics treats biological problems as a political problems, using right to “...intervene to make live... order to improve life by.” (2003: 282). Therefore, this education is an extended hand to doctrinate and regulate clones with notion that their bodies are public properties. This kind of education actually helps the oppressor gain more advantage and at the same time discriminates clones, it separates clones from authority over their own bodies.

Advantage gained by the school, the institution, is an investation. At this point, biological bodies of clones become economic bodies with role as manifestation of physical investation in transactional circle operated by institution. The aimed quality of biological bodies is gained by gaining difference in profit in the form of a guaranteed quality of organs supply. The nature of this investment comprehends to Clare’s statement,

“At the same time, investors and shareholders are the actual beneficiaries of limited liability since it absolves them from individually being held accountable for a company’s debts. Yet it is this very “protection” that simultaneously directs, by chartered fiat, the corporation.” (2012: 10).

Moreover, Clare also said that the perfect body for investation is a no-ones owned body and an immortal bodies (2012: 10). In this case, it is clones’ bodies hat have been deprived of individual ownership and that can provide immortality for human as well as a group of bodies whose stock is sustainable and inexhaustible.

Profit obtained from clones’ economic bodies which later become investation is the acceptance of regulation as a normalized absurd law. In learning process, the teacher or the Guardians affirms that there is no one of them who can have and plan future goals because their lives have been set to fulfil government’s purpose, they are created for a reason in urgency and they have to be able to satisfy the institution (Ishiguro, 2005: 40). This doctrinal teaching, multiplied by limited space that corner them to receive a filtered information that is deliberately set up to encourage them to donate and prevent other information that could support the clones from gaining authority over their own bodies and lives, thus it forms a law. This is proven by Ruth’s saying, “... After all, it’s what we’re supposed to be doing, isn’t it?” (Ishiguro, 2005: 107). Ruth’s words indicate compliance with normalized rules, which are reinforced by the flow of information. The restricted rule becomes a law that states A is B and nothing else come in between. It goes along with idea demonstrated by Rollins that Hailsham creates the notion that donating is kind of gift with obligation traits (2015: 4).

Johansen in her analysis demonstrated that Kathy’s narrative style is bureaucratic narrative that presents Kathy and other clones’ lives are controlled by a life scenario narrated by institution and as a result, Kathy’s narrative style is regulated by bureaucratic style of institution (2016: 5). I disagree because Kathy’s narrative is kind of unreliable. Kathy as narrator refuses to bring back profit to institution, refuses to be living property which carries out orders and realizes the interest of the institution in an obedient manner by being unreliable in her narration. Memories are the foundation of the narration of Ishiguro’s *Never Let Me Go* and the only source is from Kathy’s. But in processing her memories, Kathy herself often doubts the preciseness of her memories, on the other hand she is also very persistent in assuring that her memories are correct. Kathy uses this method to emphasize the validity of Kathy’s views or criticism of the institutional framework in the context. Kathy avoids accepting institutional ideas about investment treatments that seem to help clones get out of the second class by blurring certainty, creating a zone of whether it maybe right or wrong, in an attempt to lead readers’ opinions into creating new views that the institutions regulate clone populations using education cannot be used as a tool to justify their biopolitical goals.

For instance, Kathy presents a set of dialogues between her friends talking about the Gallery, a place where humans collect the arts created by clones that are considered of having value and worth to be shown off, therefore creating assumption that the Gallery does exist. However, Kathy tries to underastimate the existence of the Gallery by assuming that the existence of the gallery is not certain and provides another alternative option to judge that the existence of the gallery, which determines the clone value, is not important.

“The gallery Tommy and I were discussing was something we’d all of us grown up with. Everyone talked about it as though it existed, though in truth none of us knew for sure that it did...” (Ishiguro, 2005: 16)

Moreover, Kathy often share her ideas of people not knowing other parts she recognizes even though they have memories of the same event or the same place. Showing differences in perspective and comparing the wealth of her memories giving the reader impression that Kathy is more knowledgeable than the institution. Kathy also has habit of identifying odd things from the institution, proving that she has a voice to be equal to stand side by side with the institutions and to against them. At this point, Kathy is being unreliable in terms of managing the perspective of her memories by constructing framework of informations in different form to portray investation treatment in her narrative from the framework of information constructed by the institution shown in the context of the story. By this way, Kathy has the upper hand to raise issue about the harm side of investation which is covered up by the institution in the story context, as quoted below,

“The tokens controversy was, I suppose, all part of our getting more acquisitive as we grew older. For years... we’d thought that having work chosen for the billiards room, never mind taken away by Madame, was a huge triumph.. The Exchanges, with their system of tokens as currency, had given us a keen eye for pricing up anything we produced. (Ishiguro, 2005: 19)

The last example of Kathy’s unreliable narrative is the emergence of institutional voices framed as a misconception. In the previous chapter, in the narrative that Kathy arranged herself, Kathy let Miss Emily’s voice

emerges, which says that she heard one of her student says of wanting to be a movie star and Miss Emily insists that no clone can choose future. But in the next chapter Kathy says,

“I don’t remember anyone saying they were going to be a movie star or anything like that.” (Ishiguro, 2005: 67)

In the quote, the inability to remember is not meant to imply that Kathy simply doesn't remember. The inability to remember is Kathy's technique to share how many information is in favor of the clone and which sides with the oppression. Showing the contra between his memory and the institutional memory can turn an absolute information from the institution into information that cannot be trusted. This can give the impression of institution that being unreliable and information that is in favor of the institution can be turned into information that supports clones in order to escape from institutional authority.

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The Oppression of Women from Different Ages in *The House on Mango Street* by Sandra Cisneros

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Abstract

Sandra Cisneros's *The House on Mango Street* (1984) depicts the hardships of being a marginalized woman in Chicago. The novel has a range of female characters from different ages, and most have stories of being oppressed by a certain figure in their lives. This article argues that these oppressions and characters are not uniform, but are different between the categories of young girls and adult women. Carried out from the framework of stereotypical culture, teenage and adult behavior and mentality, and analyzed from the events and narrations in the novel, this study argues that the two categories in the novel differ from the type of oppression and the result that came from the oppression, and by separating and studying the oppressions through the perspective of a child and adult the readers of the novel will have a better understanding of the female hardships it depicts. The category of young girls receive oppressions from a parental figure, stemming from restricting expectations upon the daughters, and they retaliate through rebellion, whereas the category of adult women receive oppressions from their respective husbands, and there is no real rebellion against them.

Keywords: *oppression, women, rebellion, The House on Mango Street*

Introduction

The House on Mango Street by Sandra Cisneros is a novel representing the life of constant oppression towards women, both young and adult, more specifically marginalized women. However, the characters aren't spoken to as if they are marginalized, for the narrator, who is a young Chicana girl, is also part of their circle and is also marginalized. Esperanza Cordero lives among them, is one of them, and shares the same condition and fate as every oppressed woman the novel presents. Her position as a young girl, a soon-to-be woman, is already a burden for her in society, but being of Mexican descent in America puts another load on her social class.

The novel presents the setting of Mango Street as small, no grander than the “Monkey Garden” that the characters play in, and certainly not the metropolitan mood of Chicago. Its characters are not grand either. They are limited to lower-middle class citizens of struggling families and children. In the novel, there is no comparison between the oppressed and the privileged, for the privileged are not represented here. There is only the oppressed vs the oppressed, women vs younger women.

Esperanza, the narrator, shows us how hard it is to be a girl coming of age with so many social expectations and pressure put upon the gender. Then, she shows us how hard it is to be a woman and to be the backbone of a household where children and men depend on you for functionality. *Then*, it goes back to the turbulent life of a prepubescent girl, and this has become a loop within the novel. This loop is the chain that connects the various consequences of being a female in society. However, Esperanza does not paint these stories solely with detestment, but she also illustrates it with imagination and youthful storytelling.

Otherness from the other

The House on Mango Street is set in the tight circle of Mango Street, filled with “all brown all around” (Cisneros, 1984, p. 28) people from lower-middle class. In chapter “The House on Mango Street”, a nun from Esperanza's school pointed to Esperanza's house and called it “*there*” with a tone that “made [Esperanza] feel like nothing” (5). The nun's punctuation of “*there*” shows how the neighbourhood is not part of the major society. Her tone brings this further and shows how the sight of the Other place disgusts her. The dialogue between Esperanza and the nun illustrates how far in the sidelines Esperanza's community is from what is deemed as “*here*” in Chicago.

Throughout the novel, Esperanza describes her neighborhood and house with dissatisfaction and contempt. This disappointment can be traced back to Esperanza's parents' description of what their real house should look like. The description mentions simple things like having running water, stairs, and sufficient bathrooms, but then it delves into the imagery of a white house with a yard and a fence, and this looks much like the stereotypical American dream house with the “white picket fence”. Here, Esperanza is hooked into the notion that white America is the epitome of freedom, of wealth, and of liberation. This fantasy equates to an understanding that white American civilization is free of oppression and patriarchal gender roles, as if these two things are exclusively non-white cultures. They are not.

Esperanza longs for a house she can call her own, and this longing can be linked to her desire of belonging. Throughout the novel, Esperanza wars with her identity, ethnicity, and place in society – all of which points to someone's belonging. Being Mexican-American living in Chicago, Esperanza receives great pressure from both her own people and white society. Her first struggle is from her Spanish name, which she describes as “muddy”, “sadness”, “waiting”. She associates this name with her great grandmother's fate, which is to wait and wither away by a window, trapped in a household she does not want. Later in her description, she mentions how Mexicans, like the Chinese, do not like their women strong. It is most likely that she heard this phrase from an adult, one who probably shared the sentiment and wished young women knew that their “place” was in marriage.



However, despite Esperanza's building dissatisfaction with her home and environment, she does not describe her companions with distaste. Esperanza doesn't use descriptions of skin color when referring to them, and this shows how Esperanza doesn't see them as Hispanic or coming from a minority group, but she sees them as just people — *her* people. She is one of them, and they are her.

From this, we can see that the narrative lacks physical descriptions of other characters, but is very detailed in describing homes. This is a testament of how Esperanza is an Other, and she knows that she is living in an Other's world, but she still accepts that the people living there are still hers. This shows that what Esperanza hates is not the people around her, but her environment and abstract place in society.

Rebellion from the younger generation

Let's take Alicia as the first example. Alicia is a university student, one of the oldest in Esperanza's group of friends. She is shown as someone who studies hard and does all she can to attend her classes on campus, but her father is a big obstacle in her pursuit of higher education. Her mother has passed away, and her father has put on her shoulders the responsibilities of taking care of the house and cooking. He claims that these tasks are more important than her education, her independence, and her ticket out of poverty. Alicia's father holds the belief that women have no business in partaking socioeconomic activeness but rather she should be a passive member of it instead by taking care of familial duties. In Cisneros's novel, this patriarchy is compressed into a single man, with no lens towards the society as a whole. Alicia still battles it out and continues to attend her classes by train every day.

Another example is Marin. Marin is a young woman confident about her femininity and sexuality. She lives with her relatives and is stuck all the time in the house having to babysit her younger cousins, unable to go out as she pleases. In the story, her aunt and uncle have expressed their wanting to send her back to her mother in Puerto Rico because she's "too much trouble". Marin here has no place for herself, a place where she can call home, like Esperanza, and even in her state of temporary placement with her own family, she is still an outcast. Again, the novel's eyes are focused on the household only and not the society or economy that might've contributed to her moving from Puerto Rico to Chicago. We do not receive any background information on why Marin is here, in Mango Street, and we are only given the lens of why she is going to be sent back by her aunt and uncle, her Hispanic family. Still, despite the resentment from her family, and the pressure of making her into a caregiver for children, dutifully standing by the house, Marin still works by selling makeup products to save up money and does what she can to entice boys in hopes of them marrying her.

Next is Sally. Sally frequently appears in the novel, moving from being a pretty figure that Esperanza admires, a friend, then finally a "liar" when she failed to meet Esperanza as she promised, resulting in the latter's rape. In Sally's part of the story, aside from her gender, religious values contribute to her oppression. "They are very strict in his religion" (81) is part of the description that Esperanza offers when describing Sally's situation. Sally's father sees his wayward sisters in Sally, because she is a girl and is his daughter, and he thinks that Sally will run away if she is affiliated with boys. He tries to cut her off from other boys and limits her social life, but Sally rebels by having sexual encounters with her male friends. The times where she is caught just talking to them, her father hits her. From this, Sally's father is essentially using his religious beliefs that girls and boys cannot be together non-sexually and non-damagingly, and he also believes that just because Sally is a girl, she will turn out just like his sisters who "made the family ashamed". This gender-oriented limitation is, again, painted within a single man and not the society. In the novel, the only one who holds these beliefs is Sally's father, as if the Church and old-fashioned society don't also think that girls will just be contaminated by bad influence and be the shame of the family no matter what because they are female and that's what happens to them, as if they are the sole perpetrators and not the boys.

These girls are young girls that have been oppressed by a close family member and have rebelled against them in one way or another. The things that they all have in common are that their oppression comes from family — and not so much the patriarchy or economy or society, at least in the light the novel gives — and that they rebel. They do not conform to what their families want them to be, and they do what they can to fight against them.

Compliancy in the older generation of women

The first elder woman we see is Esperanza's great grandmother, also named Esperanza, and she is the victim of society's enforced gender roles. Not much is known about her, and we can only rely on Esperanza's short narration of her in the novel. What we do know, however, is that this woman was forced into marriage. The image of her sitting by the window, motionless, is often brought up throughout the novel, like a nightmare for Esperanza. Esperanza's great grandmother was a "wild horse", refused to marry and bow down to a man, but strangely, when she was forced into it anyway, her "wild horse" nature disappeared entirely, and she did not get up from her window and leave. The reasoning behind this, however, is unfortunately unclear, so far as the explicit narration goes. Nevertheless, the urgent need for marriage from everyone around her, the view of her being "wild" because she refused this urgency, is still the product of society and gender roles. Society ensures that all women must marry, must take care of the house, must be a mother, and must comply, and through this society Esperanza's great grandfather succeeded in kidnapping her and forcing her to marry him. The novel, however, only mentions that Esperanza's great grandmother only held resentment towards her husband and not the people that most likely told him that the choice he made was the right choice.

Next, I want to bring Rafaela into light. She is a woman that Esperanza meets who is seen stuck in her own house unable to go and buy coconut and papaya juice on her own. Her husband knows that she is beautiful, and he fears that she will run off with another man. This has some similarities with Sally and her father. Rafaela's husband's possessiveness leaves Rafaela with a stunted social life and very limiting agency. She has no freedom to come and go out of her own house and merely waits for her husband to come home. And yet, she does not steal the key when he is not looking, she does not jump out of her window to buy her own juice, and she does not leave. She merely waits by the window. The view that Rafaela's husband and Sally's father align and match, thus proving that — in the novel — the idea that beautiful women are trouble and are going to run away with other men is not a single man's philosophy, but a shared one that many men — and possibly women — believe to be true and absolute.

Minerva is another good example. Minerva likes to write poems, much like Esperanza, thus indicating that she has some literary skills. She has two children whom she raises alone, much like her mother did with her and her siblings. She is shown as sad and gloomy, and much of this is caused by her husband who “left and keeps leaving”. She laments every time he leaves, but accepts him back when he comes and apologizes. When she finally puts her foot down and kicks him out of the house, when she finally seems to have grown a spine to rebel against the source of her unhappiness, her husband comes back and apologizes, and she lets him in again and falls victim to a physical beating by him. I imagine that her desperation of having him in her house, staying or otherwise, stems from her fear of ending up like her single mother and having to raise her children all by herself. This, of course, is a conception by society that states women can only rely on their husbands for financial stability, regardless whether or not the woman has skills and potentials of her own. Minerva may have proficiency in poetry-writing, but this societal fear bestowed upon single women with children makes her unable to see that. Again, the novel does not give light to this societal fear, and continues to emphasize the husband’s recurring absence.

Here, the older women also receive oppression by someone close to them, not by blood but by marriage. Their oppressions are also compressed into a single entity, a single person, and not so much emphasis on the society that made their husbands and them the way they are. In contrast to the young girls in the novel, the older women do not rebel, and instead take a compliant stance against it all.

Esperanza’s choice of leaving is still a product of gender roles

Towards the end of the novel, after all the inner turmoil of identity and agency, Esperanza commits to herself that she must escape Mango Street. In chapter “The Three Sisters”, Esperanza made a wish so she could get out of Mango Street, but one of the three sisters that Esperanza was convinced had the power of clairvoyance told her to “come back for the others[...] You will always be Esperanza. You will always be Mango Street[...] You can’t forget who you are.” (105). Then, Esperanza feels bad because she thinks her wish of wanting to leave was selfish.

Esperanza’s want of letting bums live in her attic and her want of leaving and coming back afterwards are, in my understanding, two different scenarios. The former indicates that Esperanza has succeeded in finding her agency and individuality, and maintains them, but the latter indicates that Esperanza loses them all again in self-sacrifice. In Beauvoir’s chapter titled “The Data of Biology”, Beauvoir illustrates how women lack individuality and agency over their own bodies, for in society women often must sacrifice them for the continuity of the species (ex: procreation). I can see this parallel in *The House on Mango Street*, where Esperanza is stuck in an environment that controls her and leaves her with no real agency over her own body, destined to be like her great grandmother and older neighbours who must marry, who must stay in the house, who must be a wife and a mother, and who cannot be saved, but when she seemingly, finally has a chance of freedom, she is made to turn back and sacrifice herself in the name of her community (species). In her final choice of leaving and coming back once more “for the ones [she] left behind. For the ones who cannot out.” (110), she is essentially not thinking about herself, her own body, and her own agency, but other people’s. In this context, she does not want to find agency and stability for herself any longer, but she wants to for the sake of the whole community. Her old fantasy of a perfect house is now replaced by her fantasy of helping her sisters and bringing them with her.

My father (Chinese-Indonesian) once told me, “If you have succeeded in getting yourself out of here, do not come back.” He means that if I have successfully reached a place where I can live comfortably and be liberated, I should not come back to our small little space, for I escaped for a reason. Esperanza is escaping for a reason. She wants to find that place, too, and to do good there. The old sister who told her to come back is similar to what society wants Esperanza – a woman – to do. Letting her have some semblance of liberation, society can allow, just a moment, but society will try to pull her back to her “rightful place” again, inside a little space, “for the ones that cannot out”.

Conclusion

The novel depicts many forms of oppressions faced by women and marginalized members of society, and they can be categorized by the age group of the women involved and the way these characters handle them. The age group of young girls typically responds by rebelling and doing what they can to liberate themselves, while the age group of older women responds by being compliant. However, the novel shows a similarity between all of them, which is that the oppressions and problems that they face are boiled down to one character, person, man, or family member. It does not illustrate these problems as societal, patriarchal, and economical problems that are faced by the whole of society – white or otherwise – and instead it paints these oppressions being wielded by a specific person in that specific neighbourhood – a neighbourhood mainly consisting of ethnic people.

The novel decontextualizes and dismisses the problem of institutional patriarchy by redefining and reducing women’s plight to a seemingly inexplicable and ancient antagonism between individual men and women, and to a form of gendered oppression that it presents as though it emanated strictly from individual Mexican-American men. (Burcar, 2017, p. 9).

Esperanza’s view of Otherness from an Other’s point of view also sheds light on how the novel is carried out. Esperanza does not view her peers as outcasts or as people that are from “there” because she and them come from the same marginalized place in society and in the city. However, what she does view in distaste is her home, and she views it as something as Other, not ideal, unrespected, and ugly. This house that she talks about throughout the novel is a metaphor for her abstract place in society. She sees her house on Mango Street as her stance as a marginalized Mexican-American woman in the United States, and on the other hand, she sees her fantasy house (a white house with a yard and a fence) as her stance as a liberated woman. However, I see this fantasy house as very Americanized, and it alludes to a belief that white American society is the front-cover advertisement for an oppression-free world.

Esperanza’s choice of leaving Mango Street and inevitably coming back is, what I see, a self-sacrificing choice enforced on her by society and not by her own self. I do not agree that Esperanza is doing it in the name of liberation, but rather



she is doing it because her society is not ready to give that liberation to her fully. Her society still wants her to be nurturing to its people, the way it has always wanted its women to be, and from her choice of coming back for the people she left behind, she is actually playing according to what society allows. The two categories of young girls and older women are unified into Esperanza's character here, where Esperanza does what she can to rebel but at the same time inevitably complies to the forces.

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Attaining Recognition as a Transgender in Cosmopolitan Community Reflected in Moe Moe Rizal’s *Bangkok: The Journal*

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Abstract

This qualitative study explores the position of a transgender that is often marginalised in most societies. However, there is an opportunity for a transgender to attain recognition in cosmopolitan community whose members believe that people must respect and consider each other, regardless of their affiliations as individuals, transgenders can show their existence. This phenomenon is well portrayed in Rizal’s *Bangkok: The Journal*. One of the main characters is as a transgender who suffers from marginalisation because of his becoming a transgender when he lives in Indonesia. He is treated differently when he is in Bangkok which is a cosmopolitan city. Due to the reason above this study focuses on two points. First, it reveals how being a transgender can not be accepted in certain societies. Second, it will reveal how cosmopolitan society makes it possible for a transgender to get recognition. It can be concluded that based on the result of the study the text of *Bangkok: The Journal* reinforces the existence a transgender.

Keywords: *transgender, cosmopolitan community, recognition*

Introduction

Most societies view gender as a binary concept - male and female and these two genders correspond to the existence of only two biological sexes. This gender binary has become a norm that is developed and trusted by most societies. However, from the ancient time until the present day, gender variance and non-conformity outside of the dichotomies of male and female are evidence in every society (Green in Goss, 1998). From scientific point of view, the concept of gender is influenced by both psychological state and social and cultural location. One of the critical concepts about gender is gender identity. Gender identity is subjective feeling of being male, female, both, or neither (Gentry, 2015). Another critical concept of gender is gender expression. Gender expression is how someone externalize elements of masculinity and/or femininity. This includes the aspects of gender that are visible to the naked eye like clothing, hairstyles, mannerisms, voice and other behaviors (Brill and Pepper in Gentry, 2015). Transgender is an umbrella term used to describe people whose gender identity or gender expression differs from that associated with their birth sex (Ahmad, 2018). For example, a person may be born with male genital but he identifies himself as female or vice versa. Trans individuals often experience social exclusion and marginalization in most societies. However, there might be an opportunity for trans individual to attain recognition in cosmopolitan community. In literary cosmopolitanism in the English Fin de Siècle is argue that cosmopolitanism, with its attack on traditional models of national identity, generated new ways of understanding the body, gender, and sexual identities.

Method

The present study is a qualitative descriptive study. According to Kriyanto (2006), qualitative research aims to explain a phenomenon in depth and breadth. This study aims to explain a phenomenon of transgender reflected in Rizal’s *Bangkok: The Journal*. The novel serves as the primary data source. The secondary data was obtained from books, journal articles, websites, and research papers available on this subject.

Issues of Transgender

The term transsexual was first introduced by Magnus Hirschfeld in 1923 in German transsexualismus (Hill, 2005). Then in 1949 David Oliver Cauldwell translated it into English ‘transsexual’. In 1966 Later it was popularized by Harry Benjamin, the same time when the term transgender began to be widely used. The term transgender refers to any individuals whose gender identity differs from the sex they were assigned at birth. A person who has changed, or in the process of transitioning, their physical sex to conform to their gender identity is referred to as transsexual (Statistics New Zealand, 2014). According to Ahmad (2018), transgenders are marginalized and stigmatized by mainstream society. Negative attitudes towards transgender people may lead to transphobia. Transphobia is prejudice, discrimination, and gender-related violence due to negative attitudes toward trans gender identity. Transphobia is deep rooted in all aspects of life such as economic, political and social domain (Mizock and Lewis in Gentry, 2015). Discrimination in the workplace has disheartened transgender people to get professional jobs. Instead, they choose jobs with limited opportunities for career growth like working in roles in hospitality, entertainment, or the sex work industry (UNDP & USAID, 2014a). Due to transphobia, transgender people are also subject to violence, ranging from sexual assaults, sexual harassment, verbal abuse, and physical abuse.

Cosmopolitanism

The word cosmopolitan is derived from the ancient Greek *kosmopolitês* for ‘world citizenship’. Cosmopolitanism is a theory of the belief that all people are entitled to equal respect and consideration, regardless of their status or other affiliations (Brock, 2010). Cosmopolitanism holds that all people are equal regardless of their physical and non-physical forms. Someone who adheres to this idea is called a cosmopolitan (Kleingeld, Brown, 2019). Cosmopolitan is usually



motivated by universalism which has the aspect of equality of values for each human being. Someone who is cosmopolitan has had a lot of contact with people and things from many different countries. As a result they are very open to different ideas and ways of doing of things. Cosmopolitan believes in human rights by preserving a human identity (Klitou, 2008). This why cosmopolitan can easily accept changes and differences in social life.

Result and Discussion

Bangkok: The Journal is one of the best-selling Indonesian young adult novels in the market. The novel tells about the journey of Edvan, the main character, who seeks his mother's legacy in the form of journal that is widely distributed in Bangkok city. In the story Edvan is depicted as a young successful architect who has left his family for ten years and lives in Singapore. He left his family after his father died because he was disappointed with his father's inheritance and because he was angry with her mother who was always supportive to his little brother, Edvin, who is a transgender. His mother's death requires him to return to Bandung for her mother's funeral. His return to Bandung has made him meet up with Edvin, who has turned into a very beautiful transgender woman, for his mother's legacy. During his Journey to seek his mother journals that are spread in some places in Bangkok City, he learns a lot of life values one of which is related to transgender which is one of the issues depicted in the novel. The transgender issues depicted in the novel include marginalization of transgender and transgender effort to gain recognition.

Marginalization of Transgender

Issues related to transgenders vary from culture to culture, environment to environment, and country to country. For example, in Indonesia, being a transgender is very taboo because it is considered very contrary to religious values. Most Indonesian societies may tolerate transgender individuals as long as they remain within certain social confines but their existence is not wholly accepted. Thus, transgender people often get rejection from society. And due to transphobia, transgender people face discrimination and violence. These issues are depicted well in *Bangkok: The Journal*. As a transgender, Edvin experiences rejection from society and one of his family members.

"Who allowed you to be like this?"

"Mother." Edvin glanced up.

"I didn't allow you to be like this," I said.

"Then where were you when I was like this? Why didn't you come and make me stop? "

One eyebrow of Edvin lifted. Challenge me.

"People will not allow you like this (Rizal, 2013: 26)."

Due to negative attitudes toward transgender identity, a transgender person often undergoes rejection from family members. In Edvin's case, the family member that is not supportive to his gender identity is his brother. Edvan is not able to accept Edvin's transgender identity because he thinks that having a transgender brother is shame and he is afraid of the consequences he will face if people know that he has a transgender brother.

Edvin also face discrimination in workplace because of his transgender identity. Discrimination in the workplace is reflected in Edvin's job choice. As transgender people are often excluded from lucrative jobs (Divan, Cortez, Smelyanskaya, & Keatley, 2016), Edvin choose jobs that have limited career opportunities by becoming a fashion stylist and running clothing business.

"Ah, at most you open a salon. Like in the movies."

Edvin shook his head. "I'm just someone who is happy with what I have now. My job is simple, just a fashion stylist while opening boutiques in several cities. Only about sixteen. Again expand (Rizal, 2013: 28)."

The transphobia has also made Edvin become the subject of violence. As a transgender person, Edvin continuously experiences verbal abuse. People often name call him with insulted words to belittle him. The verbal abuse faced by Edvin is an indication that transgenders existence is not accepted by society as a complete human being.

"You are human cursing (Rizal, 2013: 24)."

"I am immune to be called an evil. Most people are more creative than that, bro.

They call me community feces (Rizal, 2013: 24)."

Verbal abuse is an act of attack to criticize, insult, and forcibly denounce others (Silwal, Joshi, 2019). Verbal abuse is common among people who are marginalized against a larger community. The public rejection that is directed to Edvin because of being a transgender makes Edvin cornered.

Gaining Recognition

It has been mentioned before that issues related to transgenders vary from culture to culture, environment to environment, and country to country. Unlike Indonesia, Thailand is a country that is more open to the existence of transgender people. Compare to in Indonesia, community in Bangkok is more receptive to transgender existence. In *Bangkok: The Journal*, Edvin is portrayed as a transgender woman who wants to get recognition. Since it is not easy to get recognition in Indonesian societies, Edvin decides to find a community that can accept sexual minority, "I can find another community that allows me to become like this (Rizal, 2013: 26)" and Thailand, a country that is known as gay paradise, has become his choice. In Thailand he joins Miss International Queen, Transgender Beauty Worldwide Contest held in Pattaya. This event is followed by transgender woman from many different countries in the world.

While Edvin is staying in Pattaya to join Miss International Queen, Edvan stays in Bangkok to look for her mother's journals that are spread in some places in Bangkok city. During his staying in Bangkok he has several opportunities to meet transgender people. His meeting with transgender people has changed his point of view about

transgender people and he eventually can understand his brother’s identity as a transgender. His changing point of view is possible to happen because he meets open-minded people. Bangkok is one of Asia’s most cosmopolitan cities where business travelers and tourists all over the world come. This seems to make people in Bangkok to become open-minded. Cosmopolitan is a community that embraces cosmopolitanism in which they are very open in the aspects of behavior and thoughts.

“I thank to you that you didn’t stop your brother and that what is important (Rizal, 2013: 130).”

“Because when I become myself, I can be a useful person (Rizal, 2013: 128).”

“He’s never been happier than that. As a mother I can only support him to achieve his goals (Rizal, 2013: 296).”

The quotations represent the opinion of people in Bangkok about the existence of transgender people. The cosmopolitan in Bangkok can accept transgender people. The quotations also emphasize that the most important thing in being a human being is to be oneself. The cosmopolitan in Bangkok believes that it is better to become oneself and not to lie to oneself. Because lying to oneself means hurting oneself. Being oneself makes someone happier and useful. The open mindedness of people in Bangkok makes them deserve to be called cosmopolitan. However, not all people in Bangkok have embraced cosmopolitanism. There are some of them who cannot accept transgender people for religious reasons. But it is clear that Bangkok deserves to be called cosmopolitan on this criterion.

“How do you accept her?”

“There is no way. Because I am her mother automatically accept who she is. I bore her, for the God sake. I know what the best for her is. Because when my daughter is sick, I will be sick (Rizal, 2013: 296).”

“Family is not something you can create or shape. For whatever it is. So Monyakul accepts who I am (Rizal, 2013: 355).”

The quotations above emphasize that family members, especially parents, must be supportive to a family member whose gender identity belongs to sexual minority. Support from family members is important in helping transgender people feel comfortable with their gender identity and when things are difficult. This view is what finally makes Edvin’s brother accept his transgender identity.

“It is true. They say I don’t need to justify a man becoming a woman. Just accept the fact they exist. After all, Edvin is part of my family (Rizal, 2013: 389).”

“I actually still don’t agree with your being a transgender. It feels like you are defying nature. But whatever your current form is, I can accept it. Because you are the part of my family (Rizal, 2013: 396).”

In general, it can be inferred that Rizal has succeeded in representing the life of a transgender in the wider community through the main character Edvin. Starting from how he was marginalized until he got recognition from community that can accept him. Rizal has also been successful in providing a moral message about the cosmopolitan views of transgender people. It can be explored how transgender people search for recognition in community. Every detail is well described in this novel by Rizal.

Conclusion

Transgender people often face discrimination and violence in most societies due to transphobia. Therefore, it is not easy for transgender people to gain recognition in society. The possibility for transgender people to gain recognition is by living in cosmopolitan community whose members are open-minded people. Cosmopolitan has an open view of differences and can accept humans as they are. Cosmopolitan community in *Rizal’s Bangkok: The Journey* is represented by people in Bangkok who are depicted as open minded-people. Their open-mindedness has made them able to respect and accept the existence of transgender people. Through the representation of transgender people recognition in society of Bangkok, it can be concluded that the text in *Bangkok: The Journey* reinforce the existence of transgender people. Transgender people are also human beings who are created by God. Therefore, societies should accept their existence without being judgmental.

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Young People’s Identity Living in Global Society Reflected in Indonesian Young Adult Novels

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Abstract

This study examined the construction of young people’s identity living in a global society reflected in some Indonesian novels. Globalization is the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa (Giddens, 1991). Young people are most affected by globalization. They are experiencing globalization on everyday basis through their friendship groups, internet usage, and the influence of cultures on their life style. New trends, cultures, technology and social life are constantly influence the lives of young people. Globalization does not only create hybridism and differentiation but also eclectic mix of identities in the lives of young people. A lot of Indonesian young adult novels portray the lives of young people living in a global society. The global society influences their lives in many different ways and this affect their sense of identity. Based on this phenomenon, this study tries to investigate how globalization has an important role in forming young people’s identity.

Keywords: *globalization, identity, Global Society*

Introduction

One issue that has been popular among the humans life today is the issue of globalization. The word globalization is derived from a global word that means the world. Trawny (in Ruijter, 2012) states that globalization can be defined as an international integration process that results from the exchange of world views, products, thinking, and other cultural aspects. Many people realize that globalization has had a lot of positive effects, among other things, communication is more sophisticated, transportation faster and more. But without us knowing it has also brought a lot of negative effects. Globalization touched on all the important aspects of life. They are new trends, cultures, technology and social life. Globalization also plays a major role in the development of human identity.

Furthermore, in Oxford English Dictionary society is a group of individuals involved in persistent social interaction, or a large social group sharing the same spatial or social territory, typically subject to the same political authority and dominant cultural expectations. Whereas, on [www.Yourdictionary.com](http://www.yourdictionary.com) written Global society is the societies of the world considered as a single entity as a result of globalization. The “shrinking boundaries” that can describe the current process of globalization. People are easily to move around the world and to communicate one another of different places in the world are some characteristics of this process of globalization. The word global is pertaining to the whole world; worldwide; universal. As life develops, its patterns develop.

Meanwhile, identity is who you are, the way you think about yourself, the way you are viewed by the world and the characteristics that define you (Hogg and Abrams 1988,2). Therefore, an understanding of the identity of youth through literary work can be used to describe the identity of today’s Indonesian youth. Identity means a characteristic in an individual, or a particular group that can distinguish it from another person or another group. When we start to associate with other people and other groups without us realizing we are going into the global society.

Literature as creative art is using human life as its object. As creative works, literary works should be able to create a wonderful one for the correct selection. Literature is also capable of conveying both the thought-and felt ideas of the author about the life that he/she lives and the lives that surround him/her. In reality literature and psychology can live in a symbiotic role they play, because they serve a function in life. Both are dealing with human issues as individual creatures and social ones. It is the same as making human experience a subject for study. The focus of the discussion will be on the identity of today’s young people that have been influenced by the globalization in Ramadhina’s *London Angeland* Orizuka’s *Call me Miss J*.

Theoretical Review

Globalization

Terminologically, the world globalization comes from English, as base of the word “globalization” which refers to the emerging of an international network, belonging to an economical and social system (Cuterela, 2012). Cuterela, furthermore, states it can refer to sama range of relationship that can be linked to the local, the national and the regional. In addition, on the one hand, a connection is made between social and economic relationships and networks, organized on a local and / or national, on the other hand, it connects social and economic relationships and networks crystallized on wider scale the regional and global interactions. Globalization can refer to those spatial-temporal processes of change, which constitutes the fundament of the transformation of human concerns in an organization, linking together and expanding human activity across regions and continents. Without referring to the expansion in space of the connections, there can be no clear and coherent formulation of the term globalization. A satisfactory definition of globalization must address each of these items: extension, intensity, celerity and impact. Furthermore, citing the Swedish journalist Thomas Larsson, in his book “The Race to the Top: The Real Story of Globalization”,

Cureleta says that globalization "is the process of the shrinking of the world, the shortening of distances, and the closeness of things.

Globalization has touched on many important aspects of life. One is the development of science and technology, particularly social media. Okezone's official release of APJII, Wednesday (22/5/2019) the largest internet user exists at 15 to 19 years of age. At the same time, the second most users are from 20 to 24 years of age. Children of the 5 to 9 years old have also become the internet users, reaching even 25.2 percent of all the puds. Therefore, social media also plays an active role in influencing the growth of a youth's identity. Identity formation is a major development assignment for the youth in developing identity formation theory, consider the importance of context (Erikson, 1968)

Identity

There are no single agreement on the meaning of identity. Fearon (1999), for instance, in comparative politics, "identity" plays a central role in work on nationalism and ethnic conflict (Horowitz 1985; Smith 1991; Deng 1995; Laitin 1999 in <http://web.stanford.edu/group/fearon-research>). In international relations, the idea of "state identity" is at the heart of constructivist critiques of realism and analyses of state sovereignty (Wendt 1992; Wendt 1999; Katzenstein 1996; Lapid and Kratochwil 1996; Biersteker and Weber 1996 in <http://web.stanford.edu/group/fearon-research>). And in political theory, questions of "identity" mark numerous arguments on gender, sexuality, nationality, ethnicity, and culture in relation to liberalism and its alternatives (Young 1990; Connolly 1991; Kymlicka 1995; Miller 1995; Taylor 1989 in <http://web.stanford.edu/group/fearon-research>). In addition Fearon argues that "identity" is presently used in two linked senses, which may be termed "social" and "personal." In the former sense, an "identity" refers simply to a social category, a set of persons marked by a label and distinguished by rules deciding membership and (alleged) characteristic features or attributes. In the second sense of personal identity, an identity is some distinguishing characteristic (or characteristics) that a person takes a special pride in or views as socially consequential but more-or-less unchangeable. Globalisation impacts upon young people in complex ways and forces them to constantly re-think and revise their sense of identity and place within society. Young people's lives are constantly being influenced by new trends, be they cultural, technological or social.

Sryker and Burke (in Faturochman, 2012: 109) mentions that there are three uses for the word identity in general. The first is cultural, such as the use of the identity word to explain one's ethnicity. The second, use of the identity word involves a collective category that involves social structures, such as racial, gender groups, and so forth. While the third use of the identity word is associated with the multirole that is done in life. In the concept of social psychology, the use of the identity word is more on the second and third uses.

Before reaching the development of a mature and permanent personality, the process of forming an identity must go through various stages of imitating (the desire to emulate others) and identification (the urge to become identical with others). In adolescence this stage of identification can cause confusion about social roles, since youths tend to identify themselves as some of their idol characters. If the vagueness of social role cannot be eliminated as an adult, it is likely that he will have an identity crisis into his adult life. Therefore, it is vital that a youth be able to determine his or her own identity and gradually shed his identification with others and thus become himself (Sarwono, 2010: 176).

According to Sulistyowati (2009) self-identification is strongly influenced by a number of interrelated factors. They largely determine the life of the young person in which he lives and resides. The factors here refer to.

1. Parents are each one responsible for a family or domestic duties that in daily life are referred to as father and mother. Parents have the responsibility of shaping and edifying their children in both psychological and physiological terms (Munir, 2010)
2. The social environmental environment isa social environment that can affect a person's personality change and development (Papaliah, 2009: 28). Social environment is an important factor in the forming of psychological and human traits.
3. Media is such communication tools as newspapers, magazines, radio, television, movies, posters, and banners. Developments in today's media technology have penetrated deeper into youth's life. At first, technology functions only to increase knowledge and provide information. However, over time they become an influence in the process of creating identity.
4. Idols, Rahmelia (2010) idols are a popular figure because of his superior achievements. Many people race to be idols, but few have a formula as a true idol who will then come off victorious. An idol can be an inspiration to its fans in every way. Whether it is affecting one's behavior or lifestyle.
5. Friends are friends, friends, or friends. Friendships are made because there's a connection between each other. A friend is someone who is understanding, is present when we need, and is willing to share.

Method

The type of research used was descriptive qualitative research. According to Moleong (2007: 6) qualitative research is a study intended to understand the phenomenon of what is experienced by the research subject. One feature of qualitative research is that people are data collectors. Qualitative research is always descriptive, meaning the data analyzed and analysed form phenomena, not Numbers or coefficients of variable connections. This study aims to explain the identity of today's young people that have been influenced by the globalization in Ramadhina's *London Angeland* Orizuka's *Call me Miss J*. The novels serves as the primary data source. And the secondary data was obtained from books, journal articles, research paper, websites.

Discussion

Globalization has an important impact on thinking, behavior and speech. Globalization had a profound impact on the development of technology, development of language and also the development of cultural ethics. With the growing technology, it can give young people free access to anyone without being limited by distance and time. They do not need to come face to face to discuss important matters, they just need to send a message using a chat app on their

phone. With the growing language, young people start speaking in what they think is cool nowadays, even though they do not speak a complete foreign language as their everyday language. They often tried to include in their mother tongue a vocabulary of foreign languages when they speak. With the growing cultural ethics, young people will decide which culture to imitate. The same is true of the character figures on the novel *London: Angel* by Windry Ramadhina and *Call me Miss J* by Orizuka are also affected by Globalization and the development of technology. The two novels will be analyzed based on the identity of the novel, speech/sentences found in the novels and then drawn conclusion

London Angel

In *London Angel*, the narrator portrays some aspects of globalization influencing some characters in the novel, Gilang and his friends, Ning, and Ayu. This novel tells us a lot about what globalization does to young people. It uses the setting places in Indonesia and London, where Indonesia is the home of the main characters, and London is the country where the lead actor lover pursuing her dream. Ning is the name of someone who is loved by the main character. Ning really likes art, so she chose London, a city famous with an artistic state to become her destination.

One of the aspects of globalization can be read from the influence of social media toward the life style of the character. In the novel, the reader can discover frequently the terms of “email”, “facebook”, and other terms use in social media communication. Following are some expressions dealing with this phenomenon: “Aku mengunjungi facebook”/ I went to facebook (Ramadhina, 2014:9), “Seseorang menyapaku lewat yahoo! Messenger”/ Someone said hello to me by yahoo! Messenger (Ramadhina, 2014:11), “Ditunjukkan oleh Google Maps penginapanku berjarak kurang lebih seratus meter saja”/ I was led to my stay that was 100 meter far by google map (Ramadhina, 2014:36), “Takut ketahuan mengobrol lewat Video Yahoo! Messenger”/ Being afraid of having a chat through yahoo! Messenger video (Ramadhina, 2014:88), “Perhatianku kembali beralih, kali ini pada ocehan-ocehan Marco Kusuma Wijaya, J.J Rizal, dan Dewi Lestari ditwitter”/ I paid my attention back to chit-chat doing by Marco Kusuma Wiaya, JJ Rizal, and Dewi Lestari on tweeter (Ramadhina, 2014:10), and “Skype, Yahoo! Messenger, Facebook. Jarak bukan masalah”/ Skype, Yahoo! Messenger, Facebook. Long distance wasn’t a problem (Ramadhina, 2014:26).

The discussion above shows that technological advances in young people are reflected through this novel. It can be proved by Google Maps for navigation, google for browsing, and chatting apps to communicate with friends all over the world. Globalization makes it easier for everyone to do everything just by needing a mobile phone. Before the coming of the technology, one needs to meet in person to talk about important things, needs to read library books to gain knowledge, or needs to use maps to see distance, but today one just needs to use cellphone to do everything.

Another feature that can be read as global minded of the young Indonesian is presented by the character of Ayu. Ayu is presented as one who is obsessed by world wide literary figure such Charlotte Bronte. Ayu’s obsession to hunt any original publication of any novel abroad (London) is not common in Indonesian novel. The reader will not discover any other information about Ayu but hunting novels in London. She is a girl and she travels alone to London as if she is just going to near city of Jakarta where she lives. It sounds a simple thing to do that one would not do in the past because parents would not let their daughter go to different country alone.

Furthermore, there is a narration that is also led to a reader to think of uncommon behaviour that young people of Indonesia will do that can be understood as being influenced by Globalization about some things. The ideas of getting drunk, having free sex, and coming out too late at night are inappropriate things to talk about. However, it seems to be tolerable to do as there is no feeling of being guilty when Gilang and his friends doing that. In fact, Gilang and his friends are cheerfully narrated, as the story about them is said as:

“BERSULANG—untuk Jack Daniel’s sepuasnya selama 2 jam” (Ramadhina, 2014:21) ...

“Kami berlima-aku dan keempatemanku yang senang kelayapan malam-malam” (Ramadhina, 2014:6) ...

“Aku bukan lelaki yang gemar minum-minum di pub, tetapi sekali-kali aku menerima ajakan mereka bersenang-senang” (Ramadhina, 2014:9) ...

“Dia sungguh percaya pada akhirnya aku dan Ning akan tidur bersama” (Ramadhina, 2014:58) ...

“Untuk melupakan hal bodoh yang baru saja kulakukan, aku cuma tau satu cara, Mabuk” (Windry, 2014:203) ...

“Lelaki tidak akan ke pub jika dia tidak mempunyai masalah bukan?” (Ramadhina, 2014:205)

This group of young people is also showing another characteristic of being the members of global society. The narrator uncovers that he likes to give his friends nicknames. Giving a friend a nick name itself is commonly to happen in many places in different countries around the world. Commonly, the nick names are taken from ordinary life one encounter. The narrator admits that he has given nickname taken from famous English literary works. Following are some examples: “Brutus bukan namanya yang asli. Akumenjulukinya demikian”/ Brutus was not his real name. I gave him the name (Ramadhina, 2014:16), “Duetemanku yang lain adalah Dum dan Dee/ My two other friends are Dum and Dee (Ramadhina, 2014:22), “Akumemanggilnya Hyde atau Jekyll—tergantung peran apa yang iasedang mainkan”/ I called him Hyde or Jekyll—based on what role he was playing (Ramadhina, 2014:22), “Diasepertiberasal dari lukisan Reinasans”/ It seemed to be a painting of the Renaissance era (Ramadhina, 2014:64), “gara-gara Hugh Grant dan Pangeran Charles, akuberpendapat semua lelaki Inggris kaku dan membosankan”/ Because of Hugh Grant and Prince Charles, I thought if all English men were ungainly and boring (Ramadhina, 2014:75) Perawakannya pun mirip dengan Ethan Hawke, aktor kelahiran Texas yang memerankan tokoh seniman tersebut”/ His figure was like Ethan Hawke, a Texas born actor who starred the artist (Ramadhina, 2014:180), and “Lelaki itu mengingatkan aku kepada tokoh seniman dalam Great Expectation, film yang terinspirasi dari novel berjudul sama milik Charles Dickens”/ That man reminded me of the figure of an artist in Great Expectation, a film that based on Charles Dickens’ novel with the same title (Ramadhina, 2014:179). These quotations show that the main character in this novel is deeply inspired by global western nicknames. As in the example Brutus. Brutus is one of traitors from one of William Shakespeare’s plays. Dum and Dee are the two characters created by Lewis Carol in Alice Wonderland. And An Artist in Great Expectation inspired by Charles Dickens.

“Ck, sepatukukotor, bloody rain” (Ramadhina, 2014:125) ...

"I'll be damned, tebakankubenaar"(Ramadhina,2014:131) ...

"Goodness, Ellis"(Ramadhina,2014:132) ...

"Empatbelastahunkitaberteman, bloody fantastic"(Ramadhina,2014:155)

These quotations tell that Globalization also has a major impact on the language of young people. This can be proved by the few words of the foreign language they slip into their mother tongue as they converse with others. For young people to use foreign language it adds more value to them.

Call me Miss J

Call Me Miss J is a story about a girl, namely Lea who has a problem with her acne that is why she is called J, the abbreviation of an Indonesian word *jerawat* or acne. Her friends give her the name Miss J which she does like at all. For her dislikeness, she makes a list. There are 7 reasons that she proposes that she does not like the name. The storyline is relaxed and light-hearted - starting with the introduction of the characters, their backgrounds, and the relationships between the characters. The thing that is most highlighted and becomes the main conflict of the story is of course the hostility that occurs between Lea and Barbie. Leah's character is the highlight of this story, and because the story is written in the first person, a reader can see Leah's personality through her mind. There are several male characters who also stand out in this book: Dimas, Rio, and Raya. Raya is very charming with all her levelness and sense of humor, but she is described to have the habit of smoking until the end of the story.

Among others topics of discussion that the characters have in the novel is about fashion. It is narrated that the characters are familiar with those of branded fashions that are popular among people of the wealthy. They are people that may have been the part of the world wide consumers. Some branded products have been regarded to have a highly respect, such as Adidas or Gucci or I-pod. Have those products can make people proud. This is what one can read in *Call Me Miss J*. The I as the narrator sounds to proud when the I tells about the I's shoe, as it can be read as follows:

...tubuhku terbalut kemeja putih yang sudah dikesilkan sehingga membentuk S-line yang tak seberapa S ..., dasi hitm, jumper abu-abu yang sangat saya suka, rok lipit kotak-kotak yang juga sudah dipendekkan...kaus kaki putih panjang yang menutupi seluruh betisku yang hampir bertelur, dan sepatu putih Adidas yang kubeli dengan menghabiskan tabunganku seumur hidup (Orizuka, 2013:1)

In the quotation above, other fashions are not mention how much the I has spent for but the shoe of Adidas branded. The I mentions that the I seems to have spent much money on it that make the I hardly has more money to save by saying "menghabiskan tabunganku seumur hidup/spent all my money I have saved during my life. From these quotations, show that Globalization also offers a new look at what they wear. They are demanded to always look great from up to down to the public. They have to wear branded clothes and also obligated to exhibit their beautiful foot with wearing branded shoes, even though they should do a long process which spends their money.

Another characteristic that, especially in Indonesia is by taking English words or phrases in their conversation while they are speaking Indonesian The quotations below shows this occurrence. The tendency of code mixing is one of the features of the globalization effect.

"Thanks, ya..you're my savior"(Orizuka,2013:11)

... "diabenar-benarsosok yang perfect" (Orizuka,2013:14)

..."See? Akumemangpenganutmainstream"(Orizuka,2013:14)

"Kali iniatamatlah image cewekmanisku"(Orizuka,2013:18)

Another point that a reader can obtain the idea to relate the novel and globalization is the connection of the character with the use of technology. It is shown how globalization has an impact that causes casualties or someone who is seen as marginalized in a social group. Social media does create a world where people look amazing. People show the best side of themselves through stories and portraits uploaded on their social media. Social media makes it easier to compare one's life with others. People used to look at their neighbors for a mirror, but now we can compare ourselves with people from all over the world. These comparisons are increasingly unrealistic when pictures can be filtered in such a way that people only show the best in their lives. As the quote says "the photoshop, it's a woman's best friend"(Orizuka, 2013:244)

Conclusion

To sum up, globalization was giving a new standard of lifestyle (how to behave, think, and speak) and beauty. Many youths want follow trend expectations. But not all are able to fit the new standard. Through mass media and advertisements, the capitalism demonstrates how the glory of life looks like. For those who are able to follow the established standards, they will easily get along with others and be easy to gain friends and be recognized in the community.

In lifestyle, it disperses the behaviors of high class. As the seeker of pleasure, they are pleasantly buy everything which is actually they do not need it. They do it only for getting the recognition if they are being the part of the upper class. Here, they have entered the hedonism lifestyle where they consider their life once, therefore, they should use it to have fun. This hedonism lifestyle cannot be separated with pop culture. Dominic Strinati gives the illustration of the pop culture limitation is based on the popular experiences which born because there is consumption culture that is supported by modern technology (Dewojati, 2010, p. 17).

They have been controlled by their desire to always use and show their high-quality stuff. They do it to get the confession from the society that they are in the high class now. They are crazy about collecting the modern electronics to show to the public how rich they are. They also prefer to hang out to the mall to elite café only for meeting up with their friend. This is done by them to get the admission they are being of sosialita community. They are fond of creating

the sensation to get public sympathy from their act and performing. They do not care if their behavior will make people around them envious. On the other Hand, they feel satisfied when they are Successful to make society jealous with their luxuriousness. Their habits are suitable with Epicurus’ argumentation about hedonism where according to him, it is a view of life that considers the material pleasure and delight is the main purpose. And life is once therefore, it should be freed and enjoyed (Dewojati, 2010, p. 16)

As Social Media platforms grows, men and women have found themselves battling identity issues due to the unrealistic beauty standards set by what they see on social media. Most of us use social media to promote ourselves, tons of celebrities, influencers, models and brands, also use it to sell themselves by creating an image of perfection. It’s hard not to see a multitude of perfectly toned beauties, flat stomachs, plump breasts, impossibly long legs and perky, perfectly rounded butts. Thousands of Instagram accounts promote images of perfectly sculpted men and women. Those perfectly formed bodies have become the standard by which we measure everything else.

In the discussion of the two novels above the effects of globalization can be traced. The characters’ style of living shows that they are influenced by the development of the technology, social media, and way of global society.

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Fragmented Colonial Consciousness in James Joyce's *Dubliners*

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Abstract

James Joyce's *Dubliners* (1914) presents stories in which characters experience moments of loss of consciousness which result in a lack of (1) critical awareness and coherent cultural identity; and (2) a fixed cultural identity, displaying instead competing identities, between Irish nationalism and conformity to the British. The lack of the characters' self-awareness and integrity in cultural identity creates an incomplete narrative in accordance with the characters' limited understanding of their world. Placing these narrative features within a postcolonial theoretical framework, I would like to argue that this limited understanding is caused by the characters' inability to comprehend the extensive amount of occurrences relating to the globalized world created out of colonization. The distinct circumstances in each of the characters' lives also contribute to this limited understanding and cause discrepancies among the way each character views other characters and their respective surroundings. This study will show the interconnectedness between the colonized identity, awareness, and constructed consciousness in the stories. Therefore, I would also like to explore the notion that the characters' consciousness is built upon their experiences, including the consumption of others' consciousness and the surrounding environment. Thus, as the level of a characters' self-awareness is limited, their narratives become blurred and fragmented when tasked to recount a personal experience relating to the impact of colonization and an increasingly globalized world.

Keywords: *Dubliners*, James Joyce, colonial consciousness, fragmented narratives

Introduction

Generally speaking, a fragmented consciousness would probably mean a small part of a consciousness broken off from a larger one. But, what would a fragmented consciousness mean when talking about *Dubliners*? For an inexperienced reader, such as myself, it is easy to draw the conclusion that the characters' consciousness is complete with nothing left behind, fully aware of the things that they are supposed to be aware of. However, this can not be further from the truth. I'd like to apply Lacan's understanding of consciousness to my observation. According to Lacan, there is the accessible, which is the conscious mind, and the inaccessible, which is the unconscious mind. (Meltzer, 1995).

Their consciousness feeds off each other while being completely unaware of each other's consumption. I believe, in most instances, the characters are unaware of each other's influence on their consciousness. And each character is also unaware of their own lack of awareness. Here is a passage that, I feel, represented Eveline's lack of awareness to her own agency,

"Could she still draw back after all he had done for her? Her distress awoke a nausea in her body and she kept moving her lips in silent fervent prayer." (Joyce, 1914).

It is as if Eveline's lack of awareness for her own agency has granted her the inability to act on the said agency. Even when the supposed answer to her woe is in front of her eyes, Eveline is still held back by her promise to her dead mother. At the end of the story, Eveline is, more or less, committed to her helplessness. While it's not something she can fully comprehend, Eveline is still aware of the possibility of a life outside Dublin. This awareness is brought by Frank. Without his existence and position in Eveline's life, she would not be conscious of a semi-realistic possibility. It's still possible that she could dream about a vague idea of what it would be like outside Dublin, but Frank gave Eveline the groundwork for her awareness of life outside of Dublin. And even with that, her imagined narrative of what life would be outside Dublin is merely a product of her creating a contrast of her current life in Dublin.

Although their consciousness intertwines indefinitely, it seems that often the characters are unaware of this entanglement. Not only entangled, but the characters' consciousness also influences and affects each other. In *A Painful Case*, the two main characters consume each other's thoughts throughout the story. In this passage, the narrator acknowledged that each character influenced each other's consciousness.

"Little by little he entangled his thoughts with hers." (Joyce, 1914).

Moments of Loss

Moments of loss of consciousness in *Dubliners* created the unconscious within each character. This unconsciousness is a sign that something is missing, something is repressed, and that the characters' lack of awareness further pushes the fragmentation of their consciousness.

Supposedly, consciousness ceases to exist when the subject encounters death. When the characters encounter death, but not their own, they also experience a moment of loss of consciousness. When met with a tragedy, the mind of the characters tends to wander and be unclear, blurring their narratives. This unclear narrative is not only created by a moment of tragedy, but also by the characters limited understanding of what is going on in the world they live in.



Not only their lack of awareness of the outside world but also the lack of awareness of their own lack of awareness also muddles their narratives.

A moment of loss or tragedy greatly affects a character’s consciousness. Gretta, in *The Dead*, displayed a moment of lacking critical awareness when she remembered Michael. While Gretta might be a part of the consideration when he made his hasty decision, Gretta herself is definitely not responsible for his death. But, because of her lack of critical awareness, Gretta feels responsible and blames herself for his action.

“She stopped, choking with sobs and, overcome by emotion, flung herself face downward on the bed, sobbing in the quilt.” (Joyce, 1914).

There is also a significant moment of loss in *A Painful Case*. The news of Mrs. Sinico’s death affected Mr. Duffy heavily. His consciousness is affected by the loss that has happened. Not knowing Mrs. Sinico’s thoughts about him before her death, Mr. Duffy’s consciousness shifted in a way where it put the blame on himself.

“One human being had seemed to love him, and he had denied her life and happiness: he had sentenced her to ignominy, a death of shame.” (Joyce, 1914).

Mrs. Sinico’s arrival, stay, and departure from Mr. Duffy’s life has shaped his consciousness.

Cultural Identity

The narrative in *Dubliners* shows a clear cultural identity dilemma, between conformity to the British and Irish nationalism. The characters and the world around them seem to be in an identity limbo, where it’s often unclear where each character’s stand. In *After The Race*, it’s shown clearly how Jimmy feels a degree of inferiority to his foreign friends. Jimmy also seems to put his French friend, Ségouin, on a pedestal. There’s a form of idealization on Jimmy’s part on Ségouin.

“Such a person (as his father agreed) was well worth knowing, even if he had not been the charming companion he was.” (Joyce, 1914).

Throughout the story, Jimmy seems unaware of his idealization. This lack of awareness blurred his narrative compared to the other characters in the story. In the beginning, his social position compared to his peers is unclear, but as the story goes, I get a vague image of his social position. Where he seems to be positioned lower than his peers, and that his friends seem to also view him that way.

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Disempowered Humans, Empowered Machines: Posthumanist Critique of Civilization in Greg Egan's *Permutation City*

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Abstract

Greg Egan's 1994 hard science fiction novel, *Permutation City*, presents the posthumanist views on the human desire to become immortal by exploring the way memory, consciousness, and the continuity of human civilization beyond the biological body. The narrative shows how humans try to preserve their essence by using digital technology. By referring to the theoretical concepts proposed by Hayles on networks and posthumanism, I would like to show that the novel plays with the idea of human preservation based on the idea that human memory is an identity that connects one human to another. Egan's novel imagines that humans have the ability to create digital entities that have a copy of biological memory operated by digital consciousness, formed as memory is transferred from the biological medium to the new digital one with the purpose of ensuring continuity of human civilization. Set in the mid-21st century, the novel depicts the attempt to increase the body's capabilities as one way to overcome the vulnerability of the biological body as well as the environmental damage on earth caused by human civilization. Ultimately, in this paper I would like to argue that the novel demonstrates how biological humans use technology to attempt to go beyond the limits of their biological capabilities by living within a digital system in a simulation of the real world filled with the illusion of continuity. Thus, the novel presents a wishful future of posthumanity while at the same time critiquing the course of human history.

Keywords: *posthumanist view, immortality, digital entities, science fiction*

***Permutation City* and digital entities**

Greg Egan's 1994 hard science novel, *Permutation City*, presents a posthumanist view of futuristic human civilization in its whole narrative through the environment and characters of biological human and digital entities. The novel conveys the narration by using five characters in different chapters, the 'copies' Paul, Thomas, and Peer, and the humans, Durham and Maria Deluca. The different focus of each chapter makes the presentation of a posthumanist view similar yet different.

Humans, both those who do not manipulate their body and those who do, are presented to do whatever they can to manipulate their body systems, including making a digital version of themselves. The digital entities are called 'copies', which have transferred memory from its original and the artificial consciousness at the same time. The possibility of transferring memory and consciousness from humans to machines shows that humans and smart machines are basically equal and do not have a significant difference (Hayles, 1999). By doing so, the characters view civilization and humanity as something that can be preserved in a different form but with the same essence.

Cybernetic organisms (cyborg) and computers have become a main picture or metaphor for understanding social and cultural realities as constructs of multiple identities and are also the great imagination of the 20th century, mixing machines and organisms (Haraway, 1985). Therefore, in literature, "cybernetic organisms" can be categorized as a metaphor that combines two things, organisms and cybernetics, which have two different meanings and form a new term. Meanwhile, the word 'machine' or 'computer' can be categorized as metonymy which represents the entire work system of the biological body as a computer work system to understand the condition of the biological human body. The mixing of these two terms raises questions about human identity which is not only attached to the biological body, but also to the consciousness and mind.

Cyborgs are all the entities that have an intervention carried out in their biological bodies that applies science or technology and aspects of artificial life so that the state of the biological body does not change but is extended or its capabilities go beyond what the body can do in their biological state. The attempt to achieve eternal life using technology in the novel makes the characters question the meaning of their life and what makes them different from the other digital entities. Pepperell (2003) stated that humans are not that unique or different from other digital entities, but they are all the same and living side by side to each other. Thus, with the biological memory and digital consciousness of 'copies', real and unreal things become ambiguous in the virtual reality world featured in the narratives.

Memory and consciousness as identity

The concept of memory and consciousness are two main things that are often discussed in the novel. Consciousness is usually associated with things that humans can feel and experience such as thoughts, emotions, intelligence, knowledge, and other similar things (Pepperell, 2003). One can be identified as a human being by associating identity with consciousness, not a biological body, which is only a medium of consciousness that is rooted. The relationship of consciousness to the medium, an organic body or a machine, is called into question because of the idea that human identity is a collection of information (Hayles, 1999). So, it could be said that human consciousness and memory are affected by the thoughts of other connected individuals like the internet. Thus, memory and consciousness are considered as the individual and colony identity.



The novel views memory and consciousness as something different but connected. Memory is presented as something that can be manipulated and transferred by the help of technology so that human's identity could be extended. On the other hand, consciousness is presented as something that is attached to the body or medium. So every time it is moved, the consciousness will renew itself. Memory and consciousness are often shown as flashback, dream, illusion, or the thoughts of the characters in the narration. The memory of digital entities is considered as something biological because it is a copy of the biological body, while their consciousness arises in the virtual body so it is something synthetic. Therefore, memory that originally is a bank of data can be interpreted differently each medium because of the existing information that comes from the consciousness of the body. Identity and consciousness can be extended or perpetuated with the help of biotechnology that makes the colony protected from biological threats. Each chapter is presented from the view of one character therefore it makes the view of posthumanism can change over time but still with the purpose of ensuring continuity of human civilization that is going down the hill.

The novel imagines that memory can be digitized and stored in a big network system. Nick Bostrom (2003) defines the process of downloading or uploading (often referred to as 'mind uploading' or 'brain reconstruction') as the process of transferring intelligence from the biological brain to the computer. One of the ways to do this is by scanning the biological brain and implementing it into an electronic medium. Then a computer with a strong system will be needed to carry out the upload process and interact with the outside world or virtual reality. With this, human memory and consciousness can be copied into digital form and create cyborgs.

Memory is an abstract thing that is seen to be transferred and perpetuated in digital form or onto a computer. However, computers will only be able to imitate the workings of the human brain and mind, which is still unknown to many scientific fields. Like the creature in Marry Shelley's work, *Frankenstein* (1823), consciousness can appear in a single digital entity formed from a network of information. Basically, human memory, consciousness, and identity are an information network that is connected to each other like the internet.

At the beginning of *Permutation City* (1994), the narrator introduces the main character Paul who just wakes up. This introduction is done by describing the confusion of his own flashback. In this part, Paul is shown as someone who made his own identity despite the transferred memory from his original. The new consciousness that arises from his new medium makes him interpret the memory as something that is not his. This kind of flashback is kept presented in the beginning of the chapter as the picture of Paul's confusion of his identity. The memory that he thinks of as an illusion is presented along with the word 'inherited' which means the memory is forcibly transferred to his mind by the process of scanning, unlike the regular human being. This gives the impression of regret at his decision to not to be mortal even though he would have no choice. The memories Paul had were thought to be meaningless data in his new medium. In another word, the life of 'copies' as digital entities are controlled and they do not have agency and essence like biological humans. In this case, another question arises about whether human and digital entities are similar or different.

The two characters, Peer and Thomas, are the embodiment of a copied human social system. Peer is one of the poor 'copies' who live in a slum with a really low slowdown rate but he has full agency in his life. He is not controlled by anyone and his memory of his original self is thought as an empty gap or amnesia. Since he's a free but poor 'copy', he does not want to be bound by his past and identify himself with a new identity. On the other hand, Thomas is the rich and important 'copy' who can control his surroundings. He also has the ability to manipulate his own memory, including deleting his bad memory that makes him think that he is a 'murderer' for someone he loved. Thomas identifies his past identity as something mortal, along with his biological body. So, by creating his digital self, he kills his biological self. Both Peer and Thomas are 'copies' that have the agency to do what they want in their own way. While Peer is neglecting his past self because he wants to live free without any control using the empty gap in his memory, Thomas has more capability in manipulating his body and mind using his wealth and the 'flesh and bloods' who work for him.

Peer can be viewed as a key marker of humanity in the novel as he lives like a human, including with the consciousness and rights of a free human, even though he is aware that he lives in a virtual world. Peer's consciousness of his posthuman condition is shown by a narrative describing Peer's behavior in tinkering with his artificial body (Egan, 1994: 52). He realizes that his body has the same system as the biological body, but there will be no significant change in his consciousness, memory, and identity even though his body is damaged. From Peer's behavior, it can be seen that the body is only interpreted as a shell that has no meaning other than a place to store temporary memories.

In *Permutation City*, biological humans can be immortal with their memories, but not with their biological bodies. This is indicated by the narrative information that continues to advance to thousands of years in the future. However, in the narrative itself, it has never been shown that the biological body can last over time. The body is also considered to be a shell with the presentation of the transferred memory and consciousness from one medium to another. Humans are shown as trying to preserve their mortal colonies with the help of technology, both as transhuman beings and digital entities with artificial memory and consciousness.

Illusion of continuity

Egan presents human's desire to become immortal as the continuity of civilization in a virtual reality simulation since the human identity is defined by one's consciousness and memory, not the biological body that is called '*flesh and blood*', which is also viewed as the medium of one's mind. Hayles (1990) argues that human identity is a huge network and this is also related to the embodiment of endless and connected memory between the digital copy and its original, and even with the whole system of digitized world.

In *Permutation City*, the 'copies' are always depicted by seeing their old identities and memories as illusions or dreams. The main character, Paul, from the beginning of the novel has considered his memories as illusions. Paul's assumption of his memory shows that he has the consciousness as a 'copy'. This realization makes him a self-aware character that he is just an imitation of Paul Durham in the virtual world. Another character, Peer, is described as having a vague memory with his original, David Hawthorne, which makes him doubtful for his choice to extend his existence. Meanwhile, Thomas is a copy who considers his past memories as nightmares because he refuses to think of

himself as a "murderer" in his past. The three 'copy' characters assume that the memory being copied and transferred to their system is an illusion as they live in a virtual simulation that is just an imitation of real life.

The virtual world in Egan's work is one of the forms of *simulacrum*, which means that the virtual environment is an imitation of the biological human environment that is labeled as the real environment in the narrative. According to Baudrillard (1981), in simulacrum, the real thing and the imitation cannot be significantly distinguished. The main conflict of the story arises when Paul realizes that he is the flesh and blood Paul Durham that enters a simulation. The consciousness of his digital self is formed by the environment in which Paul is living in and makes Paul believe that he is part of the virtual simulation and cannot distinguish what is real and what is virtual. The whole experiment was carried out without Paul Durham's awareness of being a biological man. The illusion of a "creator" of Paul Durham's 'copy' created by Elizabeth, his partner, to disguise the identities of Paul and Durham that are actually the same being. Even in the end of the experiment, his consciousness regarding the real world and simulation is still vague. The disguising of Paul Durham's consciousness and identity in the two environments is a representation of the simulacra in *Permutation City*.

Simulation in the narrative is often presented by the name of a virtual simulation or virtual reality. *Permutation City* is set in several places which are distinguished by the title and time description in each chapter. Because the narratives are at different levels, the place settings are divided into three, the virtual world that is in the past, the biological world which is the main setting of the story, and the biological world that goes hand in hand with the artificial world that is the results of biotechnology. The simulations presented in the narrative are often referred to as illusory illusions. This makes the reality of the characters become vague with illusion and even replaced. Presented simulations are the duplicates of biological life which can be interpreted that although it is not dependent on biological conditions, the virtual world system must still work by imitating biological systems.

Artificial life (AI) is a form of simulation in which man-made life systems are applied like natural life systems. Even if programmed, they usually live, reproduce, eat, and die in their own agency (Pepperell, 2003). AI or virtual reality can be categorized as a simulation because what is created is an imitation of real life. This reality exists with its qualities but not in a physical form. The simulation resides in cyberspace, the dimension of reality in which the human experience consists of a stream of pure data (Hayles 1999).

Pepperell (1995, p. 123) mentions the concept of *humachines*, a combination of human and machine. With the increase in digital information there is a general need to make machines more intuitive and work like humans, it is possible to unify machine and human intelligence. But machines that are created will be difficult or even impossible to program with the complexity and uncertainty of the human biological body system so that they only have a sense of being that is inputted into the system.

The posthuman concept views technology as an extension of human existence, not an external agent with a separate history and future. So, the 'copies' are part of biological humans, not a new entity. Complex machines will increase their autonomy from direct human control and support. In this way, the machine will become aware of its environment and will demand self-perpetuation, such as the need to obtain an energy source. This will increase their self-motivation and provide an information processing system with sufficient complexity and adaptability, as well as adequate access to data so that there is some resemblance to the mind that arises although it may differ from the biological human mind.

The terms 'continuity' and 'immortality' are closely related to the concept of the creator of the universe or god. In the narratives, technology is treated like a god that can change destiny and improve existing lives and can be viewed as a large network such as the internet that regulates the various machines connected to it so that they are related to one another. Even though it is not stated there explicitly, Egan presents the idea that god is considered an impersonal god where God only exists as a "force" or "spirit" that exists to create natural systems, without specifically regulating individuals. Even though the technology is used to extend civilization, there are few characters who turn down the offer of extending their life based on their principle of '*death morality*', which life exists to meet death. The concept of god often associated with the '*afterlife*', in the form of reincarnation or eternal life in both heaven and hell. Transferring or copying the memories from the biological body to the digital one means that we acknowledge that humans are mortal beings who must be killed because of the existing biological limits and then an imitation of natural life is created to provide the illusion of immortality for the civilization. Natural things that occur in the narrative are caused by the interconnectedness of all things in the universe. Therefore, humans are considered basically living to die because according to the laws of nature, organic matter will be destroyed. The idea of digitalized civilization is a posthumanist view of the implementation of the concept of immortality which has also been applied previously by the concept of god.

As stated by N. Katherine Hayles (1991) about humans who use technology to preserve their identity, the colonies in the novel are also trying to preserve their identities. They are described as trying to transcend the state of their biological body and become immortal. The perpetuation of identity in the novel continues to be associated with computer programs so that immortal characters live eternally with their attachment to a system. Throughout the narration, there are various thoughts about this way of living, either those who reject and those who accept this idea. The idea of extending the identity not with its biological body is shown as a contradiction of the supposed nature of mortal humans. Although belief in God is never directly mentioned, the concept of God is often alluded to in the novel, such as the mention of several terms of God in naming matters relating to technology. Some parts of the narration in the novel also often mention that the nature of human life is mortal and is often called death morality. This also relates to the concept of afterlife or life after death. A human who preserved his identity is considered living after death but with his post biological body. Even if the biological body dies and the memory is removed, consciousness in the new body will emerge in a new way which makes the interpretation of the memory different and the identity is preserved which leads to the continuity of human civilization.

The desire to become immortal beyond the biological body

Posthumanist views that are presented in *Permutation City* (1994) by Greg Egan through environmental descriptions and characterizations of biological human figures and digital entities that have a big desire to become immortal by attempting to manipulate the system of their body, including the transfer of memory and consciousness to a new medium. That idea makes the imagination of immortality that comes from long desire of humans even more real. Since the meaning and importance of the body has waned, what can be preserved from human civilization is the identity of the individual and the colony.

The novel shows that humans are able to go beyond their biological limits to achieve their long desire to become immortal. The perpetuation of identity continues to be associated with computer programs so that immortal characters live eternally with their attachment to a system. However, The idea of prolonging one's identity without its biological body is shown to be a contradiction to the supposed mortal nature of man, that humans are born to die. Yet, the humans are actually hoping for a digital afterlife, without their biological body along the biological limits. So, it's not about modifying the natural body, but replacing it with something that is beyond nature.

The results of the analysis that I have presented lead to the conclusion that the narrative presentation of posthumanist view in *Permutation City* (1994) can be seen from the big desire of humans that are willing to go beyond their biological capabilities to become immortal. It shows the idea that the identity and essence of human life is placed on memory and consciousness that can be copied and modified with the help of technology.

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Poverty as Commodification of Content in “Uang Kaget” Reality Show Episode 407

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Abstract

Television has been a popular mass media in Indonesia. Through television, people can have new information and entertainment. Since television can entertain people, several television programs have emerged such as infotainment, news, variety shows, etc. Variety shows are one of the television programs that attract many viewers. “Uang Kaget” is one of the variety of shows in Indonesian television that is broadcasted in prime time. The program that is broadcasted during the prime time has many viewers which can attract many advertisers to advertise their product. In other words, “Uang Kaget” has many viewers and earns many profits. This program uses poverty as its theme. Poverty is a social problem which can attract more audiences or can be commodified. Poverty as commodification of content in “Uang Kaget” reality show, especially in episode 407 is an interesting topic to examine. Using semiotic, the signs of poverty that are commodified in the program are figured out. The audio and visual signs that show poverty are analyzed. Then, the signs are elaborated, interpreted, and drawn to a conclusion. The result shows that poverty becomes a marketable product that is commodified by “Uang Kaget” in order to gain more profit.

Keywords: *sign, poverty, commodification of content, uang kaget, semiotic*

Introduction

Television has been a popular mass media. In Indonesia, people use television as the main source of information (Putri, A., 2016). Surprisingly, TV programs that show poverty as the main theme become the favorite one. The reason, according to Putri, A. (2017), is that the depiction of a miserable life in the TV programs can create traumatic feelings that increase levels of pain-reducing chemicals produced in the brain, called endorphins. It serves to relieve stress and increase feelings of pleasure, happiness, and even euphoria. “Uang Kaget” is one of them. It has a unique concept. Mr. Money, the host of the program, brings cash money 12 billion rupiahs. He looks for the poor person and surprises them by giving the cash to spend in 33 minutes. The money will return to Mr. Money if it is still left. As a result, the poor will spend the money to buy anything as quickly as possible. Accompanied by the host, audiences are invited to see how miserable the life of the poor is and experience how the poor in a hurry spent that money. In this way, the program tries to portray the TV crews as the heroes who save the poor.

“Uang Kaget” in Indonesian Television was aired for the first time in 2004 on RCTI. Now in 2020, it is aired on GTV during the prime time, 6.30 - 7.29 pm. Ginting (2015) states that prime time in Indonesia lasts from 6 - 10 pm. During prime time, more people access television. Consequently, programs during the prime time would always have high ratings. Further, Nielsen Media Research confirms that “Uang Kaget” got the highest rating in 2005 and won the Panasonic Award 2004 and 2005. Additionally, Nielsen Media Research also mentions that the advertisement fee on prime time is up to 50 billion rupiahs per 30 seconds. Achmad Hardiansyah Lubis, Department Head Marketing Public relation Trans TV, states that with rating 5,9%, “Uang Kaget” attracts about eight to ten advertisers that give 400 - 500 million rupiahs per session. Since it has four sessions, “Uang Kaget” earns about two billion rupiahs in an episode. It means that “Uang Kaget” has been a medium of poverty commodification.

Mosco (2009, p. 129) defines commodification as the process of transforming use values into exchange values. There is a transition of functions from real-value to particular value that could be counted in the form of economy. He explains that one of the commodification forms in mass media is ‘commodification of content’. There is a transformation of the message, from a data into a meaningful thinking system, and becomes a marketable product (p. 133-139). Then, the phenomenon of poverty, which was once seen as a social problem, is transformed into a high-value commodity by TV programs.

This study focuses on the signs of poverty in the “Uang Kaget”. Using a semiotic approach, the researchers would like to figure out the signs of poverty which are used to get more revenue. Semiotics is the study of signs. Signs can be anything. They can take the form of sounds, words, images, acts, colors, etc. Roland Barthes explains semiotics is concerned with anything that can stand for something else. When discussing semiotics, he was interested in signs that are seemingly straightforward but that subtly communicate ideological or connotative meaning (Griffin, 2012). From the sign, Barthes explains that sign is the combination of its signifier and signified. The signifier is the thing that is used to stand for something else, while signified is what it stands for (sometimes outside the language and/or socially constructed). This study is interesting to examine because poverty is used as a commodity to gain much profit.

Methodology

This research is conducted from April 2020 to June 2020. In discussing the research, the researchers use a semiotic approach that is developed by Roland Barthes, a French semiotician. Barthes popularized the use of signs on research through a semiotic approach. The research discusses poverty as the commodification of content that can be indicated through signs. Therefore, Barthes’ semiotic theory is appropriate to analyze the signs of poverty that are commodified



in the television program. The researchers would like to analyze the signs and then interpret them by using a qualitative method.

There are two types of data collection provided in this research, those are primary data and secondary data. The primary data in this research are “Uang Kaget” reality show episode 407 broadcasted on Indonesian television by GTV. The researchers took the data through the “officialgtvid” channel on YouTube. The secondary data are library research. In providing library research, the researchers study and review the other related study and research which can be references to this research. It helps in building the theoretical framework for this research.

To conduct this research, the researchers firstly read the primary data. They are in the form of videos that are divided into four scenes. The researchers watch them carefully in order to understand every part of the videos and take some notes of signs, specifically audio and visual signs. Then, the researchers do library research to look for secondary data. The researchers look for theory and related studies that can support the analysis of the research. After that, the researchers elaborate on primary and secondary data. From the elaboration, the researchers interpret them. Finally, the researchers draw some conclusions from the research.

Finding and Discussion

“Commodification is the process of transforming use values into exchange values” (Mosco, 2009:129). In this case, Mosco explains that commodification is an effort to convert anything into a commodity or goods as a tool to get profit. According to McQuail (1987), the mass media industry consists of three related things namely the media, advertisers, and audiences. Nisa (2014) then simplifies into two concepts, namely the market serving the audience, and the market serving the advertisers (Nisa, 2014: 36-37).

Television offers products that are not in the form of physical goods, but audio-visual aesthetic works produced by the media. The commodification done by television is the television program that realizes as a commodity form, with a certain value in the entertainment industry that is able to be accepted by audiences as suggested by McQuail. Mosco (2009: 133-139) explained that in the context of communication, there are three forms of commodification. Those three commodifications are commodification of content, commodification of the audience, and commodification of labor. From the three forms of commodification, the researchers would like to focus on the commodification of content only. Mosco defines the commodification of content as the process of transforming use values into exchange values. It transforms the products whose value is determined by their ability to meet individual and social needs into products whose value is set by what they can bring to the marketplace. The commodification of media content involves the transformation of messages into marketable products. Items produced by a series of creative processes, such as tv programs are packaged up and distributed to consumers (O’Brien, 1998). This means that the contents of the media transform a message that is able to be accepted in the market.

As a commodification of content, “Uang Kaget” episode 407 reality portrays poverty. Poverty, according to Nisa (2014), is the inability in terms of income to meet the basic needs, the difficulty of obtaining goods and services of social life. Poverty can be seen in five aspects. The first aspect is the aspect of a decent standard of living. It happens to groups that do not get goods or services in terms of meeting their basic needs in achieving a decent standard of living. The second is the aspect of income. It is a condition that occurs in the group that has enough income to meet basic needs. The third is aspects of opportunity. It is a condition that occurs because of their inequality of opportunity to reach the base of social power which includes, limited skills, knowledge, social networks, social-political organizations, sources of capital in the development of life that is able to influence the progress of living standards. The fourth is aspects of conditions. It is a condition characterized by hunger and malnutrition, clothing and inadequate housing, level low education, and lack of access to adequate health services. The last aspect is aspects of mastery of the sources. It is a condition that occurs due to a lack of equal distribution of good sources of livelihood, for example, a source of income.



Figure 1 The Encounter of The Hosts with Pak Dikam

Mr. Money meets Pak Dikam on the edge of the road, under a lush tree. The encounter shows a very contrasting situation. Mr. Money is accompanied by an adjutant, a police officer, and a girl host. This contrasting situation shows Pak Dikam’s poverty through his job. Pak Dikam is a mobile coffee seller with a simple utility bike, equipped with a thermos and two baskets filled with a sachet of coffees. He wears a simple and shabby color cloth, such as a collared shirt, a pair of trousers, a sling bag, and slippers.

Pak Dikam’s job is a sign which indicates poverty. This poverty is in the category of the aspect of income. Pak Dikam cannot gain much income since his job does not generate much profit.

Besides, Pak Dikam’s style is less attractive. It is an unusual style to show in the television program. This picture portrays a clear commodification of content. Pak Dikam, who is not representative, is shown in the program. It can be an acceptable thing in the market since the program shows a unique concept by showing a non-representative character.

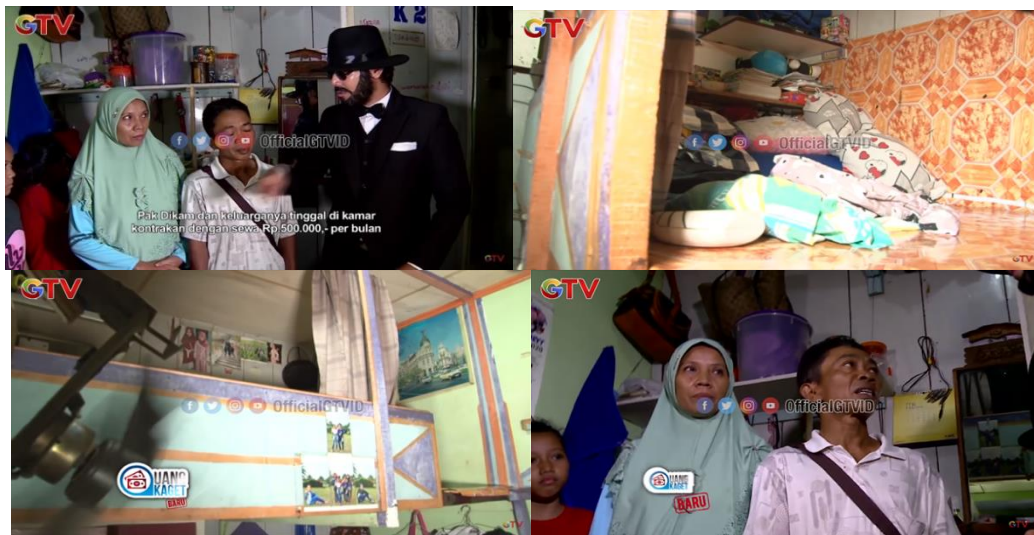


Figure 2 The Portrayal of Pak Dikam's House

Mr. Money visits Pak Dikam's house. Actually, It is not a house, but a rented flat at cost of Rp500.000 per month. He lives there with his wife and two daughters. Inside the room, there are several clothes and bags hanging on the wall. Some sides of the wall and the door are made of planks, fan without its cover, and half of the room is built into two levels in order to be enough for four persons inside.

Pak Dikam's flat condition is a sign of poverty. This poverty is in the category of a decent standard of living. The picture portrays that Pak Dikam's family lives in a poor rented flat since it is not ideal to live in for four persons.

The arrival of Mr. Money in Pak Dikam's poor flat can be portrayed as the arrival of a savior. Mr. Money with his costumes can show entailment that he is a generous person who will help poor persons. This is a commodification of content that shows the generosity of Mr. Money. Mr. Money will be famous for his generosity and thus, his fame in helping poor persons can be a commodity in the market.



Figure 3 The Encounter of The Host with Pak Dikam's Family

When Mr. Money gets in the flat, it is also a time when he is acquainted with Pak Dikam's wife and both his daughters. Pak Dikam's family is portrayed as a simple family. They are less interactive with Mr. Money. They only answer questions delivered by Mr. Money briefly and they do not ask questions to Mr. Money. Their voice power is less than Mr. Money.

Pak Dikam family's attitudes are the signs of poverty. This poverty is in the category of opportunity. They have limited access to upgrade their skills, knowledge, and social network. As a matter of fact, they are less interactive when they meet new persons since they cannot balance with interlocutors.

This picture shows the commodity of content. The program deliberately chooses poor persons since they look innocent. It can be a commodity in the market because the program offers a unique situation, which is awkward people on the television. Awkward persons can be a medium to attract audiences who are able to gain attention in the market.



Figure 4 The Conversation between The Hosts and Pak Dikam's Family

Mr. Money gets out of the flat followed by Pak Dikam’s family. He and Pak Dikam’s family have a conversation in front of the flat. They once lived under the toll road since they were kicked out from a rented house for the late payment. To get a new rented room, they had to sell their only TV. When floods come, Pak Dikam and his family eat the government’s food aid.

These statements confessed by Pak Dikam’s family are signs that indicate poverty. This poverty is in the category of aspects of a decent standard of living. Food, cloth, and house are human’s basic needs, but Pak Dikam cannot fulfill them. As a result, his family lives under the standard of living.

This picture shows a commodity of content. The program deliberately highlights the sufferings of poor persons in order to attract many audiences. The audiences will pity the poor persons which at the same time can popularize the program. As a result, the program will be popular and gain the market’s attention.



Figure 5 Foreclosure Acting of Pak Dikam’s Possessions

Mr. Money pretends to be the owner of the flat rented by Pak Dikam. He intends to collect the rent cost, but Pak Dikam has not enough money yet. Mr. Money orders the team to take Pak Dikam’s bicycle including merchandise, and money which is sales profit, that are on the bicycle in exchange. Then, Pak Dikam and his wife start to cry while saying that they could not afford some food to eat anymore if those were taken away. Here, Pak Dikam and his family look helpless. What they can do is only seeing the team stealing their stuff with teary eyes.

That Pak Dikam would have difficulties to get some food and having such a helpless condition are signs which indicate poverty and powerlessness. This poverty is in the category of aspects of income and aspects of opportunity at the same time. The kinds of stuff that are taken by the team are what Pak Dikam has and does to live. He has no other plans to survive but as a mobile coffee seller. Moreover, the sales profit he gets is only enough for a day. Then, poverty is more highlighted through comparison between Mr. Money and Pak Dikam. Mr. Money has a team that he could order to do something for him. However, this special power seemingly does not belong to Pak Dikam and his family. Thus, they could only see the team when they were taking their stuff. The crying then proves the helpless condition they have.

The picture of the scene describing Pak Dikam’s miserable condition serves as a content commodification. Putri, A. (2017) described that the depiction of a miserable life in the TV programs can create traumatic feelings that increase levels of endorphins that serve to relieve stress and increase feelings of pleasure, happiness, and even euphoria. Here, *Uang Kaget* shows miserable content that can attract audiences since the program causes happiness and even euphoria. As a result, audiences mostly will always access the program which can make them happy. So, the way *Uang Kaget* portrayed Pak Dikam’s condition aims to get audiences.



Figure 6 Mr. Money Gives Money to Pak Dikam

Ignoring the cries, Mr. Money calls his adjutant with a loud voice. The adjutant comes with a black suitcase. When it’s opened, it seems that bundles of hundred thousand-rupee-money are fully loaded inside it. After that, Mr. Money takes a brown envelope laid in the middle of the suitcase. Meanwhile, Pak Dikam and his family are still in tears having no idea what’s going on. Then, Mr. Money explains the truth that the stuff taken by the team will be returned. Even, Mr. Money then hands Pak Dikam Rp12.000.000 inside an envelope to be spent in 33 minutes. The tears of sadness turn into gratitude. With more crying, Pak Dikam and his wife then embrace Mr. Money while saying thanks repeatedly, over and over. Pak Dikam personally thanks Mr. Money for being very helpful.

This is also a sign which indicates poverty that is in the category of aspects of mastery of the sources. It is said that the sales profit he gets as a mobile coffee seller is only enough for a day, so Rp12.000.000 cash must be a thing he never had before. Therefore, he thanks Mr. Money over and over and cries more as an expression of his feelings. Comparing Mr. Money with Pak Dikam, poverty is highlighted more. Mr. Money brings bundles of a hundred thousand-rupee-money fully loaded in a suitcase. It indicates that he is a wealthy person. While, Pak Dikam only owns money to survive for a day. It indicates that he is in poverty.

The way *Uang Kaget* shows Mr. Money who gave cash 12.000.000 Million rupiahs for Pak Dikam serves as the commodification of content. It is like a hero who saved the poor from a miserable life. And, it is also such a unique concept to offer to the audience. The uniqueness could serve as a rare and special item to sell in the market. It can be concluded that it is aimed to gain the market's attention.



Figure 7 Pak Dikam Buys Uniforms

The host, Pak Dikam, and a police officer are running through the market aisles looking for the stuff that Pak Dikam wants to buy. There, Pak Dikam buys *gamis* (moslem-style clothes for women) for his wife and children, two shoes, school bags, and school uniforms for his children. The host is curious and asks Pak Dikam “Why do you buy school uniforms, whereas your children are educated in equivalency school?”

Pak Dikam's children's education indicates the sign of poverty that is in category aspects of opportunity. An Equivalency school is a non-regular school where it is usually entered by poor people only. In equivalency school, people do not need to buy uniforms, shoes, and other things required in regular school which is much cheaper than regular school. Pak Dikam is not able to send her daughters to school since he does not have enough money. This serves as a commodification of content. The small debates about the reason for buying the school uniforms, whereas Pak Dikam's children are educated in equivalency school in the middle of the show add tension to the audience. But when it is observed more, the debates, again, show poverty as the content.



Figure 8 Pak Dikam Buys Jewelry

Afterwards, Pak Dikam who wears a simple and shabby color cloth visits a gold store. He buys a gold necklace for his wife. He states that he never buys his wife a necklace in his life.

It is a sign of poverty that can be seen from the category aspects of mastery of the sources. This indicates that Pak Dikam never had a prosperous life. He cannot buy tertiary needs since he still has difficulty to fulfill basic needs. As a matter of fact, Pak Dikam really takes advantage of this opportunity to buy stuff that he cannot buy. It serves as a commodification of content. “Uang Kaget” shows the audience the portrayal of how poor people are experiencing the moment in getting the fancy stuff they never had before, such as Pak Dikam who takes the opportunity from the program to buy stuff he cannot buy before.



Figure 9 Pak Dikam Buys Refrigerator

Next, he buys a refrigerator. He says that the refrigerator is used for making ice so that he can sell iced drinking. Pak Dikam wants to upgrade his work as a seller.

This picture indicates that Pak Dikam really takes advantage of the moment in order to get out of the poverty chain. Therefore, it is in the aspect of mastery of the sources. He wants to improve the tools that help his works which also can increase his income.

This is the commodification of content. The audience might be more interested when someone poor wants to upgrade his/her life.



Figure 10 Pak Dikam Thanks The Host

Then, still in the furniture store, Pak Dikam thanks the host for this program. The host then straightens the conversation by saying, “It is not from me, it is your money”. After that, the time is up. Pak Dikam kneels as his gratitude to God. He cries as he is touched by the situation.

This sign of poverty indicates that Pak Dikam is a poor person who is very grateful to get this help. This sign of poverty is in the aspect of income and aspect mastery of the sources. Pak Dikam’s low income makes him unable to afford the basic things to live. A bed in the picture is the basic thing.

The picture shows that the host and Pak Dikam are trying the new comfortable bed. Also, Pak Dikam who doesn’t know who he has to thank, suddenly he thanks the host. These are in the scope of commodification of content. His simple thoughts such as thanking the host portrays the innocence of poor people. Pak Dikam as a poor person has considered the host as a hero who has saved his family. It is very acceptable for the audience to see the host and Pak Dikam trying the new bed because it is very natural when someone wants to buy new stuff and try it before paying.



Figure 11 Pak Dikam’s Family Thanks the Host

When Pak Dikam arrives at the flat, his wife and children hug him. Then, they hug Mr. Money. Pak Dikam says thank you to Mr. Money, his wife also says thank you while crying, and her children hug Mr. Money with teary eyes. They say thank you not only in their speech but also hug Mr. Money with teary eyes. Pak Dikam also bows down to the earth. Then, when Mr. Money says goodbye to Pak Dikam’s family, Pak Dikam and his wife thank him again while kissing and hugging Mr. Money.

Those signs of poverty indicate that they are powerless without Mr. Money. This sign of poverty is in the category of the aspect of income and aspect of a decent standard of living. He cannot afford the basic things of living before Mr. Money came to him.

In the pictures, Pak Dikam’s family and the crews are surrounded by many people. This is such a highlight and proclamation to the people that Pak Dikam is a poor who is saved by Mr. Money, the rich man. This includes the commodification of content since there is Pak Dikam who has many difficulties then he is suddenly saved by Mr. Money. The way Mr. Money saves Pak Dikam like a hero which is very acceptable in the audience’s mind. Those all function to gain the attention of the program to the wider audiences.

From the findings and discussions above, the signs of poverty exist in every scene of “Uang Kaget”. The poverty is clearly represented by the portrayal of Pak Dikam and his family. As the concept is to give cash money 12 billion rupiahs to spend in 33 minutes for the poor person, Pak Dikam and his family became the main focus of this TV program. In other words, poverty, which is seen from the words and deeds of Pak Dikam and his family revealed in the above discussion, is also under highlight at the same time. “Uang Kaget” must see and use it as what-so-called by Mosco (2009) ‘content commodification’, that there is a transformation of the message, from a data into a meaningful thinking system and becomes a marketable product (p. 133-139). Since poverty represented by Pak Dikam and his family is the main focus of the program, it can be concluded that it becomes a marketable product that is commodified by “Uang Kaget”.

Conclusion

“Uang Kaget” shows poverty as the main theme of the program. With poverty as a theme, they can potentially earn two billion rupiahs in an episode. Using a semiotic approach, the signs of poverty are figured out. Poverty exists in 11 figures and they are clearly represented by the words and deeds of Pak Dikam and his family. The words are proven through their confession that they live in a rented room. They once lived under the toll road since they were kicked out from a

rented house for the late payment. To get a new rented room, they had to sell their only TV. When floods come, Pak Dikam and his family eat the government's food aid. The deeds are proven through Pak Dikam's acts as a mobile coffee seller, the sales profit he gets is enough only a day. He cries and looks helpless when the bicycle and merchandise are taken away from him. He cries more and says thanks repeatedly, over and over when he gets 12 million rupiahs since it is a thing he never had before. These serve as commodification of content used by "Uang Kaget" to gain profit. Since poverty, clearly been figured out by the semiotic approach through 11 figures, is represented by Pak Dikam and his family becoming the main focus of the program, it can be concluded that poverty becomes a marketable product that is commodified by "Uang Kaget".

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Regenerating the Lost Culture, Flirting on Digital Propaganda Methods: A Process of Dermaginalising Cultural Heritage in Plunturan, Pulung, Ponorogo

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Abstract

The word has a very big influence in communication, it requires the preparation of the right words in order to become a sentence that can be accepted by the other person. One proof of the magnitude of the influence of words is through propaganda, in a message or information conveyed through propaganda can often change the perspective and behavior of people who receive the message. Propaganda itself is a series of messages that aim to influence the opinions and behavior of people or groups of people. In its use, propaganda is often associated with personal or group interests coupled with the objectivity of the information conveyed, making propaganda sometimes considered a negative word. According to Irawanto (2004), propaganda is the art of puns in communication whose message formulation is arranged without consideration of right or wrong, which is disseminated systematically with certain methods and techniques as well as a mature plan through various communication tools to influence opinions, attitudes, and behavior society or mass. However, the use of propaganda can also be used to voice shared interests by using the method of propaganda persuasion, namely persuasion paragraphs in the form of appeals that are delivered loudly and clearly in order to make the reader want to follow the appeal conveyed. On the other hand, the condition of culture in Indonesia along with the development of the era began to erode with the advancement of modern times. Many of Indonesia culture experienced extinction, for example in the village of Plunturan, Ponorogo. There is a culture like “Meteri Tandur” which is a thanksgiving ritual performed by the community after planting rice, usually done after the rice is 10-15 days old at planting time. Unfortunately, the existence of this culture is only known by a handful of people. This research journal was prepared to study the efforts of the people of Plunturan Village, Ponorogo in reviving culture and analyzing and explaining lost cultural regeneration using the propaganda persuasion method in Plunturan Village, Ponorogo. The method used to compile this research journal through a qualitative approach consisting of direct observation and in-depth interviews. With the preparation of this research, it is hoped that it can campaign and voice lost cultures through persuasion propaganda so that lost cultures can be revived and become useful assets.

Keywords: *heritage, words, propaganda, regeneration, culture, Ponorogo*

Introduction

Along with the development of the times in today's digital era, there are many aspects that can make it easier for us in all activities. For example in the field of communication, in ancient times information was very difficult to obtain through accurate sources due to limited media so that sometimes misunderstandings arose in receiving and conveying information. Unlike today, in the 21st century it is easier for us to find information from various sources precisely and quickly, often the information itself comes to us when we open our gadgets. This is because the media have begun to develop as a means of delivering more accurate information, people today do not have to bother buying newspapers on the street or come directly to information sources to ask the truth of the information itself.

The digital era has brought about various good changes as a positive impact that can be used as well as possible as discussed above. But at the same time, the digital era also brings many negative impacts, so that it becomes a new challenge in human life in this digital era. Challenges in the digital era have also entered into various fields such as politics, economy, socio-culture, defense, security, and information technology itself, one example is the degradation of culture and the disappearance of culture from Indonesia. This is caused by the habit of people who are too consumptive in using digital media for daily information intake. So that the culture that lives in the community over time begins to be forgotten and displaced from people's life. Not infrequently there are cultures that are not known even by their place of origin. This is very detrimental and threatens the national identity which is threatened to disappear and even be forgotten, this is also the cause of Indonesian culture often being acquired as the culture of another country.

Cultural degradation is a serious problem that must be resolved immediately given the rapid development of this era in this era of globalization. Many Indonesian cultures are starting to disappear and are not even known by the surrounding community. an example of a case in one area in Ponorogo, East Java, there is a culture called "Metri Tandur", namely the culture of the community carried out from generation to generation by the Pulung community, gathering and praying together after planting rice in the fields to get bountiful harvests. A part from the local residents' beliefs, there are many moral messages contained in this activity, but unfortunately not many people know about the culture, unfortunately only a handful of indigenous people in the area know and continue to hold the event.

Based on the latest We Are Social report, in 2020 it was stated that there were 175.4 million internet users in Indonesia. Compared to the previous year, there was an increase of 17% or 25 million internet users in this country. Based on Indonesia's total population of 272.1 million, it means that 64% of the Indonesian population has experienced access to cyberspace. This is our reference for overcoming the problem of cultural degradation in Indonesia by



approaching society through digital and conveying information persuasively in order to make people aware. In today's digital era, one of the ways to maintain culture and disseminate all information about culture in Indonesia is to use digital itself, using propaganda methods that are considered very effective for disseminating information with the aim of reminding Indonesians of many cultures that are starting to be forgotten. and started disappearing. By persuading the general public, it is hoped that the birth of a sense of concern for Indonesian culture which is increasingly eroded.

Discussion

Word and Language

The word is an element that is very important to compose a message or information. In order for us to convey information and messages accurately, we are required to compose a word so that it becomes a sentence that can be understood and understood by the recipient of the information. In addition, to compose a word to become a sentence that can understand sometimes we have to pay attention to the other person or to whom we convey a message and information. In a general sense a word is a language element whose composition consists of a collection of letters or units that have a meaning so that they can function to form sentences, phrases, and clauses. The following is the meaning of words according to some experts regarding the concept of the word itself.

1. The word is the smallest unit obtained after a sentence is divided into parts, which contain an idea (Keraf, 1991: 44)
2. The word is the smallest independent unit, or in other words, each free unit is a word (Kushartanti, 2005: 151)

From the above understanding, it can be concluded that what is meant by the word is a free unit, or the smallest form, able to stand alone, and already has a meaning.

This word itself is very influential in language as a means of communication used by humans with other members of society who use that language. Language contains ideas, ideas, thoughts, desires, or feelings that are present in the speaker. In order for what is being thought, wanted, or felt can be accepted by the speaker or the person being spoken to, the language used should clearly support the speaker's intent or thoughts and feelings. Therefore, learning language relies on thinking, brain function will work as learning. Language is the fundamental basis of thinking. Language can also expand the mind, the brain has the capacity to accommodate incoming stimuli. Through language, humans can express their thoughts and feelings both verbally and in writing. Keraf (2009: 16) "Language is a system of arbitrary sound symbols used by members of social groups to cooperate, communicate, and identify themselves".

A scientist and researcher from the Japanese Hado Institute, Dr. Masaru Emoto, conducted a study to prove the power of words - words. Based on his research, a fact was revealed that really amazed us. How words can affect the condition of a person or thing. In his research, Dr. Emoto uses rice as a research medium. The rice is then divided into 3 different containers. In the first rice, the scientist gave positive writing, namely: "You are good, thank you, you are very beautiful and others. As for the second rice, the scientist gave negative notes such as, "You are disgusting, rotten." Whereas in the third rice the scientist left it empty and silent without words. Furthermore, every day the scientist reads the words to the rice earlier in accordance with the words written on each of the rice containers. What happened next was very surprising. and unexpectedly. Precisely on the 27th day, the rice that was given positive writing in the container was not stale. It was just a little moldy. The mushrooms were fragrant and odorless. Just like mushrooms on fragrant yeast. How about the second and third rice? - I thought that the second rice that was written with negative words became stale, smelled bad and blackened. The third rice only had a black crust. Maybe because it was not written with any writing on the container. It was for this research that Dr. Emoto, the Japanese scientist concluded that words do have a tremendous impact. The power of words is one of the most powerful and can affect conditions. someone and something.

The word also has a role to convey a science and science. If we shift to the research of an American biologist, Bruce Lipton, which reveals that science can change a person's life. He explains about biology and human life in a video uploaded to YouTube by InnerLight Media. "The knowledge I will present can change a person's life. With this knowledge you can create the most beautiful life on the planet. The secret I discovered is, the first part is knowing, having knowledge. But the second part is the most important. And part of that is, you have to actually use Biology or science in your life or it doesn't work," Lipton said. He added that when two waves bump into each other, they link together. He also said if two waves would produce vibrations. good or bad depends on the wave. Lipton pointed out, like in life when someone goes to a party. "And you get tired and you go to the party, and you meet some people who are in wave harmony, their waves are in tune with yours. Your energy and theirs are gradually giving you more strength," he said. Meanwhile, when a person is in a bad wave, as opposed to it there will be a bad vibration." All animals and plants communicate by vibration. The deer doesn't have to get on the lion and say, 'Are you my friend?' Because at a distance, energy can be felt. And the deer will not go there because of the bad vibes," he said. He added that one can change the biology with the mind that becomes the brain of all the cells of the human body. According to him, one's mind is also one of the causes of disease that affects a person." when you can change perceptions. When someone says you are sick, and you believe it. Then you get sick. Perception can change a person's life, the key is to believe. By believing that something heals you, whether it's just a sugar pill. But you believe, then it will heal," he said. But when the pill does not heal, it is because of negative thoughts which is called the nocebo effect." So when you grow up with high confidence. We will be stronger than we are now," he concluded. The research above may be slightly out of the topic of our discussion about words but still has the same meaning as the research conducted by Dr. Masaru Emoto. Where a word creates a wave that can trigger the surrounding environment. Animals have a survival instinct so that the only way animals communicate is through a wave, as stated by Bruce Lipton, in different cases with humans who communicate using words that can affect the mindset and mindset.

Propaganda

Words and language have a very big influence in the delivery of information and messages. For example We go back to history, when Adolf Hitler with his persuasion method of seeking votes and support through a very famous speech with



his propaganda succeeded in making him the leader of Germany at that time. "Hitler is a very expert propaganda, Hitler is very famous for his persuasive style of speech that can captivate the people", Gauzan Alfrianda (Adolf Hitler 2006: 33). There are several strategies of Adolf Hitler in his speeches that are rich in propaganda, one of which is the Volk strategy or group strategy. There Hitler emphasized understanding group psychology as a strategy to manipulate the German people, because Hitler knew that at that time the German people had a group mentality. He indoctrinated by saying the word VOLK with a very emotional sound emphasis, so that from there the German people aroused enthusiasm when Hitler made a speech. "The receptivity of the great masses is very limited, their intelligence is small, but their power of forgetting is enormous. In consequence of these facts, all effective propaganda must be limited to a very few points and must harp on these in slogans until the last member of the public understands what you want him to understand by your slogan. As soon as you sacrifice this slogan and try to be many-sided, the effect will piddle away, for the crowd can neither digest nor retain the material offered. In this way the result is weakened and in the end entirely canceled out" (Mein Kampf: 1926). The word originally referred to an institution founded in 1622 by the Roman Catholic Church (at that time led by Pope Gregory XV) whose task was, among other things, to spread Catholicism abroad (Sastropetro, 1983). Harry Shaw, whose opinion was quoted by Sunu Wasono (2007) states that propaganda is information, ideas, or gossip that is disseminated to support or destroy a person, group, movement, belief, institution, or nation. From the limitations he makes, it can be interpreted that the problem of propaganda is not only a problem. religious, but it can also be related to other things. According to Irawanto (2004), propaganda is the art of puns in communication whose message formulation is arranged without consideration of right or wrong, which is disseminated systematically with certain methods and techniques as well as a mature plan through various communication tools to influence opinions, attitudes, and behavior society or mass. However, the use of propaganda can also be used to voice shared interests by using the method of propaganda persuasion, namely persuasion paragraphs in the form of appeals that are delivered loudly and clearly in order to make the reader want to follow the appeal conveyed. In general, propaganda is a deliberate and systematic attempt to shape perceptions, manipulate thoughts or cognition, and directly influence behavior in order to respond as desired by the propagandists.

In the book Muhammad Ichsan, S.Pd. Pegiat Pendidikan Sejarah Pertahanan dan Damai Resolusi Konflik (PSPDRK) explained that there are various types of propaganda and such purposes :

- Propaganda White propaganda is a kind of propaganda known for the validity and accuracy of the story or news to be conveyed. This type of propaganda usually goes through channels monopolized by the government. Every announcement that is distributed will give advantages and highlight the goodness of the government.
- Black Propaganda is a kind of closed or hidden propaganda. This type of propaganda provides false or incorrect sources of information. These propagandists will also spread false information and will give a bad impression to the accused person or country.
- Grey Propaganda is a kind of inaccurate propaganda about the information or news being disseminated. This type of propaganda usually goes unnoticed by the spreaders who spread the information. When information is disseminated, we seldom know the identity of the announcer. Propaganda of this type is also used to reject the cruelty perpetrated by the great powers.
- Ratio Propaganda is a kind of propaganda that is positive in nature. This type of propaganda is more towards cohesion and creating a good name. In addition, it promotes friendly bonds and increases the morale of things that are propagated

From the data above, it can be concluded that propaganda does not always carry a negative context to influence opinion, but can also be used as a positive appeal.

Cultural Degradation and Regeneration

Currently, Indonesia is in crisis with its regional identity, namely culture. Culture is a valuable asset that is owned by a nation or a region. culture can be interpreted as the identity of a nation or region. Identity is important because it describes how a nation or region can be recognized. In this sense, culture is a way to recognize it. Culture itself means a way of life that develops from time to time and is owned by a group of people who live together. According to Edward Burnett Tylor (1871), culture is a complex whole, which contains knowledge, beliefs, arts, morals, laws, customs, and other abilities that a person gets as a member of society. However, as time goes by, it is possible that a culture can be eroded and eventually forgotten. There are many factors that cause this culture to disappear, for example, such as the people themselves who ignore their culture because they are lulled by modern life that looks more elegant and promising. One example of a case is in one of the districts in East Java, namely Ponorogo district from East Java province which is widely known as the City of Reog because this area is the origin of the art dubbed Reog. As one of the cities that is rich in culture, Ponorogo is also not spared. From the loss of culture due to globalization factors, there are still many Ponorogo arts or cultures that have not been touched or are not known even in the Ponorogo people themselves because only a handful of people still practice the culture. "MATERI TANDUR". Ritual ceremonies Meteri Tandur is a religious tradition which is still present on agricultural community in Java. Meteri Tandur is a ritual performed by the agricultural community before and after planting in particular planting paddy. Meteri Tandur Rituals full of symbols that leave a message in it. Lots the use of objects and prayers used in Meteri rituals and Tandur as a form of honor to Dewi Sri. This sacred ritual as well is the cultural wealth of the region it contains religious values that very deep. Hence by lifting the theme of religious values of Kawit and Wiwit rituals hopefully can provide knowledge to the wider community about value religious found in ritual ceremonies which may be of little concern specifically by most community, so that can add cultural insight and the younger generation can continue, maintain, and preserve culture they have in order not become extinct and fade away little by little then lost because of it current development. Apart from the beliefs of local residents, there are many moral messages contained in these activities, one example is building a sense of community care and kinship. Talking with each other while helping each other prepare these activities.

Without realizing it, the development of the digital age as it is today gives birth to a logical thinking and is skeptical of everything that is considered taboo in society. As evidence, we go back a decade when people still believed

in superstitions. I think superstition is a culture, where if we look at the moral side there will be messages contained such as appreciating and trying to be polite in a new place, to always greeting wherever we are. Unfortunately not all people can see the message contained in a culture, and begin to forget about their own culture. This is an example of the erosion of culture due to the times. It does not release the spirit of community spirit by introducing local culture like that happen in Plunturan Pulung Ponorogo, where people seek to introduce culture through digital such as youtube and do a series of events co-operation between countries such as the Netherlands, Japan, South Korea, Thailand, and the USA as invited guests. According to the information obtained, Plunturan also collaborated with the *Japan Interprise Institute*, an NGO (Non Government Organization) which is engaged in cultural promotion and local program broadcasting networks.

This great effort has had a huge impact on the continuity of Indonesian culture in the international arena, unfortunately there are still many Indonesians who do not know what these efforts are being made to do. When foreign tourists flock to admire Indonesia's abundant culture, while domestic people choose to have a western lifestyle as a trend.

Demarginalisation Cultural Heritage through Digital Propaganda

Based on the results of Wearesocial Hootsuite's research released in January 2019, social media users in Indonesia reached 150 million or 56% of the total population. So from these statistical data, social media is indeed the most effective tool for propagating something. In this digital era, the practice of propaganda is a little different even though the goal remains the same. The Oxford Internet Institute's research entitled "The Global Disinformation Order" reveals that taking into account the strategies, tools and techniques used to carry out digital propaganda actions, for example by taking into account computer algorithms, automation, and big data provided by the system. These elements are important to take into account because large mass scales must be reached in the fastest possible time. Based on reality, one of the most effective mediums to be used as the main tool in the propaganda of the digital era in this era is social media. As for the content of the propaganda approach method implemented, this journal will carry out a process of demarginalization, namely bringing back things that have been marginalized back into existence. With this, the culture of Meteri Tandur originating from the village of Pulung, Ponorogo, East Java province which has been marginalized by the community is revived through digital propaganda using social media as its main tool. Through vertical propaganda (Heryanto, 2015), which is carried out by one or a group of propagandists to many people (one to many) who run a systematic activity scheme that seeks to maximize channels that quickly and easily reach audiences or propaganda targets.

From the data above, it is possible for the propaganda method to be carried out through rapid digital developments, one of which is using social media. Social media has enormous power in influencing society, especially in Indonesia. In addition, the delivery of information is very fast, even within hours. We have proven this through field surveys by engaging directly in social media traffic for a period of 3 days. By including the cinematic video "wonderfull ponorogo" and added with wordplay as a sweetener it produces a variety of very varied responses. We don't forget to include the hashtag #save_culture #save_ponorogo as a campaign and persuasion effort to attract the audience. In addition to the use of hashtags, for online campaigns we also provide online questionnaires that aim to ask for suggestions and opinions, interestingly, in the questionnaire we have included several publications from Ponorogo culture to increase the desire to participate in the campaigns that we created.

Methodology

This study uses quantitative methods, namely data and percentages and qualitative, where we randomly collect several respondents to become the target of our research in an online campaign with persuasive propaganda.

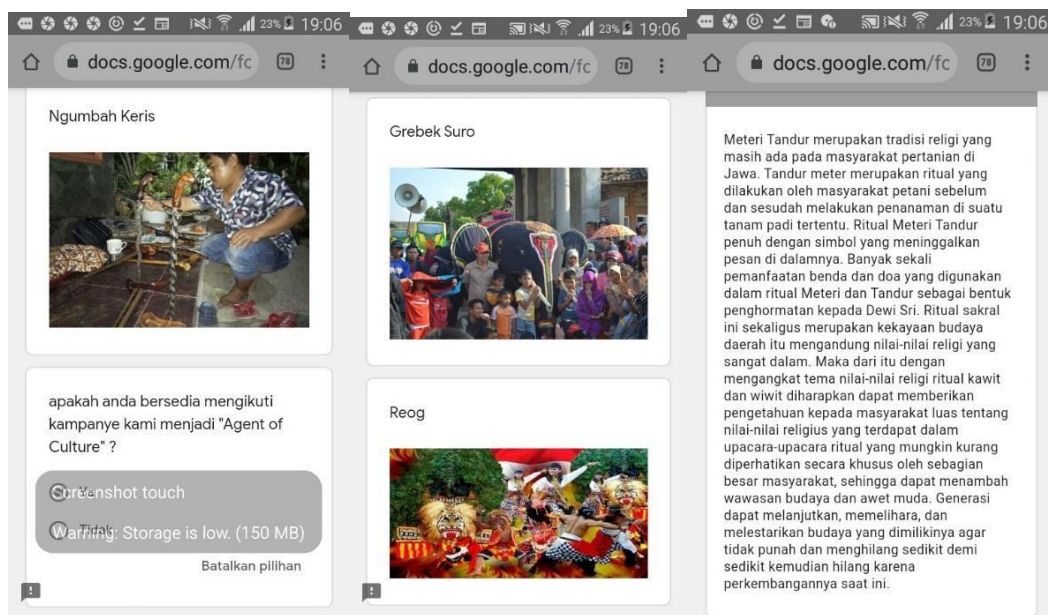
The data in this study are our methods or experiments on cultures that are not even known by the general public so that they can be introduced through publications and an online campaign considering the very high use of digital in Indonesia. We monitor social media traffic to see the progress of a campaign that we propagate. besides that we also use a digital marketing approach, where we market a product in the form of culture to become public consumption using an invitation and persuasion

By relying on online communication, communication is a process where two or more people form or exchange information with each other which in turn arises a deep mutual understanding (Ardial, 2009: 21). This research is divided into 4 stages. Namely, the first (1) data collection required for experimental activities within a week. At this stage we tried to find information from the native ponorogo about one of the ponorogo regional traditions, namely METERI TANDUR through closed interviews via Smartphone.

Furthermore, the second (2) is by creating an online campaign by paying attention to social media traffic. The place where we tested this online campaign is through the INSTAGRAM application, by making a Twibbon or photo frame and also using a hashtag to make it easy to reach where the use of Twibbon and Hastag is in the spotlight of social media platform users, and using persuasive words to inviting respondents to take part in the campaign that we held for a period of three days.

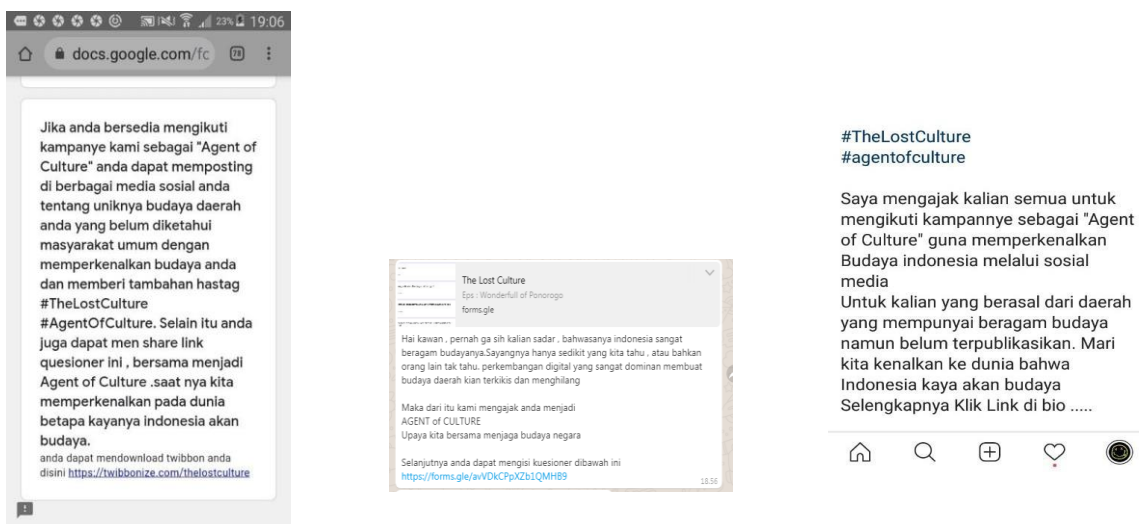
Online Campaign

Then the third stage (3) is that we prepare an online questionnaire through the GOOGLE FORM website for data collection and closed interviews. Not only asking a question, but we made a propaganda where we inserted various information about the culture and traditions of Ponorogo City and made TANDUR MATERI, a culture that is not known to the general public as a headline. Not forgetting, we invite respondents to be a part of our campaign and share the information we have created.



The last is the fourth (4), A. sounding evenly on every social media by making broadcasts so that the campaign runs and B. responds to fill in the specified questionnaires namely data collection and monitoring the development of the platform. More information click on this link <https://forms.gle/hqiaJ7wKj93kxQeN8>

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The Construction of 'New' Man in Disney's *Frozen II* (2019)

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Abstract

Masculinity is categorized into several types and in literature, it is constructed through many means. This study emphasizes on the construction of a new idea of male gender by showcasing Disney's *Frozen II* (2019)'s main male character named Kristoff, Using Connell's (2005) theory of masculinity, Heintz and Stracey's (2006) film theory and Boggs & Petrie's (2008) theory of characterization to analyze Disney's *Frozen II* (2019)'s main male character, Kristoff, this research is a textual analysis in nature. The finding reveals that masculinity in *Frozen II* (2019) is constructed through characterization and cinematic aspects. This study proves that Kristoff's characterization is fluid, shifting between two masculinities which are hegemonic masculinity and complicit or 'new' masculinity. Moreover, through cinematic aspects, Disney constructs Kristoff as a 'new' man who is more sensitive than hegemonic masculinity. The impact of this research to the studies of masculinity in children's literature is to make the readers aware that there are many variations of masculinities and there is a shift in the gender-stereotypical heroes and heroines in Disney's film.

Keywords: *Construction, Complicit masculinity, Disney, Hegemonic masculinity, New man*

Introduction

Men domination is one of the causes of gender expectations. It started in the period of Western colonization where men were claimed to be more responsible as they were trusted with more challenging jobs in economic, government and military sectors that no women in that era were trusted to have (Connell, 2005). All of those jobs are jobs that need a lot of bravery, and energy to do it, and that is why Gilder (1973) asserts that these characteristics are attached to men and their masculinity. The situation leads to a world where there is an expectation that women are not allowed to bear the 'masculine' characteristics, and this goes to men as well: that they are not allowed to act feminine or have feminine characteristics. This phenomenon is widely spread to be a standard or expectation in which it is a norm for each gender. However, nowadays it is not always the case, the massive movement on feminism has changed people's views on this matter, and the media are capturing that shift very well.

This phenomenon of masculinity is also reflected in the film industry. Smelik (1998) stated that masculinity is usually portrayed as film attributes to its male characters. Corrigan and White (2012, p.227) then mentioned that ranging from the 1930s to the 1950s, the male characters are always the center of the movies. Moreover, Jon Lewis (2001) implicates that films in the nineties are one of the media that have portrayed the 'men-dominated' phenomenon. It is because most of the lead male characters in the nineties are alpha males. Alpha male, a term borrowed from the study of animals of high ranks (Waal, 2007), is said to be the true definition of a man as they are strong and able to do things that are considered dangerous. This trait is represented in films such as *Terminator 2: Judgment Day* (1991), *True Lies* (1994), and *Independence Day* (1996), to name a few

Despite a growing acceptance of the idea that masculinity and femininity is genderless, the film industry responds to this change slowly. Many films still convey the stereotypes of masculinity as an attribute for men or male characters, while femininity is assigned to women or female characters. This persistent portrayal, which is a cultural construct to a certain degree, may be taken as natural for most audience. According to Duke, Purcell-Gates, Hall, and Tower (2006), a film is a tool that deliveries certain cultural standards to be adopted by the people who watched it. This can be proven by how people who watched films would be influenced by the message or the portrayal in the films. Hence, it is not rare for us to see audiences from another culture to adopt the culture that is presented or represented in the film they watched. So there is a case that perhaps these norms are not naturally within one's culture but it is perceived "based on the information given" from the film (Schrock & Schwalbe, 2009, p. 280).

As a multinational mass media, Disney contributes to this phenomenon as well. Their products - characters, movies, TV programs, games, stories, etc. - have the ability to influence people who consumed it. Hence, any portrayal that they made would be a very powerful message for the consumers, especially the younger ones as Hamilton and Trolier (1986) said that "Literature gives us images with which to think" (p. 684). As children started to mature, they develop the notions regarding the people and world around them, Klausmeier and Ripple (1971) stated that from a young age, children formulate attitudes and start to stereotype something. Without critical judgment and guidance, media may mislead children. For example, Macaluso (2018) pointed out that since the lead male characters of old Disney movies have to be masculine, as they play a vital role in saving the princesses who are in distress, that idea creates traditional norm where women have to be saved by the 'princes' of their lives.

Nevertheless, recent Disney productions have taken a newer direction. Widayanti and Kustinah (2018)'s study proves that Disney uses the same speech act over and over again but nowadays they try to experiment with adding different elements to the film such as a more masculine female character like Merida in *Brave* (2012). Nurlatifasari, Haryanti, Sutopo, and Hum (2018) also found that *Frozen* (2013) subverts expectation by creating a heroic princess and villainous prince. The shift from the standard characterization to the new one could alter the standard of genders and

create a new standard itself. For example in *Frozen II* (2019) where the main male character is not as ‘masculine’ as the other main male characters from Disney’s princess series.

Unlike those studies which investigated female character’s masculinity, this study focuses on the construction of a new idea of male gender by showcasing a different kind of characteristic in its male character. Moreover, this research enriches the analysis by taking the film stylistic elements and characterization into consideration because the film elements are the tool used to shape Kristoff as the main male character. The theories that this is used for this research are Connell’s (2005) theory of masculinity, Heintz and Stracey’s (2006) film theory and the last one is Boggs & Petrie’s (2008) theory of characterization. Employing Connell’s (2005) theory of masculinity as well as film theory from Heintz and Stracey (2006), and characterization in films (Boggs & Petrie, 2008), this research attempts to fill the gap in the studies of masculinity in children’s films.

Methodology

This research is qualitative in nature as it aims to see how Kristoff from *Frozen II* is constructed as the main male character. As Creswell (2007) states qualitative research is the best method to use when the aim of the research is to explore an issue, hence qualitative research is used for this study’s data are in the form of dialogues and shot.

As film is a text with patterns and motifs, this research adopt structuralism. Structuralism is an approach to find connection or patterns in one element to another. Lois Tyson (1999) states that one is “engaged in structuralist activity if you describe the structure of a single literary work to discover how its composition demonstrates the underlying principles of a given structural system” (p.209). So, in conclusion, structuralism is an attempt to find meaning from searching for patterns that connect many works of literatures or for patterns which compose a single text.

Within structuralism and textual analysis, the data are in the form of dialogue and also screen-capture from the film itself. The data will serve as textual evidence that presented on the characterization, and how the character Kristoff is portrayed in this film. However, since screen-captures are related to copyrights issue, there are not screen-captures in this article.

As the data of this study is in form of a film, using film elements as tools to deconstruct the data is very important. There are several elements of film that are used in this study. The first one is from Boggs and Petrie (2008), and that is about characterization in film. According to Boggs and Petrie (2008), characterization can be seen through appearance, dialogues, etc. The second element is Heintz and Stracey (2006)’s cinematic aspects which include the *mise-en-scene* of the film, such as set, props, costumes and lighting, and also camera works such as shots and angles. The data for this research is *Frozen II* (2019). This film is the highest grossing animated film of all time. With a \$1.32 billion haul, *Frozen II* has surpassed its first film’s sale and be the top animated film at the global box office. This means that this film has a huge impact among the society, especially to the people who watch it.

Findings and Discussions

Based on the analysis of the data, it is found that Kristoff, the main male character in *Frozen II*, is constructed to have fluid masculinity as he is able to change his masculinity from hegemonic to complicit or ‘new’ man depending on the situation. Although this research proves that Kristoff’s masculinity is fluid but most of the time he possesses the trait of a ‘new’ man which means that he is constructed to be more complicit than hegemonic. This construction is revealed through characterization and cinematic aspects; and through the fluid masculinity from hegemonic masculinity to complicit masculinity. Employing Boggs and Petrie (2008) of characterization in film, and Connell’s (2005) theory of masculinity, this chapter proves that Kristoff is constructed to be a complicit man.

In *Frozen II* (2019), characterization and cinematic aspects are fused together hence analyzing these two aspects are very important for this study. In correlation to that, one can see how *Frozen II* shapes its main male character’s characterization from their external action, reactions from others and also their dialogue. Boggs and Petrie (2008) elaborate that one’s characterization can be seen from their external action and the reaction they got from others. In terms of external action, it is when a character says or does something that showcases their stand on a matter or to show their personality to the audience. Boggs and Petrie (2008) add that seeing the reaction from others toward the character we are analyzing is a necessary step to do. It is important to look at the reactions of others because it is a way to see what kind of feedback or response does the character gets. To make the research more accurate, reading and listening to the dialogue is vital too. Boggs and Petrie (2008) state reading or listening to the dialogue is an essential step as from the dialogue; one can see the character’s emotion through the use of word choices. These three aspects are very important in contributing the findings of this research. These findings are elaborated in two sections which are through external action and reaction from other characters.

External action

Kristoff’s shows uncharacteristic hegemonic masculinity in several sequences. First in the ‘Some Things Never Change’ sequence. In this sequence, all of the main characters are worried about the changes in the future and Kristoff is one of the people who are very worried about the future. Kristoff is waiting for the right time to go on one knee for Anna but he is worried as he believes that he is bad at being romantic. As any other main male characters in Disney’s princess series, Kristoff is handsome and also well-built but his mannerism is not typical. As you may see in the 00:10:16 of the movie, Kristoff looks like he is lost or confused as he palms his chin with both of his hands and his back hunch forward. Kristoff’s visual composition shows his nervousness and this certain external action of his is contradicting with experts’ definition of hegemonic masculinity. Being aggressive and ‘macho’ is the definition that McVittie, Hepworth and Goodnall (2017) offer on hegemonic masculinity. Although Kristoff is very nervous about his proposal to Anna but he is never ‘aggressive’ about it, he prefers to take his time and trust that he would know what to do when the time is right. In this sequence, he spends his time walking around with Sven and talking about his worries. Thus, from this factor, Kristoff is not showcasing the value of traditional masculinity in this sequence.

Another external action that is uncharacteristically hegemonic masculinity can be seen in another scene from the same song sequence that has been discussed previously. Kristoff is still very unsure and confused over how to propose

to Anna hence Sven pushes Kristoff to get a manicure and massage to calm his nerve. In that scene Kristoff subverts his image of being macho as he gets a manicure and a massage. He sits in a reclining chair while he gets pampered by Sven and a man-manicurist, his face looks a little bit calmer than before as he sits comfortably on a reclining chair. Getting a manicure is often associated with being feminine as for hegemonic men - their look is not very important (Gelfer, 2014) hence paying attention to a small detail (such as their nails) is not necessary to them. Contradicted with Gelfer (2014)'s statement, Kristoff, on the other hand, gets himself a manicure to help him relax and also to showcase that he cares about his appearance and needs a pampering treatment to treat his emotional experience.

It is also worth noticed that Kristoff's manicurist is a man. He looks strong as his body bigger than Kristoff but he looks gentle and has a content smile on his face. Both Kristoff and his manicurist are not macho as according to The Merriam-Webster's Concise Encyclopedia macho is defined as manly or having a strong masculine characteristic and being self-reliant. Kristoff and his manicurist are not 'having a strong masculine character' as the manicurist delicately buff Kristoff's nail while Kristoff seems like he is enjoying himself. Getting a massage and manicure is not a macho thing to do as it is not manly or an act to prove Kristoff's self-reliance. Hence, again, McVittie, Hepworth and Goodnall (2017)'s statement is not align with what Kristoff does or even what the manicurist does. This scene, in a way, constructs the world Kristoff lives in and we can infer from this scene that men in the *Frozen II* (2019) universe do not believe in toxic masculinity as they are not hesitant in getting or doing manicure, pedicure and even a massage.

In the 'Some Things Never Change' sequence, Kristoff is singing about his feelings and this external action of his is also a sign that he does not display his hegemonic masculinity. In this sequence he sings about his feeling and the difficulties on being romantic:

But I'm really bad at planning these things out #
 # Like candlelight and pulling up rings out #
 # Some things never change, like the love that I feel for her #
 # Some things stay the same like how reindeer are easier #
 (Chris Buck & Jennifer Lee, 2019, 00:10:15)

Kristoff is very open about singing his feeling and concern out. For this whole sequence, Kristoff is looking all nervous and he also talks about how he is not sure how to propose. Although it is expected that man has to propose to the girl he wants to marry, little is portrayed in films for children if the male character finds it hard to do so. This certain external action of his is contradicting with Fischer and Manstead's (2000) statement that female has roles associated with the ability to express, and communicate emotions better than men, whereas masculinity and male roles are defined as the ability to suppress their emotions. Kristoff's is definitely shown to be unable to suppress his emotion.

Throughout the 'Some Things Never Change' sequence, they use an eye-level angle in a medium shot the most. McVittie, Hepworth and Goodnall (2017) add that hegemony masculinity means possessing the ability to be the dominating one compared to the others and to be stoic in the face of difficulties. Looking from the frequent use of eye level angle when Kristoff is in the shot, it can be conveyed that he does not dominate over the other characters and is at the same level as the others. A medium shot is used to have the audience to see Kristoff's facial expressions. From the several scenes above, we can see that Kristoff's facial expressions are worried or nervous. Kristoff's long face is not a way to be 'stoic in the face of difficulties,' if anything it means that his very expressive and not scared of showing his emotion.

Kristoff has been showcasing his 'new' masculinity through his external action in a whole sequence but in another sequence he shows that he can shift his masculinity to hegemonic masculinity. In a sequence called 'Family Game Time And Kristoff's Failed Proposal, Kristoff, Anna, Elsa, Olaf and Sven play a family game where they have to guess the word that a person is gesturing. While playing the game, Kristoff turns into a very competitive person and tries so hard to guess the word. In this sequence we can see that Elsa, Olaf and Kristoff are sitting in a sofa but due to his competitive spirit, Kristoff gets up from the sofa and enthusiastically guess the word with a big grin on his face. This is a perfect portrayal of how competitive Kristoff is and this certain characteristic of his belongs to hegemonic masculinity as joining competition or playing games shows competitiveness (Chafetz, 1974). In this scene Kristoff exhibits his hegemonic masculinity trait by showing his competitive side in playing the guessing game but it is worth to note that despite Chafetz (1974)'s statement that emphasis competitiveness may come in any forms, Messner, Michael and Sabo (1990) add that men's competitiveness is usually in games or sports that required body-contact confrontational manner such as rugby or boxing. The use of medium shot and eye level angle in this shot is to showcase each character's competitiveness, for example how Elsa looks like she is not very competitive, Olaf who enthusiastically looks at Kristoff and Kristoff who is answering confidently. Nevertheless, this particular scene on games highlights Kristoff's competitiveness which is rarely shown in other scenes involving those whom he cares.

Kristoff's next external action also shows his hegemonic masculinity. In another scene of the same sequence, Kristoff, Anna, Elsa, Olaf and Sven are still playing the family game but unlike the previous scene, now the team is divided into two teams: the sisters (Anna and Elsa) and the boys (Kristoff and Olaf). Kristoff looks like he is more confident in winning the game than before. In that scene Kristoff is sitting comfortably while he places his right hand on the back of the sofa. He looks smug while he smirks and leans back watching his lover struggles to guess her sister's word. He looks like he is confident that he would win this game and his gesture is correlated with Connell (2005)'s statement that says hegemonic masculinity is all about power and being a dominant in a situation. In this certain situation, Kristoff is a dominant one as he is able to be the one who guesses the most and win the game.

Different from those scenes, in the sequence titled 'The Journey to the Enchanted Forest and Kristoff's Failed Proposal,' Kristoff shows the fluidity of his masculinity as he tries to ask Anna to marry him. This scene displays perfectly how nervous Kristoff is in this sequence. Kristoff tries to get closer to her by hunching his back forward a little bit but his grin for Anna looks a little bit awkward as his eyebrows are pulled down and close together as if he is worried or thinking hard. His expression is contradicted with Kupers (2005)'s statement that say one of the characteristics of hegemony masculinity is that they usually cannot express their feelings other than anger. Kristoff is clearly showcases



his feeling through his face. He is worried of what he is saying while also thinking hard to say the right thing. Hence, it is a proof that Kristoff is able to showcase his feelings and has a ‘new’ masculinity trait.

Interestingly, in this scene his fluid masculinity shows clearly. His face shows that he has a ‘new’ masculinity trait, but his dialogue below showcases the fluidity of his masculinity:

Kristoff: (Voice trembling) “Anna?” (Clear his throat) “Anna, remember our first trip like this when I said you have to be crazy to want to marry a man you just met?” (Kristoff pulls out a ring from his pocket while Anna is staring into the distance)

Anna: “Wait - What? Crazy? You didn’t say I was crazy?” (She finally looks to Kristoff but Kristoff lowers the ring out of the frame) “You think I was crazy?”

Kristoff: “No - I did, you were...” (Sven turns his head back toward Kristoff and he gestures to Kristoff that he should not speak like that) “Not crazy, clearly.” (Chuckles) “Just naïve.” (Anna puts some distance between them) “Not naïve, just...” (Shutters) “Ah... Just, new to love. Like I was, and when you’re new, you are bound to get it... Wrong.” (Chuckles nervously)

(Chris Buck & Jennifer Lee, 2019, 00:24:32)

From the dialogue we can see that Kristoff changes from being insensitive of what he is saying to be very sensitive about it. First he calls Anna ‘crazy’ which offends Anna. Then he becomes very sensitive to the point that he keeps correcting himself from ‘crazy’ to ‘not crazy, just naïve’ to ‘not naïve’ to ‘new to love’ and still gets it wrong. In this dialogue, Kristoff lacks of confident ruins the proposal as he keeps rambling and corrects himself. Carli (2001) states that one of the traits that are normally seen in traditional masculinity is being assertive. According to the Merriam-Webster the word ‘assertive’ is when one is behaving confidently as if they are not scared to talk about what they believe. In the dialogue above, it is clear that Kristoff is nervous and he is lacking in confidence. He stammers, chuckles to hide his nervousness, he also panicking a little bit as his voice sounds off several times.

In the sequence entitled ‘The Fire Spirit,’ Kristoff saves Anna from danger and that showcases his fluid masculinity. The fire spirit is attacking them, Anna tries to help Elsa but she is trapped in the middle of the fire but Elsa puts out the fire and screams at Kristoff to get Anna out of the scene. In this scene, we can see that Kristoff approaches Anna to haul her on his arm and gets her out of the burning forest. Kristoff is riding Sven who zooms toward Anna and with his left hand, Kristoff snatches Anna out of the scene. In this sequence, Kristoff is very brave to enter the forest that is on fire to save Anna. According to Connell (2005) being brave is one of the characteristics of hegemonic masculinity. In figure 4.6 Kristoff jumps into the scene for Anna even though he knows it would put Sven and him in danger which shows that Kristoff has other hegemonic masculinity traits.

Interestingly, Kristoff’s sudden movement to help Anna is considered as a complicit masculinity trait. Dennehy, Ben-Zeev (2012) state that men have to have emotional self-control as a sign of their toughness. Scheff (2006) adds that to have control in emotion, especially toward women is a characteristic that men should have in times of great stress. So, in another word, traditionally masculine men should know how to conceal their feeling especially in the time of crisis and they should not do things just because their hearts tell them to do it. Connell (2005), too, states that hegemonic men are misogyny which means that hegemonic men should not feel obligated to save women. Hence, in this sequence Kristoff shifts his masculinity to save Anna.

Kristoff flaunts his ‘new’ masculinity trait by singing his heart out in the sequence ‘Lost in the Woods’. The scene is a fantasy sequence where Sven suddenly can speak and sing, Sven assures Kristoff that it is okay for him to acknowledge his disappointment and all of the feelings he felt as Sven says in minute 00:49:00 that “those feelings are real.” Following Sven’s advice, Kristoff then sings about how he feels like he and Anna are growing apart but he realizes that Anna is his ‘landmark’ as he feels like he is lost without her.

Now I turn around and find #
I am lost in the woods #
North is south, right is left when you’re gone #
(Chris Buck & Jennifer Lee, 2019, 00:50:13)

With this song, Kristoff expresses his feelings for Anna: how he is dependent on her as he feels he is lost without her. Hegemonic masculinity is taken as a guarantee that “the dominant position of men and the subordination of women.” (Connell, 2005) and one of the characteristics of hegemonic masculinity is being independent (Connell, 2005). Through the song, Kristoff proves that he is neither the dominant one in the relationship or independent as he sings the following line:

Who am I #
If I’m not your guy? #
Where am I #
If we’re not together forever? #
(Chris Buck & Jennifer Lee, 2019, 00:50:50)

From the lyrics of the song, the audience gets the message that Kristoff is not independent. He states himself that he would not know himself if he is not Anna’s guy and he would not know where he would be without Anna as he becomes dependent to her.

Due to being left behind, Kristoff does not appear in the next 12 sequences and the next time he appears he displays his ‘new’ masculinity trait. In the ‘Kristoff Helping Anna’ sequence, Anna is struggling to run to the dam when Kristoff snatches her from the scene where she almost got herself killed by the earth giant, Kristoff asks what does she

needs him to do and she asks him to bring her to the dam. In this sequence, it is proven that Kristoff's purpose is not to save Anna like a damsel in distress like previous princes in Disney would do. Instead, he asks Anna the following line:

"I'm here, what do you need?"
(Chris Buck & Jennifer Lee, 2019, 01:18:58)

According to an article from BuzzFeed in 2019 that one line becomes very famous because the audience sees that the line reflects the kind of partnership they have between them and it is also the kind of partnership that people previously have never seen in Disney's princesses' film. He does not ask Anna where she was, he trusts her and he just wants to help her and do his part in the partnership that they shared. Connell (2005) says that one of the characteristic complicit men has is the ability to respect and care for women. From the dialogue above we can see that Kristoff respects Anna as he respects the decision Anna made in the past to leave him behind and he also cares for Anna as he tries to do his part in helping her.

In the 'The Mist Is Gone' sequence, Kristoff is displaying another complicit masculinity trait. In that sequence, the enchanted forest is now free from the magical mist. Anna and Kristoff are walking together when she apologizes for leaving Kristoff behind but Kristoff says his love is not fragile:

Anna: "I'm sorry I left you behind. I was just so desperate to protect her."
Kristoff: "I know, I know. It's okay. My love is not fragile."
(Chris Buck & Jennifer Lee, 2019, 01:23:16)

What Kristoff is saying contradicts Sanchez, Greenberg, Liu, and Vilain (2009)'s theory. The existence of gender roles can be harmful to each gender and their mental health. The male gender is prone to feeling insecure in many factors (one of them is feeling insecure in the relationship they have) and have overall psychological distress because of the pressure they have to meet to be considered as a "true man." On the other hand, Kristoff states in the film that his love for Anna is not fragile which can be concluded that he is no longer feels insecure in their relationship. His claim means that he is not being influenced by the gender role as he no longer feels insecure due to Anna's decision. He tries to be caring and sensitive toward Anna as he implicates in the dialogue above that he understands the reason why she left him behind and the way he acts proves that he is the definition of the 'new' man as according to Connell (2005), the term new man means someone caring, sensitive and non-aggressive.

Reaction from other characters

The first reaction that shows the other character tells Kristoff to embrace his 'new' masculinity is in the sequence entitled 'The Journey to the Enchanted Forest and Kristoff's Failed Proposal.' In that particular sequence, Kristoff is trying to propose to Anna for the second time but he ruins the moment by saying the wrong thing. In this scene, Sven and Kristoff share a look. Sven is looking back to Kristoff with a look of surprised. Sven's expression stops Kristoff to continue arguing with Anna.

Anna: "Wait - What? 'Crazy?' You didn't say I was crazy? You think I was crazy?"
Kristoff: "No - I did, you were..." (Sven turns his head back toward Kristoff, they shared a look) "Not crazy, clearly." (Chuckles)
(Chris Buck & Jennifer Lee, 2019, 00:24:32)

From the dialogue above we can see that Kristoff calls Anna crazy. Because of his speech, Anna gets angry and asks whether he really thinks she was crazy. Stammering, he answers with "I did, you were..." Hearing Kristoff saying that Sven turns his head and shares a look with Kristoff. He gives him a look of disapproval and his look makes Kristoff quickly adds "Not crazy, clearly."

From the dialogue above we can see that Kristoff is being insensitive towards the thing he is saying which tells that he has a hegemonic masculinity trait in him (Connell, 2005). Due to this, Sven look back at Kristoff and they share a look. That certain moment is Sven pushing Kristoff to be more sensitive or in another word to switch his masculinity to the 'new' masculinity. After Sven's reaction, Kristoff is switching his masculinity back at being an unassertive person as he stammers and chuckles to hide his nervousness. The camera is in medium shot and eye level angle. It is used so the audience has the ability to see Sven's look of disapproval and how Kristoff and Sven talk without even actually talking. The eye-level angle is to state that they are all in the same power level as no one is more powerful than the others.

In sequence 'Lost in the Wood,' Sven pushes Kristoff to feel - to embrace his 'new' masculinity. In that sequence, Kristoff realizes that Anna has left him and Sven behind - he looks at Sven and sings a little bit about how hard love is.

Reindeers are better than people #
Sven #
Why is love so hard? #
(Chris Buck & Jennifer Lee, 2019, 00:48:50)

Not expecting anything Kristoff bows his head but suddenly Sven is answering to his question by singing:

#You feel what you feel #
And those feelings, are real #
Come on Kristoff



Let down your guard #
(Chris Buck & Jennifer Lee, 2019, 00:49:00)

Sven is Kristoff's best friend, Sven understands him better than anyone and Sven feels like Kristoff has been putting his guard so high. Kristoff has been putting his guard due to his nervousness of wanting to propose to Anna but he constantly met dead ends instead. Sven knows that Kristoff is not usually like this, so Sven tells him to “let down” his guard and acknowledge his emotions by gesturing him to sing his feelings out. Hegemonic men are believed that they are not able to express his feelings well (Fischer and Manstead, 2000) but from the dialogue above, Sven makes sure that Kristoff would not be that kind of person as Sven tells him to let down his guard by expressing his emotions through singing. This means that Sven tells Kristoff to act in complicit masculinity or ‘new’ masculinity as it is a “slacker version of hegemonic masculinity” (Connell, 2005). Hence, in this sequence, it is clear that Sven pushes Kristoff to embrace his ‘new’ masculinity instead.

In this section it can be seen that Kristoff indeed has a fluid masculinity as he changes his masculinity depending on the situation he is in. Interestingly, complicit masculinity is not constructed only for Kristoff as the other male characters possess this masculinity as well. Sven, his friend - Ryder and even the manicurist are all have complicit masculinity and they seem to, implicitly, push Kristoff's masculinity too as they always welcome Kristoff's ‘new’ masculinity side. In another word, it is true that Kristoff has both ‘new’ masculinity and hegemonic masculinity traits but the other characters tend to push Kristoff to embrace his complicit or ‘new’ masculinity and within time, he is more consistent with his masculinity as he grows to understand the situation and his feelings better.

Discussion

The findings above reveal that the main male character, Kristoff, is constructed to have fluid masculinity as he is able to change his masculinity from hegemonic to complicit or ‘new’ man depending on the situation. Although this research proves that Kristoff's masculinity is fluid but most of the time he possesses the trait of a ‘new’ man which means that he is constructed to be more complicit than hegemonic. Hence the finding of this research suggests that a person may have more than one type of masculinity or femininity but there would be one that is more dominant than the rest of the types. As such, this study is in line with Macaluso (2018), Nurlatifasari et.al (2018) which comment on recent Disney's downplaying male characters' masculinity to adopt more feminist discourse. In this case, Kristoff's dominant masculinity is ‘new’ man and his masculinity is seen as a tool for Disney to create a new idea of what men should be.

In addition, this study also suggests that from the perspective of filmic elements, *Frozen II* (2019) uses most camera work and composition to highlight the role of a ‘new man’. By using mostly uses eye level and medium shot when Kristoff is on the screen, they imply his complicit or ‘new’ masculinity. Through the use of camera, Disney tries to construct Kristoff as someone who rarely dominates the frame which is contradicting with the idea of hegemonic masculinity as it is a belief where men dominate everything. Thus, from the film techniques we can conclude that Disney never implied Kristoff as a hegemonic man.

This study then argues that Disney is moving away from gender stereotypes, no matter how slight it is. Unlike Coyne et.al.'s (2016) finding that Disney does not change, Kristoff proves to be the more submissive male character. He is no longer the hero saving the day and leaves it to the heroine of the film. Nevertheless, further research on more recent Disney is necessary to prove it.

Conclusion

This study aimed to see how masculinity is constructed in Disney's *Frozen II* (2019). The data analysis of this research reveals that masculinity is constructed through three characterization methods which are through external action, through reaction from other characters and also through the dialogues. In addition to that, *Frozen II* (2019) uses film elements like camera shot and angle, setting, properties, lighting, costume and characterization as tools to construct the characterization of its characters.

Instead of being hegemonic, Kristoff is constructed to be a ‘new’ man which means that his characteristics are considered to be more relatable and realistic than the characteristics of a hegemonic man. A hegemonic man is defined as an all-around perfect man whereas Kristoff is never implied as a hegemonic man as he has flaws and he is more sensitive than a hegemonic man. Therefore, Kristoff is a good model for the younger audience of what men should be as he is more realistic than several previous heroes in Disney's series.

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Sexual Abuse on a Girl Under The Guise of Religion in Eishes Chayil's *Hush* and Nabila Sharma's *Brutal*

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Abstract

Sexual abuse on teenage girls becomes a serious problem in many societies. When a young girl is abused by member or a leader of religious communities, she may be told that her religious teachings support the abuse, they try to teach something to her. *Hush* by Eishes Chayil and *Brutal* by Nabila Sharma expose how religious teachings have been misinterpreted. Both novels tell about sexual abuse on teenage girls under the guise of religion. They talk about the misuse of religious practice and how the silence of community has ruined a girl's life. In *Brutal* Nabila Sharma tells the readers how the Imam, the man who held her spiritual future in his hands, brutally molested her on the slightest whim. Each day he would make her perform unspeakable acts, physically and mentally torturing her into compliance, to fulfill his perverse desires. Similarly, *Hush* by Eishes Chayil exposed the inside of the closed community of Borough Park in New York in which most Chassidim live. The thirteen-year-old Gittel learns that her best friend, Devory, committed suicide because she had been sexually abused by her own family member. The adults in her community try to persuade Gittel that nothing happened. Forced to remain silent, Gittel begins to question everything she was raised to believe. By applying a theory of power relation of Michel Foucault, the purpose of this study is to see how girls are marginalized in the name of religion. The benefits of this study theoretically are the development of sociology of literature especially on power relation theory, while practically the results of this study can be used as teaching materials in literary criticism subjects.

Keywords: *sexual abuse, the power relation theory, the guise of religion*

Introduction

Data from Komnas Perempuan (National Commission on Violence Against Women) shows that in 2019 there were more than 3,800 cases of violence against women and 56% of these cases were sexual violence in the form of rape, sexual abuse and sexual harassment. This shows that sexual violence is the worst problem in the list of cases of violence against women. Komnas Perempuan also notes that a patriarchal culture in Indonesia causes a high rate of sexual violence. According to K.H. Marzuki Wahid from IAIN Cirebon, violence against women is also driven by a patriarchal culture, where men control many aspects of life. He said that “Culture and patriarchal ideology, which I don't think can be denied, are the biggest problems today.” In addition, religious dogma also becomes an obstacle in reducing the number of violence against women.

According to Maman Imanulhaq, parliament member of the Religious and Social Commission, “The patriarchal culture in Indonesia and victims who perceive sexual violence as something normal, especially in households, lead to high rates of sexual violence in Indonesia”, he stated further, “Islam is a religion of justice which must be a source of love for all citizens of the world. So if all this time there have been religious texts that have been used to denigrate and discriminate against women, it is time to reinterpret these religious texts in accordance with the principles and objectives of religious law, namely upholding justice.” To answer social dynamics, every religious view that gives birth to injustice must be reinterpreted while putting forward more equitable alternative answers and pioneering a contextual methodology..” religion must be a source of energy in equality for women.” He believed that “religious teachings should be in harmony with the principle of justice. Therefore, if someone commits violence against women for religious reasons, it cannot be justified.”

Pastor Dr. Darwita Purba, The Chairman of Persekutuan Perempuan Berpendidikan Teologi di Indonesia (Peruati) supported by saying that Several stories in the Bible are also used to justify committing violence against women. One that is often used, he said, is Ephesians 5 Verse 22 which instructs women to obey their husbands, “This is often used to legitimize violence against women, when women disagree or disagree with men or their husbands. Then it says, the Bible says women should be obedient to their husbands.” Seeing this situation, Darwita said that it is necessary to redefine the stories in the Bible that perpetuate patriarchy. “Because often religious texts are used to legitimize violence itself. Then we reconstruct views or teachings, rules that are very gender biased and androcentric (centered on men),” she added.

From the views above, it is clear that violence against women is a logical consequence of the male power system established in the name of religion. Of the several factors that cause violence against women, the factor of religious belief (read: religious interpretation) is a very important factor that is quite influential in the religious community. Religious interpretations of religious thinkers greatly influence the behavior of religious communities. Gender-biased religious interpretations, in the sense of placing women in a subordinate position, result in many disadvantages for women in their daily interactions. Men freely can “colonize” women on various occasions. Men are placed as superior and women in low position (Busriyanti, 2012: 110)

Two novels that tell about girls, sexual abuse and their religious beliefs are *Hush* and *Brutal*. *Hush* by Eishes Chayil and *Brutal* by Nabila Sharma expose how religious teachings have been misinterpreted. Both novels tell about

sexual abuse on teenage girls under the guise of religion. They talk about the misuse of religious practice and how the silence of community has ruined a girl's life. In *Brutal* Nabila Sharma tells the readers how the Imam, the man who held her spiritual future in his hands, brutally molested her on the slightest whim. Each day he would make her perform unspeakable acts, physically and mentally torturing her into compliance, to fulfill his perverse desires. Similarly, *Hush* by Eishes Chayil exposed the inside of the closed community of Borough Park in New York in which most Chassidim live. The thirteen-year-old Gittel learns that her best friend, Devory, committed suicide because she had been sexually abused by her brother, religious school student and aspiring religious leader. The adults in her community try to persuade Gittel that nothing happened. Forced to remain silent, Gittel begins to question everything she was raised to believe.

In these two novels, girls are placed in an inferior position while men are placed in a superior position. So, the existing relationship is a relationship based on power relations, not equality. Power relations are relationships in which one person has social formative power over another, and is able to get the other person to do what they wish (whether by compelling obedience or in some less compulsive and even a more subtle way. One of the power exposed by Foucault is disciplinary power. Foucault's disciplinary power is exercised through surveillance and knowledge. Disciplinary power creates a 'discursive practice' or a body of knowledge and behaviour that defines what is normal, acceptable, deviant, etc. (Foucault 2008).

Method

The method used in this study is descriptive qualitative. According to Sharan B. Merriam,

"A qualitative research method is a study which includes and emphasizes understanding, experience, qualitative characteristics, and making meaning. This method has six types that can be used namely qualitative case studies, critical qualitative research, narrative analysis, phenomenology, ethnography, and grounded theory. In this study the authors chose the narrative type method, which uses stories as the main data. (2009: 03)"

The data source is taken from Nabila Sharma's *Brutal* (2012) and *Hush* (2010) by Eishes Chayil. The taken data is in the form of words, sentences or paragraphs that describe sexual abuse on a girl. The techniques of data collection are note-taking, literature study and content analysis techniques. Close reading method is applied to see sexual abuse on a girl under the Guise of Religion which is represented in this fiction (Greenham, 2019: 6) This research is important to do because misinterpretation toward religious scripts put girls in secondary level with men. As a result, there is an unbalanced relationship between men and women.

Analisis

Hush by Eishes Chayil exposed the inside of the closed community of Borough Park in New York in which most Chassidim live. The thirteen-year-old Gittel learns that her best friend, Devory, committed suicide because she had been sexually abused by her own brother. Gittel witnesses something as a young girl and no one wants to hear about it. Even when the community not listening leads to tragedy, still no one will listen and she's haunted by this as she marries and attempts to begin her adult life. The adults in her community try to persuade Gittel that nothing happened. Forced to remain silent, Gittel begins to question everything she was raised to believe. Similar to *Hush*, *Brutal: the Heartbreaking True Story of a Little Girl's Stolen Innocence* by Nabila Sharma tells the readers how the Imam, the man who held her spiritual future in his hands, brutally molested her on the slightest whim. Each day he would make her perform unspeakable acts, physically and mentally torturing her into compliance, to fulfill his perverse desires.

Shame, Silence and Guilt

Born on the same day in the same hospital, Gittel and Devory have been best friends since birth. Gittel grew up in the Chassidic Jewish community in Borough Park, Brooklyn, which is steeped in millennia of tradition. Now seventeen and in her last year of school, she has expected to become a wife and mother, but her past still haunts her. When Gittel was ten, she was in the same room when her best friend Devory was molested by Devory's own family member. Everyone in the community pretends nothing happened, and tries to convince Gittel to forget. But then Devory is silenced forever, and Gittel must find a way to address the guilt that won't disappear. Chassidim Jewish Community are followers of a very strict form of Orthodox Judaism (Berger, 2014: 9). This sect is a tight knit community in which everyone follows a stringent set of rules and shuns outside goyishe (non-Jewish) influences such as television and the internet (Berger, 2014: 9)

The year is 1999 and Gittel and Devory are eight years old. The girls love to play and have fun and are sometimes mischievous, sneaking up to the apartment on the top floor of Gittel's house to visit Kathy - a goy who gives them "almost-Kosher" candy and lets them watch her television. Slowly, Devory begins to change - disobeying her parents, behaving erratically, and showing up at Gittel's house at all hours of the night. Gittel has no idea why her friend is acting this way until she spends the night at Devory's house and witnesses an unspeakable act. It isn't until years later that Gittel fully understands what was happening to her friend and finally finds the courage to risk the anger of her community by telling the truth.

Hush explores the topic of the shame and guilt associated with sexual abuse. The author, Eishes Chayil, tells a story of an ultra-orthodox Jewish community in New York City and the impact of abuse on the life of girls. At the beginning, Gittel and Devory are described as innocent girls who do not know much about religion except following what is written in their religious script. When Devory's collapse into depression and then commit suicide, Gittel feels guilty but she does not know what to do. Years later, Gittel finally overcomes her fear of speaking out against the unwritten rules of her community, and her courage sends a message of hope and demonstrates the power of one person who is willing to stand up for what is right.

Similar to Devory, Nabila also experienced sexual abuse done by the Imam. *Brutal: the Heartbreaking True Story of a Little Girl's Stolen Innocence* is a kind of memoir written by Nabila Sharma. Nabila Sharma was born and grew

up in the Midlands, England. She is descendant of Pakistani family growing up in Birmingham. Her family's daily life follows the teachings of Islam strictly. In this novel she talked about her childhood memory when she was seven years old and learning Quran under the guidance of the Imam. The Imam is a power man or religious leader in a Muslim Community. The Imam whose words are the truest words, who always quote his words from the Quran and who is believed as the most humble person, has sexually abused Nabila for four years. Nabila on the other side has no courage to tell her parents about her problems. She is too scared and too embarrassed to tell what has already happened to her. She is depressed and spends lot of time alone crying in her bedroom. She feels she has no body to believe her. She does not have any self-confidence and self-esteem. The Imam has ruined Nabila's life. When Nabila's parents found out about the abuse, they decide to keep silent, as if nothing happened to Nabila. They are afraid that their community will punish them socially. For them Nabila has shamed her family and destroyed the image that they are a good family. Nabila feels useless, ashamed and guilty. She is always haunted by nightmares about what the Imam has done to her.

Power Relation in Hush and Brutal

Talking about violence against women, especially sexual violence by religious teachers and girls, is talking about power relations in the long history of human life. Sexual violence against women appears at all levels of society and manifests itself in various forms, emerging from the social, cultural, economic, political spheres even from and on behalf of religion. Social relations and religious understanding often triggers violence against women. One of the main factors in the occurrence of violence against women (gender violence) is the deep rooted patriarchal culture among Muslims. Patriarchy emerges as a form of belief or ideology that men are superior to women and women must be controlled, even considered as men's property. (Macionis, 2001: 202)

This culture has had a lot of influence in religious texts, moreover, the writers of these texts are almost all men. The interpretation of scriptural texts is still often used as a basis for rejecting gender equality. The commentaries are used as references in maintaining the status quo and legalizing the patriarchal lifestyle, which gives privileges to men. Men are considered as the main sex, and women as the second sex. This assumption settles in the subconscious of society and forms an unbalanced work ethic (Nasaruddin, 2002: 9) As objects of violence, women are still being cornered on the party who must be responsible for the violence they experience. The occurrence of violence against women, especially sexual violence, is the result of women being unable to maintain their honor (Burhanuddin and Rahman, 2004: 10). Devory's family and Nabila's family choose to remain silent because what their daughter experienced is an embarrassment that tarnished the family's honor. They are deemed unable to look after their daughters. As a religious family, Nabila's parents believe that religious leaders who are all men understand better about religious teachings. This is caused by the mainstream interpretation that is still believed by the majority of Muslim societies to this day who still places men at the center of domestic and public life. This shows that in the view of conservative interpreters, the idea of inequality in the Koran is part of the Islamic view (Busriyanti. 2012. 119). Busriyanti further said that

Sacred texts need to be understood as an effort of cultural transformation towards the direction of human liberation from oppressive, tyrannical traditions... Islam has been intended to lay new social foundations that are egalitarian, anti-discrimination and anti-violence against women. On the other hand, there are a number of religious texts either from the Koran or hadith which can be considered as a basis for legitimacy by many groups of Muslims to demean women and place them in the subordinate position of the people. These two positions in turn can provide opportunities for male violence against women in the name of religious truth (2012: 120).

The understanding of religious texts which then looks down on one group is a form of power relations between those in power in this case are men and those who are controlled, namely women. Inequality between men and women is contrary to the vision of equality and human equality before God. Therefore, the interpreter of religious texts is required to understand the texts correctly. (Husein, 2007: 225). Apart from misinterpretation of religious texts, one of the factors that make the phenomenon of violence against women strong and effective is the support of hegemonic patriarchal culture. Hegemonic patriarchal or hegemonic masculinity is defined as a practice that legitimizes men's dominant position in society and justifies the subordination of the common male population and women, and other marginalized ways of being a man (Murgia and Poggio, 2009: 1).

It seems clear that sexual violence against women is a logical consequence of the male power system established in the name of religion and culture. Culture is essentially a human product and therefore culture can be changed. Grammatical relations in religious or cultural texts should not be taken literally. It needs to be understood contextually because domestic violence, even if it is based on religion, often harm women.

Conclusion

God created man and woman equally. Religion carries the mission of equality that affirms that the most noble of people are those who are most loyal to God. Religion frees man from all tyrannical, despotic and totalitarian systems. One of the religious teachings is to elevate the status of women from being perceived as worthless things to becoming human beings who have rights and obligations. In *Hush and Brutal*, the authors describe the impact of sexual violence on the lives of teenage girls. To make matters worse, their parents refuse to discuss sexual violence perpetrated by religious leaders against their daughters. They choose to remain silent because it involves family honor. The blame is not placed on the religious leaders but on families who are deemed unable to look after their daughters. The unbalanced bargaining position in power relations or position in society makes girls as the victims of sexual violence feel guilty. Violence arises in relation to cultural aspects that are patriarchal, structural aspects that are dominant and exploitative, resulting in unbalanced bargaining positions between men and women. So it is necessary to uphold justice and create awareness of oppression and extortion of women.

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Archeological and the Construction of Foucault on Madura Lullaby

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Abstract

Archaeology is an important aspect in human life due to its function to express stories, histories, and cultures in society. Archaeology brings many values to the society such as artifacts and material culture. Through literary works, archaeology also covers the theme of the story. This study aims to determine the historical focus especially archaeology in Madura Lullaby. This study is to find out the construction of the Lullaby both in the cultural and social sphere that is the background of the emergence of ideas in the poem. This study used qualitative research as a method to collect, select, and analyze the data. The theory used in this study is the archaeology theory by Michel Foucault. One focus of Foucault is the archaeological concept that dissects various discourses in history. This discourse is a form of text in the form of a series of propositions as a result to express the ideas. The result of this study showed that : (1) some words used in the line of lullaby which are motivated by the cultural and social elements of the author, (2) showed that culture and social conditions have a great influence on the ideas set forth (3) the expressions contained in Madura lullaby as a poetic subject describing the social life of Madura society, local genius in Madura and the tradition of Madura.

Keywords: *Socio-cultural, Archaeology, Post Structuralism*

Introduction

There is an art in human life, and the art which offers a beauty is literature. Literature is different with the other kinds of art because it uses language as medium to fulfill the element of art. Besides, literature represents tradition, history and culture. Literature introduces us to have many new experiences in the world. Also, it has function in giving the knowledge and entertainment thus the human can enjoy a tragedy and comedy histories. Literature cannot be separated from language as the system of conventional written symbols or by means of speech sounds that combined into words and combined into sentences or it can be said as fundamental unit of literature. According to White (2006:54) “Language governs the behavior and thoughts, it is essential to see how cultural conventions affect expression, both literary and verbal”. Poem is one type of literary work which has its language characteristics that contains of meaning and aesthetics. Poem has no limitation in using the language so that the language in poem is free and unattached. Thus, it provides an opportunity for someone to express their thoughts and feelings in using their regional language or mother tongue freely. The uniqueness of regional language is also owned by Madurese language. Where, in each Madura district has its own language characteristics, both in dialect or word meaning.

Song lyrics are type of poem that consists of word lines but reveals many things. As like poem, song lyrics are written to embody the poet’s voice, to express attitudes, feelings and the poet’s personal aspirations towards various events in life. Madura is also rich in traditional songs. Bangkalan, Sampang, Pamekasan and Sumenep as the part of Madura island, for sure they have different language characteristics. Madurese poets use their own local language in making song lyric, so that the uniqueness of that song lies to the peculiarities of local language. As for Madurese songs are made to define the cultural elements of Madura society. Where, those were a reflection of social life and regional culture which were inherited from generation to generation. Madurese songs are usually sung by the parents and children, basically the songs were singing just for entertainment. Due to it is to lull the children before they asleep, this is called lullaby. Both the parents want to comfort their children or want to cuddle them to sleep (lullaby songs). Sometimes the songs were sung by children when they were playing with their friends. But in fact, they were not realize that the regional songs which they were singing are a part of oral literature which describes about a cultural and social life in Madura community that reflects their customs, behaviors, cultural and their social ethics. The regional songs have a social and ethics values that can be quoted by the people, as the songs which contains about a responsibility, an advice and the goodness the Madura Lullaby were not only containing about an entertainment but also an education. Most of Madurese songs are an adaptation of some poetry which has a deep meaning and those were closely related to the social life of Madura community. Such traditional lullaby songs that were often sung mothers in Madura when they were cradling their children to sleep, namely *dhung tedhung anak*, *titik rario pocettah koddhuk* and *pak opak iling*. In line with the lullaby as the tradition in Madura society, this study focuses on how social values of Madura community are reflected into the lyrics of songs exactly lullaby song lyrics. This study was conducted with the aim of describing Madurese social life related to the cultural and social ethics which includes good behaviors and responsibility to each other that reflected in oral literature throughout Madurese traditional lullaby songs. This study was conducted on lullaby song is expected to deliver theoretical and practical advantages. First, it can add the insight and knowledge to the society, both of Madurese community itself or another community outside of Madura. Second, it can help to introduce Madurese culture in lullaby poems so that Madurese community is able to appreciate more and to apply the important things in those lyrics to be passed down towards the next generation. Besides, this study is expected to motivate another researcher for doing a depth research.

This research aims to study about Madurese tradition that has cultural and social values. By knowing those values, there will be many things that can be applied. The researcher here choses an object of the study, “Dhung



Tedhung Anak”. In analyzing the lullaby song, the researcher only focuses on cultural and social aspects that reflected in the lullaby lyrics. Further, this research gives some benefits and significance in both theoretically and practically. Theoretically, this research is expected to give the better understanding about the analysis of cultural and social values in *Dhung Tedhung Anak* lullaby lyrics by using post structuralism approach, particularly in conveying the meaning of lullaby lyric. Practically, this research is also useful for Madurese itself for making society realizing that Madura has a good identity based on their cultural and social life. In education, this research will give awareness that Madura has a special lullaby song as a part of their culture which shows that Madurese tribe has a different uniqueness from another ethnic group.

Research Method

Qualitative method is appropriate to be applied because it aims to analyze the words, sentences and discourse utterances. As Bodgan and Biklen, (2007) explain about the five features of qualitative research. First, it has natural setting as like researcher as the key instrument of this study such as collecting, selecting, classifying, reducing, interpreting and drawing the conclusion of the data. Second, qualitative research is descriptive. Third, the qualitative researchers focus more on the process when collect, reduce, display and draw the conclusion of the data rather than the results or the outcomes of product. Fourth, the qualitative researchers analyze the data inductively or from specific to general. Last feature of qualitative research is “meaning” that will be an essential concern in qualitative research. This study uses descriptive way in qualitative research. The analysis of this research is focus on the words and lines in each stanzas of *Dhung Tedhung Anak* lullaby Poem. It is intended to know the archaeological construction in term of cultural and social of the lullaby poem.

Discussion

The discussion focuses to explore the aspects of social and cultural values in *Dhung Tedhung Anak* lullaby. Social and cultural values are closely related with Madurese ethics. Mostly a lot of mothers in Madura use this lullaby song for asking their children to sleep while inserting a moral message, it is an ethic. Mostly, the lullabies in Madura are used to convey the ethics about Madurese cultural and Madurese social life. Social ethics is closely related with social- cultural values in life of community. From the existence of social ethics, social values are formed in the community. One of social ethics of Madurese community is exist in lullaby song which sung by parents to their sons or daughters. The song is an inheritance that has been passed down from generation to generation.

There are social values that are reflected through the lyrics lullaby song. The lullaby song describes the attitudes and behavior of parents towards their children. It can be seen from the values contained in the lullaby lyrics. 1) a value of affection 2) a value of unselfishness/ caring 3) a value of responsibility. These values will be elaborated further based on the following explanation;

*Dung-dung anak
Dhulih tedung anak boleh
Tedung nak dhulih tedung*

*Ampon malem dhikah jhek nangisan
Anak manis, anak boleh eyatoreh jhek nakalan*

*Dung-dung anak
Dhulih tedung anak boleh
Tedung nak, dhulih tedung
Polanah lagghuk dhikah ghik amainah pole*

1. A value of affection

Madurese Language	English Language
<i>Dung-dung anak</i>	<i>Oh my dear, come on go to sleep</i>
<i>Dhulih tedung anak boleh</i>	<i>Hurry up to sleep my son/ daughter</i>
<i>Tedung nak dhulih tedung</i>	<i>Sleep early, hurry up to sleep</i>

In the first stanzas, this lullaby is contained about a mother who invites her child to go to sleep. Usually a mother in Madura will look for her child to put them sleep first before she is going to continue her next activities. This lullaby always uses to be sung at night time. After her son or daughter fulfilled mother’s invitation to sleep at night, a mother will prepare her child’s bed. In Madura, the bed for child is usually in form of swing. Madurese community believes that by using a swing, the child will sleep better. This swing is used since the child’s age is 40 days to 5 years. As for the stanzas of this lullaby is using polite language. As found in the words “*Buleh*” and “*Dhikah* . These words are one of polite language in Madura which have meaning “I” and “YOU”. Indirectly, a mother inserts an ethic to her child about how he or she should talk with the older people. Madurese community itself has manners of talk when they are communicating with another people. It can be seen from their levels language that used by them. Madurese community has three levels of daily language, namely *Ejek-Iye* (An offensive / impolite language), *Engghi-Enten* (Medium level/ neither smooth nor harsh) and *Engghi-Bhunten* (Very polite language). Madurese culture is closely with a manner in



talking with another people. They have rules how they get communication with another people whether they talk to younger people, talk to peers, even talk to the older people. Moreover, the children are emphasized to speak in polite language to their parents and to people who are older than them. It is taught to children from an early age, so that it becomes a goodness value that will characterize for themselves and become a good habit.

Through an affection value that is reflected in the lullaby song, it can be illustrated that Madurese community has their own ways in educating their children. Even though their personalities are known to be harsh, but they also have a kind side. That is a manner how they talk in polite which they introduce to their children in early age.

1. A value of concern/unselfishness

Madurese Language	English Language
<i>Ampon malem dhikah jhek nangisan</i>	<i>It's late at night, you don't have to cry</i>
<i>Anak manis, anak boleh eyatoreh jhek nakalan</i>	<i>Oh my sweet child, my dear! Come on do not be naughty</i>

There are two messages that convey in those lyrics. The first, the message is put in the first line of second stanza, about how a mother gives an advice to her child to be not to cry, so that her or his crying does not disturb the neighbors who are taking a sleep. It is illustrated in words “*Ampon malem dhikah jhek nangisan*”. Throughout these words the parents want to give an advice to their children. The parent’s advice is form of their concern to their children and another where the parents maintain a peaceful life with their neighbors. The second message is put in the second line of second stanza, the meaning is contain about how a mother asks her child not to be naughty. It is illustrated in words “*Anak manis, anak boleh eyatoreh jhek nakalan*”. Throughout these words the parents want to give an advice to them, so that they become a nice child and obey the rules. Based on Madurese culture, parents will not allow their children to come home too late at night. As parents, they regulate their children’s habits to be on time when they must go to school, when they go to play and when they come back to home. Beside, based on Madurese traditional beliefs a child must come back to home before *Maghrib* call prayer. Because the parents in Madura are so scare that their children will be stolen by stealth or devil.

2. A value of responsibility

Madurese Language	English Language
<i>Dung-dung anak</i>	<i>Oh my dear, come on go to sleep</i>
<i>Dhulih tedung anak boleh</i>	<i>Come on go to sleep my dear!</i>
<i>Tedung nak, dhulih tedung</i>	<i>Hurry up to sleep my son/daughter</i>
<i>Polanah lagghuk dhikah ghik amainah pole</i>	<i>Because you will come to play with your friends tomorrow</i>

In the third stanza, the song lullaby lyrics are repeated until 2 times, it given an advice in form of affirming a child. The meaning of that affirmation is still have a same meaning as the discussion above. Those are about an advice to behave well and be polite. Besides, in that lyrics also illustrate about parents’ responsibility, where giving a love, a concern and affection are form of their responsibility to their children. The parents’ responsibility to both boys and girls are providing a hard education. In Madura, the parents are responsible in providing a close supervision to their daughters. Because a daughter is a diamond that must be guarded the honor and the chastity. Even more a daughter will be included into man’s dignity when they are married. Here the parents are responsible for educating the daughters to have a beautiful personality both outside and inside. Then, the parents’ responsibility towards their sons is by giving them a hard training since early age. The parents in Madura usually ask their sons to farm and cultivate crops. That is a form of parents’ upbringing to their sons to become a strong younger, toughness and they are able to be responsible for their families later.

Conclusion

From the study of lullaby song above, it can be conclude that the lullaby song contained about social and cultural values. Basically, this lullaby song has meaning and message which is about an advice from a mother to her son or daughter, where the advice is closely related to the social and cultural teachings of Madurese community. The reflection of the social and cultural values can be seen in form of affection, caring and responsibility values. Those social and cultural values can be transferred from one generation to another generation as the evidence that Madura has a rich culture, both of them are good habits and politeness.



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