



The 5th Literary Studies Conference

TEXTUAL MOBILITIES:

DIASPORA, MIGRATION, TRANSNATIONALISM AND MULTICULTURALISM

12 - 13 October 2017

PROCEEDINGS



Hosted by

English Letters Department
Graduate Program in English Language Studies
Universitas Sanata Dharma, Yogyakarta, Indonesia

in cooperation with



Ateneo de Manila University,
the Philippines



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LiteraryStudiesConference

PROCEEDINGS

The 5th LITERARY STUDIES CONFERENCE

“Textual Mobilities:
Diaspora, Migration, Transnationalism and Multiculturalism”

12-13 October 2017

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- English Letters Department
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Fakultas Sastra
Universitas Sanata Dharma Yogyakarta
2017

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Greetings from the Chair

Diaspora and its complexities are not only theoretical debates but also living realities with its practice and continuity that have been continuously in motion for its pull and push reasons throughout human civilization from ancient to modern times. Literature and other artistic forms have captured this phenomenon and expressed its experience and dynamics in various genres and renditions in diverse texts and contexts.

Prolificacy and the spread of Jewish Diaspora texts across the globe and *Ramayana* tradition in Asia are few examples of the continuing tradition of Diaspora writings and its disseminations from time to time. Today’s writers from diverse backgrounds across the continents continue writings their diaspora experiences in varied themes of displacement, alienation, adaptation, liminality, and belongings in their various works.

The 5th Literary Studies Conference has received and selected various critical abstracts and papers from our presenters to share their interests in discussing *TEXTUAL MOBILITIES: Diaspora, Migration, Transnationalism and Multiculturalism* through various forms of texts and also through their own experiences as part of the diaspora society. This rich and critical selection of diaspora topics will indeed bring important and fruitful discussions in this conference for both presenters and participants to contribute an open dialogue for valuable and insightful ideas on diaspora and its complex aspects.

I thank all of you who have made various sacrifices to participate in this conference and I hope you enjoy it.

Yogyakarta, 18 September 2017

Theresia Enny Anggraini, M.A., Ph.D.
Committee Chair

Welcome Note from the Rector

On behalf of Universitas Sanata Dharma, I feel honored to welcome all speakers and participants of *The 5th Literary Studies Conference (LSC)*. I also would like to extend my warmest regards to all of you. Let us first give thanks to the Almighty God for the grace we have received in preparing this conference. I do hope that this conference facilitates us an effective means to strengthen our role and improve our knowledge contribution as lecturers or researchers. I also hope that *The 5th LSC Conference* will result in a fruitful sharing and exchange of ideas related to the conference theme on 'Textual Mobilities'.

Universitas Sanata Dharma appreciates and supports this conference especially when it takes its theme on 'Textual Mobilities' for at least two reasons. First, from semiotic point of view all forms of realities and human being experiences could be treated as texts that eventually move around the globe through many types of representations. One most powerful and efficient of such representation is in digital format, in which, texts may flow efficiently not only to reach people globally, but also to put them as actors that are independent from its creators. These actors pose some agency features for they may influence, shape, and even radicalize their readers. This understanding should create a new awareness of how important and yet how dangerous is our digitally global society from text mobility perspective.

Second, as our digitally global society is basically a fourth world landscape that becomes a new arena for our civilization after we have conquered land, sea, and air space, we have to carefully deal with some new disruptive phenomena. Such phenomena are hard to perceive since we still lack of understanding to its related cultural issues that definitely influence the life of our generation especially our young people. Such issues cover the way we create texts, intentionally as well as unintentionally, when we produce, consume, develop relation, learn, and create meaning in our daily life.

Therefore, I position this conference as an appropriate and a timely response to the civilization's call to all of us in embracing one of the most challenging cultural problems. I do hope that the conference becomes a good avenue, not only to converse our research findings but also to facilitate a fruitful dialogue in which sharing knowledge, values and awareness on textual mobility takes place with joy and respect to each other. It is through such an orientation that we can proactively contribute to shape up our new digitally global society better. As communication is a key to better our understanding on others, literature is a key to a better connected world.

May the conference be successful and enjoyable. And may the Almighty God bless our efforts. Thank you.

Yogyakarta, 30 September 2017

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

Preface

Human beings have travelled from one place to another, and along with them, they also carry over their cultural traits, among which are their languages and their derivative products. Thus, many languages have been spoken far away from their homelands. Classical languages such as Latin and Sanskrit have traversed not only a huge span of time but also a vast area of land. Latin, whose classical literary works are still well kept and whose *rusticus* (‘common’ or, now ‘vulgar’) variety has been used as a language of religious worship for more than two millennia, was originally spoken in the tiny area of Latium in modern-day Italy. Now Latin is said to be a dead language (as it does not have any native speaker despite its being studied as a classical language and its being in many formal documents), but it has spread to different places in Europe and finally has developed into different mutually unintelligible languages. And then, from the Iberian Peninsula and France, three daughter languages of Latin (Spanish, Portuguese and French) have crossed many oceans and have been spoken either as local native languages in many countries and as second languages in many more.

At a different degree, Sanskrit has also left northern India, its homeland, to be used in many Southeast Asian countries, first as a religious language but later in other more secular, though still formal, functions. However, its literary works, Mahabharata and Ramayana epics, have reached Indonesia, Cambodia, and Thailand. The works are not only well-read but have been reinterpreted to be more locally suited. Accordingly, the messages, themes and characters have developed and have undergone various local adaptations, which might lead to opposite directions. Drona, for example, the glorious and conscientious teacher in the Indian version of Mahabharata, has become a tricky, biased, and unfair teacher, or even a cheater, in the Javanese version. On the other hand, Ghatotkacha, a demon-looking son of Bhima’s, an important character in Mahabharata, has turned to be a handsome warrior in the Javanese.

The articles included in these conference proceedings are academic treatises to deal various issues in the diasporic nature of human beings and their cultural products. Most articles deal with the reinterpretations and re-embodiments of literary works, while some others deal with more general cultural issues or with language. Hopefully, these articles will contribute more perspectives to our scholarly exercises in dealing with our own nature as human beings and our cultural products.

Yogyakarta, 9 October 2017

Dr. Francis Borgias Alip, M.Pd., M.A.

Advisory Board Member of the 5th Literary Studies Conference

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Keynote Presentation

From Immigrant to Diasporan: A Homecoming of the Heart

Lian Gouw
Dalang Publishing

I would like to thank the Board of the Conference for the honor of inviting me to share my thoughts and experiences as an Indonesian diasporan author and publisher.

Ever since I received Dr. Anggraini's gracious invitation in late January of this year, I have been living with the word "diaspora" buzzing in the back of my mind, trying to find answers to the questions it evoked:

1. What does being an Indonesian diasporan mean to me? While originally used to describe the dispersion of the Jewish people from the Holy Land, the word "diaspora" now refers to communities of people who live outside their country of origin, but maintain – nurture, if you will – ties with the same.
2. Does labeling myself with the word "diasporan" rather than "immigrant" allow me to feel a certain sense of belonging to my country of origin that I didn't have before?
3. When did the transformation from being an immigrant to being a diasporan occur for me?
4. What caused it to happen?
5. How does this change affect my thinking, my actions, my life?

Reading through the suggested topic list the Conference Board provided, the line "National identity and Postcolonial instability" caught my attention. The line stirred memories and pulled up long-buried issues.

I am a perfect product of Dutch colonial upbringing, and my mother tongue is Dutch. Thus, I was directly affected when President Soekarno, Indonesia's first president, decreed in 1956 that in the new, independent Republic of Indonesia, Bahasa Indonesia was not only the official language but would also be the only one tolerated.

I was in my 20s when, in the 1950s, I found myself suddenly having to deal with the following realities: I am Chinese (my family told me) – I live in Indonesia (a straight fact) – and yet, I feel an ingrained, fierce, national loyalty and attachment to the Dutch (a result of my family raising me the best way possible during that time).

YES! I am familiar with "postcolonial instability" – the words remind me of a time that no one prepared me for while growing up – the time when my orderly world of doing the best I could today, while building on a secure tomorrow, was turned upside down by what was referred to as the "playing out of world politics" and "entering an era of enlightenment."

While none of this ever presented a problem while I was growing up, everything became a huge problem that, today, would be labeled "postcolonial instability," as it was caused by the ending of centuries of Dutch colonial rule over Indonesia.

For the first time in my life, identity became a problem. "Being" was no longer enough – it needed an explanation. Why am I Chinese? Is blood enough to claim "belonging"?

Nothing had ever prompted me to question being Chinese – for that matter, nothing prompted me to question being anything. While growing up, I was instructed in behavioral norms for "good" Chinese girls, celebrated the Chinese New Year rituals, and consumed Chinese food.

Not until the postcolonial era did national identity become an issue, and *being* became an area that demanded exploring.

As a result of my Dutch-centric upbringing, I was not able to communicate on a meaningful level in any language other than Dutch, and I felt gagged by the changes the Indonesian government was making. And after watching Dutch books being burned and becoming the object of antagonism myself, I felt violated. As I said goodbye to Dutch teachers and friends who were being ousted by the implementation of new Indonesian government rules, I felt abandoned.

My solution to end the miserable living situation was to leave. However, my husband, who grew up with a totally different Dutch experience than me, refused to move to Holland, but finally agreed to move to America. In the early '60s, I left Indonesia with my husband and two children to emigrate to the United States of America.

I was reacting to the political changes of our young country with youthful ignorance and self-centeredness. Determined to continue to live my life free of any kind of oppression (ironically, I ignored the fact that millions had been freed from centuries of a far worse oppression than I had ever experienced), I arrived at the San Francisco airport filled with the hope, determination, and good will it takes to be a good immigrant.

Assimilation is a big word when living the immigrant experience. Yet, perhaps unknowingly, an immigrant who comes from a colonial background has lived with the concept all of his life, as all of his life he has been forced to accept and absorb the culture and norms of the colonialists.

For me, assimilation into the American society was a breeze. Due to my Dutch education and upbringing, I was conversant in English and accustomed to the Western way of life. With no communication or food problems, I was able to easily earn a useful and respected place in my new environment.

"Identity tugs" were not caused by feeling uncomfortable in my environment, but by being caught by

surprise and without a ready answer to questions about my origin from curious bystanders.

Questions prompted by my Dutch accent: “Why is your mother-tongue Dutch while you’re Chinese and come from Indonesia?” and questions prompted by my emphatic claim to being Chinese in response to people pegging me Indonesian: “How come you don’t speak any Chinese?” and further probing on this issue: “Which part of China does your family come from?” and “When did they immigrate to Indonesia?” Questions that made me feel very uncomfortable, as I only had mumbled answers for them.

When my children were required to bring food to school on “Heritage Day,” I found myself floundering and finally settled on producing a staple contribution of fried wontons and fried noodles.

During those early immigrant years, I tried hard to anchor myself in being American with the same sense of belonging and loyalty I once felt toward the Dutch, but I was unsuccessful despite my engagement in several community activities and participation in civic causes.

Perhaps the regimented and unwavering Dutch way of life I was used to lent itself to feeling anchored. While the loose, almost unorderly multitude of choices available in an American lifestyle often created confusion and a feeling of chaos.

At moments like experiencing Yosemite National Park for the first time, driving along the California coast, standing in the theater ticket line on Times Square in New York, I could not escape from feeling awed by the enormity of supposedly being a part of it all, of actually having a rightful claim to all of it by having acquired an American passport. I say “supposedly” because I never really felt that kind of belonging or entitlement.

At moments like that, I was merely grateful for being allowed to experience a piece of the American Dream. For years, moments like that would cause me to wonder why, while standing in awe at the foot of Yosemite’s El Capitan, I’m simply filled with awe for God’s creation but cannot find any pride or the comforting sense of belonging inside me – a feeling that says, *this is my country - that cliff represents its strength*. When I bury my feet in the warm sand of a Maui beach, lie in the ocean’s fluid embrace, enter its sacred, colorful silence beneath the surface, I feel nurtured and blessed, but not anchored.

I think I can best describe the feeling of “not belonging” by sharing the opposite experience.

When the mud of a Salatiga river oozes between my toes, when I float in the Banda Sea, when I touch an old banyan tree, when I sit on the steps of the Borobudur with morning fog wrapped around me, a feeling of content and belonging fills my being.

I know, I belong. During these experiences, all my senses affirm that in this soil, I root. In this water, I find rest. In this tree’s shade, I find comfort. It is these people’s wisdoms and rituals I turn to when shaken.

Until 2011, my house and garden were the only places in America where I felt anchored.

Without a longing for any certain place, beyond my household environment, I was merely a floater.

My children’s marriages to Americans came as a natural consequence of my husband’s and my choice to emigrate to America. Hopefully, our complete assimilation into the American society during their formative years has enabled them to be an integral part of a nation they grew up in, with a sense of loyalty to a government and society that provided them with opportunities to situate themselves comfortably.

I have always had a love for language and wanted to be a published writer. Small bites of success – such as winning first prize in school and a local paper writing contests, having my writing published in the school and youth organization magazines – fed my desire and dreams. However, life kept interfering, and I had to bide my time to pursue my dream to become a writer until my children were settled in their own lives.

During the years of waiting, I had taken it for granted that I would write in Dutch. I had always written in Dutch and expected the stories I was filled with to spill onto the page in Dutch.

It was therefore a terrifying experience when, in the early ‘90s, I finally sat down to write, and there were no words to fill the empty page. Some 30 years of distance caused by no longer voraciously reading Dutch books and only speaking Dutch when I wanted to tell my husband something that was not meant to be heard by the children, had dried up the well of words.

I still felt the stories inside me, but I could not find the words to verbalize them. It was as if I were struck dumb. However, I now lived in the land of opportunities, where dreamed futures turn into a reality, and nothing was impossible.

I knew that if I wanted to write in English, I needed much more than a working command of the language. Well into my 60s, I went back to college to study creative writing. My efforts were rewarded when some of my short stories were accepted by literary magazines, while the “big story” brewed.

By now, I was a grandmother, and life had granted me the opportunity to experience different segments of womanhood. I wanted to write about the dynamics between women in a family. It took me by surprise when my story came to me from Indonesia, a place I had turned my back on decades ago. However, my writer’s instinct told me to listen and record the story as it unfolded into the novel *Only a Girl*.

I felt rewarded when editors of note agreed to work with me on the manuscript, and I was surprised when one of them informed me that because historical events impacted my characters and drove the storyline, I had written a historical novel. I dedicated the work to: *The sisterhood of women with whom I share the joys, loves, hopes, sacrifices and pains that live in a woman’s heart, that mold a woman’s life*.

Only a Girl was published in the U.S. by Publish America in 2009. The work found its way to public and university libraries, book clubs, and several bookstores in the San Francisco Bay Area. To date, *Only A Girl* has been used as curriculum reading in the Indonesian Studies courses in UC Berkeley as well as several other universities. It also has been used as dissertation material by several doctorate students in Indonesian Studies.

Then, in 2010, Gramedia Pustaka Utama, the largest Indonesian publishing house, bought the Indonesian rights of *Only a Girl* and published the Indonesian-language translation under the title *Menantang Phoenix*.

I was invited to do a book tour and, after having been gone for some 50 years, I returned to Indonesia as an American author championing— and chaperoning! — her work.

When the wheels of the plane touched Indonesian ground on the landing strip, I felt a jolt of excitement.

I was eager to set out on a new adventure, that of a published and translated author. I was bringing my story back to the soil from which it had sprouted. Little did I know how much would change during the course of one month.

As I traveled across Java on the book tour, I paid attention to my environment. I was perplexed with the overall changes that had taken place during my absence of half a century.

At the time I left, many changes from Dutch to Indonesian had been made, along with the change of Dutch street names to Indonesian ones. Hotel Indonesia was new and, in 1962, it was the first Indonesian international hotel and the tallest building in Jakarta. The road to Kebayoran was the only highway.

But looking at my surroundings in the fall of 2010, high-rises filled Jakarta's skyline. Advertisements, billboards, and storefronts were written in Indonesian, but reading the various marketing copy, I noticed how much of the Indonesian text contained English words in one form or another. Along the same lines, I noticed the English titles on the covers of Indonesian books in the bookstores, and when I listened in on conversations, I often caught the sound of English.

Dutch had definitely vanished and was replaced by Indonesian. However, still anchored in my Dutch upbringing that taught me to always and only speak proper Dutch, I could not help but notice all the English scattered throughout, littering the landscape of Bahasa Indonesia.

I remembered President Soekarno's speeches about independence and nationalism and the right of a nation to speak its own language and govern its own people and land.

As I noticed the stark contrast between the glitzy high-rises and the slums right at the entrance of their driveways, I remembered the blaring radio announcements of President Soekarno's forecasts of pending prosperity now that Indonesia had rid itself from the Dutch colonialists, and I began to wonder: *What happened to Indonesia's prosperous independence? People had died; others, including myself, had to leave for it.* What I saw didn't make sense. I was confused and kept looking for an answer when, suddenly, I felt a shift in my thinking.

I noticed that I no longer thought of the locals as "them," nor did I see the countryside merely as "rich, lush, tropical greenery," the way a tourist might.

By the end of the month, my inner dialogue had changed from, "*They need to fix that problem*" to "*We need to fix that problem.*" The "rich, lush, tropical greenery" whispered stories and brought back the sound of crickets and frogs at night and made me look for fireflies.

Wakening with the birdsong of the perkutut and crowing roosters was peaceful, while the sound of the drum and chanting coming from a mosque announcing daybreak, gave me an odd feeling of familiarity and belonging, while at the same time stirred up a new awareness.

I wondered how, while living the life I lived back then, I could have been oblivious to the colonial injustice and poverty that must have existed, even then. I wondered why, after all those years of struggle, after all the bloodshed and loss of so many lives, *we*, not *they*, apparently still succumbed to the notion that anything foreign is better, and let so much English creep into the language.

At the end of the book tour, when my plane lifted from the Indonesian runway at take-off, I looked out of the window, and it suddenly hit me: I was leaving a part of me behind.

Filled with the kindness and warmth that is *home*, I also felt an acute new awareness of a potent urge to factually claim, protect, and advocate for what is rightfully ours as a nation: our independence within the realms of humanity. I battled a wave of guilt for having lived for more than six decades in some state of unconsciousness.

Upon my return to America, I resumed marketing *Only A Girl* and started writing my second novel. The marketing process made me investigate how much literature about Indonesia the public libraries offered. The lack of representation of Indonesian authors caught me off guard. Pramoedya's books were the only ones in most catalogues.

Reading the English translations of Pramoedya's work made me want to read the novels in Indonesian, and I dove headlong into an intensive study of Bahasa Indonesia. Weekly tutoring sessions through Skype with Mas Agung from the Yogyakarta-based language institute Wisma Bahasa for nearly three years helped me get a grasp on the language.

These experiences led to what I consider to be my real "homecoming" and resulted in the founding of Dalang Publishing in the fall of 2011. *Dalang* is the Indonesian word for master storyteller or puppeteer. At first, Dalang's mission was to remedy the lack of Indonesian historical fiction available to the average American reader and fulfill my need to bring those stories to America, as well as to provide the Indonesian writer and translator with a platform to launch their work internationally. My target audiences are individuals who frequent libraries and scholars with a special interest in Indonesia.

Lately, I feel an expansion in my focus. My interactions with geographically displaced Indonesian youth, especially, have awakened the echo of President Soekarno's warning, "*Jangan sekali-kali melupakan sejarah!*" – Don't ever forget history! – which resounds in the statement of our own Junaedi Setiyono, the author of *Dasamuka*, our most recent publication, who says in his author's statement: *I write historical fiction because I not only want to present the beauty of language in the form of a story, I also want my readers to appreciate what happened to their ancestors when preparing for their own future.*

Historical fiction written by indigenous authors of the subject country could be illustrative of that country. Historical fiction offers stories of normal people's lives that tell how they react to the drama of war and natural disaster, socio-political unrest, and economic depression, about the kind of art they produce or the foods and drinks they consume. All this will help the reader know and understand the characters as well as introduce him to a different culture in an often far-away land.

At first, Dalang's translations merely aimed to serve the purpose of enabling a foreigner to understand the Indonesian native story. However, recently, it occurred to me that considering the current mobility people enjoy and the multicultural or international education opportunities, translation can be a powerful tool for individuals trying to find their way home.

Translation definitely serves as a valuable tool for cultural exchanges between different countries.

More often than not, the protagonist of a work of fiction reflects the character of the author and represents the author’s psyche.

Reading diasporic writing on a deeper-than-surface level, I’m discovering many elements that diaspora, consciously or unconsciously, are dealing with on a daily basis.

First and foremost is the issue of finding and establishing identity. Individuals of various walks of life, over time, have discovered that writing provides a safe venue for self-discovery. In my opinion, the truth that lies in the saying, “If we’re not part of the solution, we’re part of the problem,” definitely applies to diaspora.

We are fortunate to live in this age of readily available literature, as reading enables us not only to enter distant, wondrous worlds, but also gives us the opportunity to reach far back in time. By merely turning the pages of a book, we are able to connect to our history and make some sense out of how we got here.

This conference has urged me to start a conversation with my grandchildren about national identity. It suddenly became important to me to touch base with them and explore their claims on identity. As I interact with them, I often wonder, *Are they a part of my American Dream come true? What is theirs?*

In 1931, James Truslow Adams, in his book *The Epic of America*, says, “...life should be better and richer and fuller for everyone, with opportunity for each, according to ability or achievement regardless of social class or circumstances of birth.” And I suddenly wonder how the American Dream fits into President Soekarno’s dreams for the nation he guided to independence with the warning, “*Jangan sekali-kali melupakan sejarah!*” – Don’t ever forget history!

How important is the history of one’s roots to the first generation of “hybrids”? How do they trace their origins, other than through genealogy charts?

Perhaps this question has given Dalang Publishing an additional purpose. Perhaps, aside from introducing Indonesian literature to Western readers, our stories can also serve as a source of information to the emigrant who has strayed far away from home and the generation after him

– the hybrid generation sometimes referred to as “the lost generation.”

While on this subject, I cannot move on without mentioning a dilemma specific to Chinese Indonesian diaspora who, aside from the aforementioned hurdles, are often faced with a problem inherent to their sector of diaspora. It is the phenomenon of bearing a name, yet remaining a stranger to others and one’s self.

I’m referring to the fact that history – so the story has it – forced many Chinese Indonesians to take on Indonesian names, while in fact many of them did not have any conscious emotional attachment to Indonesia as a country. While most of these folks will strongly claim their Chinese identity, confusion has crept into the minds of many of their children who live outside of Indonesia.

These are youth who bear an Indonesian name and look Chinese, but master neither the Chinese nor the Indonesian language. Drawing a blank on the passing of time in a historical sense, they wind up facing the enormous task of finding their way in the confusing chaos of an ethnic no-man’s land.

They have no direct personal experience of the stepping stones used by the previous generations to pass through a zig-zag of cultural shifts that were never visible to them. The youth, the hybrids, the international students: these readers have become an important part of Dalang’s expanded focus.

In preparation for this conference, I spoke with several Indonesian students currently studying in the United States. First, I was surprised and sad to hear that they preferred reading Dalang’s English translation of Indonesian novels over reading the original work. I was equally sad to notice how much borrowed English vocabulary had crept into their Indonesian conversation.

After understanding and accepting the need to replace Dutch with Indonesian and experiencing my awakened national concern and pride, I do not want to hear English elbowing its way into the Indonesian language, including individual words politely sandwiched between proper Indonesian prefixes and suffixes.

To my ear, this sounds mangled and, in a way, it stabs at my heart while leaving me wondering: What then is accomplished by the individuals who, trying to find mobility and practice diversity, are losing their language during the journey?

I know languages borrow words from each other, but witnessing this use of borrowed English words in Indonesian speech makes me anxious. My own experience of language is that it provides a sense of belonging and a way to express national pride.

I fear the domino effect of the erosion of our language, and with that, the erosion of our national identity and the erasing of history.

I brought this up to several students and was not able to extract any answer other than an astonished look and some mumbles. I find it fascinating that in today’s global environment, which produces bilingual inhabitants, language still is a placeholder in the areas of identification and belonging. Perhaps this notion was on President Soekarno’s mind when he proclaimed Bahasa Indonesia to be Indonesia’s official national language. He undoubtedly realized the great need to somehow unify the 17,508-some islands wrapped around the equator with around 250 million inhabitants, who are divided into some 300 ethnic groups who speak about 750 different dialects.

As a publisher of English-language translations of Indonesian historical and cultural novels, I find that there is a myriad of elements to be mindful of. For example, aside from the immediate and obvious need to consider synchronicity of meaning, rhythm of sounds, syntax, and substance of language, there are the questions of how much leeway needs to be allowed in the transmission of one set of expressive sensibilities into another.

Working mainly with translation from the Indonesian language into the English language, I am constantly confronted with the difference between the Western and Indonesian ways of expression, which in turn, reflect their respective ways of thinking and acting and is expressed in their writing.

One of the main differences is that Westerners, compared to Indonesians, are more direct and time-conscious. Writing is done in the active voice with an economy of word-use in mind.

On the other hand, Indonesian writing tends to use the passive voice and engages in leisure description.

This then brings up the concepts and assumptions we have about the qualities of a native speaker versus a non-native speaker. Who would be more qualified to produce an accurate translation into English? A native or non-native speaker of English?

By definition, a native speaker is: *an individual who has known the language since he was an infant rather than having had to learn it at some point in life*. Long ago, one's "mother tongue or native language" was the language spoken in the country where one was born. However, in today's global environment, a young child might very well be simultaneously exposed to several languages and grow into one of the many polyglots in our society.

Being multilingual today can come quite naturally: A child of biracial parents who hold on to their original ethnic and cultural background will automatically grow up with two languages and two different cultures. Now, if the parents emigrated from their respective countries, the language and culture of the "host country" would have to be added, the child would be exposed to three different languages and cultures at birth!

How would the notion of "mother tongue" and native speaker apply to such an individual? *Could* the notion of "native speaker" be applied to this individual who would most likely be labeled as a "hybrid national"? Today, English is arguably one of the world's most common international languages and, as such, English has infiltrated most other languages to different degrees. We see this in the English words that are borrowed into other languages, and the displacement of some of the native words, especially in the speech of younger generations.

As an Indonesian diasporan in the United States, especially after having made my own surprising discovery of homeland during an uncharted journey of the heart, and then learning the Indonesian language so eagerly, I have a strong negative, visceral reaction to hearing English loanwords being adopted unnecessarily into the Indonesian language.

From a logical, everyday-life economical point of view, borrowing is only done out of necessity, with the idea of the ability to pay back the loan after having reaped its benefit. Unnecessary borrowing is frowned upon.

I know, this idea does not comport with linguistic theory, but using borrowed words, while there are several native words available, to me feels like unnecessary borrowing. To my ear, there's an inkling of desired prestige in the use of some English borrowings. And I wonder, is this really worth it, if it means betraying one's country and dishonoring one's mother language?

The irony is, I recognize that my attitude towards the use of borrowed English words parallels colonial thought and behavior.

My attempt to convince "locals" to use Bahasa Indonesia the way I like to see it used, seems no different from colonial intrusion. However, the ground I stand on is complicated. I'm haunted by the following inner dialogue.

Did I lose all of my birthrights, including being allowed to feel a sense of belonging coupled with a fierce loyalty toward Indonesia when I emigrated to the USA?

While I regard my annual trips to Indonesia as "going home," am I, in fact, by my fellow Indonesians, reduced to being just an American visitor in Indonesia?

I do not feel that I am just a visitor. In my heart and mind, I am an Indonesian chasing after the Indonesian dream of complete independence.

However, I cannot help but wonder, is a homecoming of the heart enough to earn back the privilege of being considered a part of the Indonesian population? Only time will tell. Meanwhile, working with Indonesia-based authors, translators, publishers, academics, and government personnel – in other words, educated adults and not just the youth – I hear all of these parties fluidly incorporate many English borrowings into their speech.

My linguist friends assure me this borrowing is a normal process in any vibrant living language in which the speakers regularly come into contact with another language. But I struggle with a resistance to it, and I will not pretend to accept it.

I feel compelled to ask every one of these parties, "Are you aware of those English words creeping in? Do you care? Do you realize that by your practice of the language, you might forget the true Indonesian words for all of those concepts? Don't you feel something is slipping away from you? Do you ever want to ask everyone to stop letting this happen?"

This vexing problem will not be resolved for me any time soon. Remembering Dr. Martin Luther King Jr. saying, "Our lives begin to end the day we become silent about things that matter," I will continue to strive to use the Indonesian words whenever available instead of English borrowings, and I will continue to bring the heavy infiltration of English into our language to people's attention.

Additionally, as an Indonesian diasporan, I feel that it is my responsibility to my homeland to maintain its language and treat it with due respect, which, in my humble opinion, means to speak Indonesian using as many of the true Indonesian words as possible without using English borrowings.

And while as an immigrant parent I had furthered the disconnection with Indonesia by complete assimilation into the American life and culture that included an exclusive use of the English language, I now, as a diasporan grandmother, try to catch up by introducing my grandchildren to Indonesian culture and history, hoping they will forgive me for having robbed them of their cultural heritage and that they will try to understand and support my feverish attempt to make good to my country.

My effort to contribute to Indonesia as well as to America are manifested in the enlarged focus of Dalang Publishing.

While Dalang has focused on introducing Indonesian voices to America, this conference has made me look at what Indonesian diasporan voices in America have to share with the folks back home about their journey as a diasporan. Unfortunately, among at least 100,000 Indonesian diaspora in the USA, I've so far only been able to

come up with the names of nine authors, including myself. I was able to find the writings of seven of them and, in closing, would like to briefly introduce their voices to you.

Innosanto Nagara

Graphic designer/children's book author

Born in Jakarta in 1970 – arrived in the USA in 1988

A is for Activist (2013) translated in Spanish and Swedish, *Counting on Community* (2015), *My Night in the Planetarium* (2016), *The Wedding Portrait* (2017)

Son of renowned Yogyakarta painter, movie actor, dissident poet, and playwright Ikranagara and American linguist, educator, and activist Kay Glassburner Ikranagara, Inno came to California in 1988 to study zoology at UC Davis but instead turned into a graphic designer and is a founding member of Design Action Collective that operates in Oakland, CA under the motto: *Serving the Movement for Social Change*.

Through his books, Inno imparts to children the idea of empowerment to make a change, the right and responsibility to speak out, as well as the strength and safety of community.

From *A is for Activist*:

I: Indigenous and Immigrant – Together we stand tall.

Our histories are relevant – injury to one is an injury to all.

Cynthia Dewi Oka

Poet

Born in Denpasar, 1985 - arrived in the USA in 2012 (via Canada 1996)

Nomad of Salt and Hard Water - (2012, 2016), *Salvage: poems* - (2017)

Originally pursuing visual arts, Cynthia turned to poetry and now integrates her training as a pianist and political theorist in her writing. Her poems, in her own words are: “versions of wholeness sorted out of broken things.” Her connection to Indonesia is apparent in the lines that speak of the country’s landscape and history as well as recall national events that have impacted her life.

Erick Setiawan

Novelist

Born in Jakarta 1975 - arrived in the USA in 1991

Of Bees and Mist - (2009) Spanish, Dutch, Chinese.

While Erick graduated from Stanford with a master’s degree in computer science, he felt compelled to write. *Of Bees and Mist* is Erick’s expression of his struggle to make sense out of the world he grew up in. Erick chose magical realism as a vehicle to illustrate the intrigue and complicated relationships in a family set in a society that still believes in witchcraft, spirits and demons.

Rintani Atmodi

Short story writer

Born in Padang in 1969 - arrived in the USA in 1999

While Rintani has a Ph.D. in mechanical engineering, her deep love for language has made her an avid reader and gave her the courage to mine the right side of her brain. She is a bilingual aspiring short-story writer with two completed stories in, respectively, English and Indonesian.

Despite her 18-year long stay in America, Rintani’s writing reflects her strong connection to Indonesia. “A Foothold In Foreign Soil” talks about trying to give reason to emigration, a longing for a better life. The triumph of achieving something toward that goal is illuminated when she writes that her protagonist, Sukma, after passing her final defense, exclaims, “*I am free, free, free! No more research. No more work. No more deadlines. No more pressure. I’ll have my whole life back; fly into the world.*”

“Selendang Bersulam Putih” – “A Shawl with White Embroidery” – a story woven around the 1908 Manggopoh incident regarding the Dutch colonial leverage of land tax on the Minang people, is steeped in rich local color and a homage to her native Minang culture.

Rintani’s indignation toward colonialism is reflected in her writing when Zubaedah, her main character, cries out, “*Masa si Belanda meminta pajak untuk tanah-tanah pusaka di kampung. Hebohlah orang kampung waktu itu. Tanah itu bukan tanahnya orang Belanda, tapi tanah turun temurun kaum orang Minang.*” *How on earth can the Dutch impose a land tax on lands that don’t even belong to them. Those lands have been owned through generations by the Minang people.*

Patricia Tanumihardja

Food writer

Born in Jakarta in 1973 – arrived in the USA in 1992 *The Asian Grandmothers Cookbook* (2010, 2012) *Farm to Table Asian Secrets* (2017)

Pat came to the United States as a student of the University of Washington in Seattle.

Food is Pat’s connection to her homeland. She wrote food articles until she was assigned to write *The Asian Grandmothers Cookbook*. When her parents came to the USA in 2002, Pat’s mother brought with her the knowledge of Indonesian cuisine and opened an Indonesian restaurant in Seattle.

When I spoke with Pat shortly before leaving for this conference, she fondly recalled watching her mother’s culinary creativity as she deftly substituted unavailable tropical vegetables with those available at Seattle markets. Pat’s second book, *Farm to Table - Asian Secrets*, is a homage to her mother.

Pat is currently working hard on an Indonesian cookbook. The recipes will be embedded into a narrative

that will provide the cook with “the story around the dish.”

Lian Gouw

Novelist

Born in Jakarta in 1936 – arrived in the USA in the early '60s

Only a Girl (2009, 2011)

When I founded Dalang Publishing, I did not want to experiment with other writers' work and bought the American rights for *Only A Girl* back from Publish America. While according to the many regular and academic readers the novel explains the Chinese plight and position in today's Indonesia, I wrote it to tell a story of everyday dynamics between three generations of women in a family. Today, I consider *Only a Girl* as the gateway to my homecoming.

Rereading my own work after the first flurry of reviews, and trying to make sense out of the reviews and the writing, I found several passages that stirred a new sense of consciousness inside me, and I used these passages as road signs on my journey home.

I would like to share with you the one that had the strongest impact on me, as the story sketches the socio-political situation of the time.

The scene recalls the historical night that Bandung burned. A Chinese family living in a Dutch neighborhood has gone into hiding in an old underground bomb shelter and there is a power shift between the head of the household and the servant.

– Ting positioned himself at the shelter entrance with a gun. Jenny did not ask where the gun came from.

There was some rustling by the shelter opening. Mundi appeared out of the darkness and approached Ting. “They're gone,” the servant said. “It looks like they're headed downtown.”

“How many were there?” Ting asked awkwardly, he was not accustomed to being reliant on a servant in this way.

“It's the people, Master. The voice of the people is numerous.” Mundi's words had an unusual firmness; something none of the family had ever heard before. –

I'm going to close with the renown poet

Li-Young Lee

Poet

Born in Jakarta in 1957 – arrived in the USA in 1964

Li has seven books of poetry to his name with an eighth one coming in February of next year.

Rose (1986), *The City in Which I Love you* (1990), *The Winged Seed: A Remembrance* (1995), *Book of my Nights* (2001), *Breaking the Alabaster Jar* (2006), *From Blossoms* (2007), *Behind my Eyes* (2008), *The Undressing* (coming in February of 2018)

Prolific, multi-award-winning poet Li-Young Lee was born in Jakarta in 1957. His parents came to Indonesia as Chinese political exiles. His father, who had been the personal physician of Mao Zedong, helped found the Gamaliel University in Jakarta, but was arrested when anti-Chinese sentiment began to form in Indonesia. After he spent a year as a political prisoner, the family fled and arrived in America in 1964. I met Li several times in San Francisco and Berkeley at readings of one of his new books.

Li's poetry speaks of an intense search for self and keen awareness of surroundings. It was difficult to choose from the many poems that would fit this occasion. I finally decided to bring Li's “Immigrant Blues.” The poem, read by Li himself, is my last offering of diaspora voices.

And with this I've come to the end of my presentation. I would like again to extend my deepest gratitude to the Board of the Conference for the opportunity to share my experiences and concerns as an Indonesian Diasporan living in America, and I thank everyone in the audience for sustained interest during my talk. I now invite questions and dialogue from the floor.

Keynote Presentation

Aku Merasa Asing di Sini, di Kala Salju Menyelimuti Kota (I Feel Like an Alien Here in Snowy Town)

Elisabeth Arti Wulandari
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*Kuingat dulu waktu aku sekolah di desa
Setiap Senin tegak siap upacara naik bendera
Lantang anak nyanyikan Indonesia Raya
Pancasila hapal luar kepala.*

I remember when I was a school kid in my village
Every Monday I stood at attention during the flag
raising ceremony
Loudly the children sang the national anthem
“Indonesia Raya”
And recited Pancasila.

*Ku tumbuh dalam gempita musik dangdut, keroncong,
gamelan dan MTV
Gebyar layar wayang kulit, Srimulat, ketoprak
Dongeng tentang hantu di pohon kemiri ujung gang
Rambo and Superman
berteman dengan Gatotkaca dan Srikandi dari
Mahabarata, Salah Asuhan, Winetou, Donald Bebek,
Putri Salju dan Cinderella*

I grew up amidst vibrant music: dangdut, keroncong,
gamelan, and MTV
Shadow puppet screen, Srimulat comedy, ketoprak
performance
Stories of ghosts living on a big
candle-nut tree at the end of the alley
And Rambo and Superman
befriended Gatotkaca and Srikandi from the
Mahabarata, Salah Asuhan, Winetou, Donald Duck,
Snow White and Cinderella

*Ikan asin, sayur tempe, warung gudeg dan teh nasgitel
di pinggir pasar
Selamatan mobil tetangga dengan potongan
seperdelapan telur bulat bundar
untuk bocah-bocah
Atau McDonald dan KFC di Yogyakarta
Pasar bersemut orang di sudut mall yang hadir janggal
Parfum wangi merebak dan pengemis
Menunggu recehan rupiah*

Salty fish, tempeh dish, gudeg stall and hot sweet tea
vendor in the market street
And a neighbor making an offering for her new car
with hard boiled eggs cut into eight pieces for children
Or McDonald’s and KFC in Yogyakarta
People swarm the market across the misfit mall
Perfume cloying the air and beggars
Begging for rupiah coins

*Ah, mengapa aku rindu dengan keributan dan
kekacauan yang manis itu?*

Oh how I miss the sweet cacophony
and chaos!

*Di sini aku sepi
Di tengah lautan putih dan pohon-pohon yang merana
Aku merasa asing
Seorang pintar berujar, “bahasa adalah rumah bagi
jiwa”
Sedang lidahku kelu oleh kata-kata yang bapakku
tidak mengerti
Bahasa yang bukan rumahku berteduh
hanya rumah singgah di mana aku tetap tamu yang
asing.*

Here I am lonely
Amidst white sea and heart-broken trees
I am an alien here
A sage once said “language is the house of being”
But my tongue feels stiff from words my father does
not understand
The language in which I do not find home
only a temporary shelter where I am always a guest,
yet an alien.

*Toh di setiap bandara aku harus tunjukkan buku kecil
Penanda diriku sebagai yang kebetulan terlahir di
tanah ibuku
Toh ada secarik kertas ajaib tertanda nama yang tidak
kukenal dan tidak pernah kutemui
Toh tanpanya aku tidak bisa tinggal di negeri asing ini*

And still, in every airport I have to show my little book
which labels me as one born in my mother’s land
And still I have to keep this magic paper signed with a
name I do not know and will never meet
And without it, I cannot stay in this foreign land

*Tapi toh aku memilih datang ke sini
Tapi toh aku mencari gempita yang lain ini
Tapi toh aku nikmati juga lautan putih ini
Dan toh aku juga jatuh cinta pada pohon-pohon yang
merana di luar kamarku ini
Dan toh aku mengejar mimpi yang selalu kulihat di
majalah, layar film dan televise.*

*Aku memilih pergi ke mana mimpi-mimpi itu berasal
Aku memilih untuk datang.
Seperti musafir,
Inilah perjalananku.*

*Laki-laki tua renta yang pernah aku temui 2-3 kali itu
Kakekku yang asing dan jauh karena dibawa tuan-tuan
negeri matahari terbit
Dipekerjakan di negeri asing, sepertiku, tinggalkan
desa tempatnya lahir
Apakah dia juga kapai-kapai yang mabuk
dijerat oleh neon-neon sepanjang jalan-jalan di negeri
bikinan Tuan Jenderal Raffles?
Gemerlapnya lampu-lampu di sana pasti lebih terang
Daripada kunang-kunang di sawah kakek buyutnya dan
lampu-lampu minyak di desa
Di mana istri dan anaknya menunggu dalam
kemiskinan yang menyesak
Salahkah jika dia tidak kembali
Terus mengejar terang neon-neon Pulau Sentosa?*

*Tidakkah kini dan nanti waktu tiba saatnya kembali,
aku sedang dan sudah berubah?
Tidakkah keributan dan kekacauan yang manis dulu
akan ikut berubah?
Tidakkah warung gudeg itu mungkin akan menjelma
menjadi toko roti?
Tidakkah aku juga akan merasa asing di rumahku
sendiri?*

Yet I chose to come here
I chose to seek this other cacophony and chaos here
I enjoy the white sea here
I fall in love with the heart-broken trees outside my
room
And yet I chose to chase after dreams I always saw in
magazines, films, and TV.

I chose to go to the place where those dreams were
born
I chose to come here.
Like a traveler,
This is my journey.

An old man that I met twice or thrice before,
my grandfather, a stranger who lives far,
taken by masters from the land of the rising sun
to work in a foreign land, left his home too, like me.
Is he also an intoxicated moth
maddened by neon lights along the roads
in General Raffles' land?
The neon must be brighter than
fireflies in his ancestor's paddy field and oil lamps in
his village
Where a wife and kids were waiting in suffocating
poverty
Was he to blame for not returning, or returning
And for loving the bright neon lights in
Sentosa Island instead?

Will I not have changed later,
When time comes for my homecoming?
Will that sweet cacophony and chaos not have
changed too?
Will that gudeg stall not have morphed into a bakery?
And will I also not feel like
an alien in my own home?

Keynote Presentation

Post-colonial Narratives of Korean-Japanese Literature: Ethical Issues for the Displaced

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Diaspora literature captures the migrating lives of those that have moved to other countries. Written in either their own mother tongue or in the adopted language, such literature portrays the incompatibility between the lives of the newcomers and those of the native residents. Adhering to these characteristics, within Japan exists the unique genre of ‘Korean-Japanese literature.’ Korean-Japanese literature is a literary genre pioneered by Korean immigrants who had crossed over to Japan starting from the beginning of the modern era. Together with their descendants, they have depicted through the ‘Japanese’ language the rising issue of identity crisis—a postcolonial problem that had arisen in modern Korean history since the early 1930s. Moving beyond simply being a literature of foreign immigrants, Korean-Japanese literature as a branch of diaspora literature has the characteristic of demonstrating the extreme fissures that appear in daily life from the result of immigration.

The aim of this research is to analyze Korean-Japanese literature, beginning with its formation and leading up to the significance of its continuation today, in its very special role within modern Japanese literature. In a larger context, this specific genre describes the irrationalities faced by immigrants and its roots in post-colonialism. The culturally refracted circumstances under post-colonialism are an important topic that characterizes the modern history of Korea. It involves the internalization and transfer of physical and psychological wounds inflicted by the disruption in territory, culture, and society under Japanese colonial rule.

For a better understanding, a basic knowledge of the modern history of the Korean Peninsula is necessary. Briefly put, Korea is currently the only nation in the world divided by ideology and continues to grapple with ideological conflicts despite the collapse of the Soviet Union and the East-European communist bloc. Tracing back to the roots of the situation, we are met with two chapters in Korean history that still define Korean society today. The first is the narrative of liquidating the vestiges of Japanese colonial rule; the second is that of the two Koreas and the anti-communist discourse and reunification discourse that comes with it. The two national narratives originate from the division induced by the occupation of the peninsula by Japan (1910-1945), followed by the Korean War (1950-1953) – a proxy war between South and North under the greater conflict between the US and USSR. The loss of sovereignty to the Japanese empire has created a narrative of loss that still resonates within the politics, economy, and culture of Korea. The Korean War that broke out a few years after the hard-sought independence from Japan gave birth to the additional disarray of fratricidal trauma and began an ongoing conflict of ideological confrontation.

Although not directly related to this article, a few specific examples must be mentioned for a clearer understanding. The two aforementioned narratives are linked to the postcolonial situation of Korea in which there was a collective movement of the people. Without a nation, the people of Korea migrated to Japan, China, and Russia during the colonial period to avoid political persecution and economic deprivation. With such a large-scale national movement, many people left their homeland to never return. This was partially because during the civil war that occurred just five years after Korea’s independence, the road to entry was now blocked for Koreans who had originally lived in the communist states. The Soviet army had stationed themselves in the North of the Korean Peninsula and the US had arrived in the South, facilitating an ideological war that boiled over into a civil conflict. Such was the tragic product of Japanese colonialism.

At the time of Korea’s liberation from Japan in August of 1945, approximately 2 million Koreans were living in Japan. The Korean War that broke out not soon after prevented more than 600,000 Koreans from returning to their homeland. Millions of Koreans in China and Russia were completely deprived of their opportunity to return due to the ideological rifts of the Cold War era. Only with the collapse of the Soviet Union and the reforms of China did they regain the opportunity to visit their homeland. Since Korean-Japanese literature has such a compelling framework of the postcolonial movement of people, many narratives of the genre feature characters with disruptive and unstable identities. Korean-Japanese literature, which lies in the boundary between Korean and Japanese literature, is characterized by increasingly sharp representations of the severity of post-colonial traumas that the national literatures of both countries fail to register.

This study examines how the postcolonial situations couched in Korean-Japanese literature makes it difficult for the protagonists to establish their identity. Such Korean-Japanese are people that have been directly affected by the political division of their homeland. For the diaspora, the home or homeland is imaginative, yet sometimes concrete. The Korean-Japanese are forced to choose their nationality between North Korea and South Korea, depending on their ideological tendencies, their place of origin, their social networks, and economical issues.

Some do not choose between the South and North at all; rather, they choose to remain stateless, without a nation to issue their passports, claiming that 'Chosun' (an old name for Korea) before the split of territory is their country of origin. Since 'Chosun' is not an existing country that can recognize such people as citizens living overseas, their choice is both an extreme symbolic and concrete denial of the post-colonial situation. About 600,000 ethnically Korean people do not have a Japanese nationality.

Of course, political and economic discrimination in the lives of the colonized directly or indirectly affects their formation of self-identity. Interestingly, the characters exposed to postcolonial oppression not only vent their hate for the perpetrators, but are also often linked to the moral issue of their own victimization, exacerbating their instability further. The writers that were amongst first-generation migrants represented the diaspora on the condition that they were drifters of a ruined nation. Whilst yearning for their homeland, they often agonized over the hypocrisy and helplessness they felt in being forced to pretend to be Japanese. In a situation not unlike Orientalism, in which they internalized the scrutiny of the people of the far-advanced Japanese culture, these writers could not help being tormented by the incongruity of their identities as colonial subjects.

On the other hand, the works of second-generation migrants frequently address the issues of the helplessness, rebellion, and resistance to the 'discriminatory life' forced upon them. They often attribute their anger for their unstable identities to the violence they experienced from their fathers at home. This was because the father was the very person who caused the son to forcibly suffer discrimination. The depiction of the violent father and the poor suffering mother by second-generation writers delves into the gender issues of diaspora and intensifies the identity crisis they endure. Faced with the predicament of being unable to assume either the Japanese identity or their father's, they found solace by sympathizing with the patient suffering weathered by their mothers. Their works are also characterized by a representation of the unresolvable political friction between North and South Korea, and how it made life in Japan much more arduous.

With the thawing of the Cold War and the introduction to an era of globalization, the writers of the third-generation migrants in Japan view themselves being situated on national, generational, and cultural boundaries, and as such, they desire to walk on their own independent path. For them, Korea may be the homeland of their grandfather, but it is not their own. They are not naturalized as Japanese citizens, but neither do they wish to define themselves as being Koreans. They dream of a utopia on the borderline between the two identities. In their narratives, the main characters tend to prefer the separate identity of being Korean-Japanese rather than having a certain nationality. They are more engrossed in their own personal problems than the issues of nationality. Furthermore, they are more keen on the solidarity of the minorities.

This study examines the literary works across generations of Korean writers in Japan with the aim of understanding how the genre of Korean-Japanese literature carries the wounds of post-colonialism, and what their depictions of the irregularities of life suggest to us today.

Against Mediocre Imagetexts, toward Critical Comedy: Balagtas’s Fourth Revolt in *Dead Balagtas*

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Abstract

This paper looks into the influence of the poet Francisco Balagtas (1788-1862) to the webcomics *Dead Balagtas* (2013–present) by Emiliana Kampilan, who acknowledges that her work tries to express the revolts of its namesake. Kampilan is an avatar / character / author created by an anonymous author. In the essay “Apat na Himagsik ni Balagtas” (Four Revolts of Balagtas) (1988), Lope K. Santos enumerated what the poet was rising against: cruel government, religious conflict, bad attitude and mediocre literature. This paper focuses on the last revolt to show how Kampilan leads by example of what an imagetext (according to Mitchell 1994) can be and how the medium operates toward potential “critical comedy” (according to McGowan 2014). As Balagtas utilized the popular form of *awit* or *korido* to interrogate colonialism and its consequences, Kampilan maximizes contemporary web *komix* that references various types of texts to critically analyze neocolonialism, neoliberalism and hegemony. She also mocks, in a humorous manner, the privileged status and sense of entitlement of the elite and the middle class—the ones expected to access, read and understand her works; thus, the avatar-author, being a petty bourgeois herself, seemingly exhibits self-reflexivity and encourages such an attitude of being self- and class-critical among her target readers. By combining elements that shall appeal to consumers of popular entertainment and to sophisticated students and enthusiasts of literature and history, Kampilan proposes a novel way of creating *komix*, and, in the process, advances a standard that balances complex forms with substantial content.

Keywords: *Dead Balagtas, Balagtas, humor studies, comics studies, comics, komix*

Introduction

The paper “Ilang himagsik ng *Dead Balagtas*” (Some revolts of *Dead Balagtas*), presented by the researcher at the Pandaigdigang Kongreso sa Araling Filipinas sa Wikang Filipino (International Congress on Philippine Studies in the Filipino Language) last August 2017, attempted to contextualize the work of Emiliana Kampilan and to categorize her available online *komix* strips within the “four revolts” of Francisco Balagtas (1788-1862), as enumerated and discussed in an essay written by Lope K. Santos (1988). For Santos, the poet Balagtas revolted against: cruel government, religious conflict, bad attitude and mediocre literature. Since the aforementioned paper discussed all four revolts, this article may mention the first three from time to time, but will opt to focus on a more comprehensive in-depth study of the fourth revolt, which implicitly advocates sophisticated and high quality literature that shall reward intermediate and advanced readers, who are attentive to details, curious of practical, even philosophical, truths and keen on references. Of course, there exist barriers to the appreciation of the *komix* strips, which include requisite familiarity of the language, history, and culture, not just of the Filipinos, but also of the middle class who spends time stuck in the Web.

Before the youtube video on the internet and the series on television, there was the *awit*, or the epic poem—as entertainment to common people. Among the most popular was written by Balagtas. Regarded as a proto-ilustrado, he was considered as a precursor of both Andres Bonifacio, founder of the Katipunan, and Jose Rizal, Philippines’s national hero (Santos 1988, p. 68; Agoncillo 1988, p. 207), who is among the key figures of the Propaganda Movement. Ilustrados, literally “enlightened,” were Filipino men in the Spanish colonial period of the Philippines, most of whom have studied in Europe. The aforementioned Rizal-Bonifacio form the dichotomy of the ilustrado-plebeian, with each side pitted against each other by scholars, who argue whether violent armed revolution or step-by-step reform takes precedence, in emancipation, and eventually, nation-building; but this researcher believes that both strategies shall be utilized, as one can complement the other. Various sources mention that during Rizal’s travel in Europe, he brought with him a copy of Balagtas’s renowned *awit* or narrative poem *Florante at Laura* (Mojares 2006, p. 409; Agoncillo 1988, p. 206; Sevilla 1997, p. 2) and that Apolinario Mabini, another ilustrado regarded as “the sublime paralytic,” know the aforementioned work by heart so well that upon being ridiculed and challenged by an American captain to show him a poem of the greatest Filipino writer, Mabini wrote Balagtas’s *Florante at Laura* by hand (Lumbera 1986, p. 92; Sevilla 1997, p. 3). Tagalog poetry is highly indebted to Balagtas, that the popular verbal joust, recited in turns, was named after him: Balagtasian. Advanced for its time, *Florante at Laura* could have been among the pioneering anti-feudal and anti-colonial literature, especially because its conceived prototype of a nation includes the moro or the muslims, who were excluded by the Spanish colonial government, as part and parcel of the Spanish empire’s divide and conquer tactics.

Kampilan knows her history well and in announcing the death of Balagtas, she pays her respects and acknowledges the poet’s ingenuity of combining popular and literary qualities. Such is an exquisite recognition of

his influence on her, despite her declaration that the period of great heroes is over. Thus, her anonymity and references to history, literature and popular culture and tendency to communicate with her readers, just like Balagtas. Just like the *awit* (or epic poem) back in the 19th century, komiks of the early 20th century was a popular medium, and not taken seriously by authorities, because it was considered “low art,” “cheap” and “uncultured” and therefore not a real threat to the powers-that-be. As the dominant ideological state apparatus gradually changed from the Spanish colonial period’s Church to the American colonial period’s School, komiks was derided as the “devil in new attire” (as detailed in Jurilla 2008, p. 128-129) that tempts children away from reading and literacy. Now, komix remains outside the canon of high literature, but received in a higher regard, compared with its predecessor. Hence, the distinction in the researcher’s spelling. The term *komix*, is used throughout the article to imply some sort of Filipinoness and contemporariness, distinguishing it from the Western *comics*, the underground *comix* of the sixties (in Europe and America) and the classic Filipino *komiks* that had its “golden years” in the fifties (Lent 2009, p. 72).

Implicitly proposing a new standard of komix, Kampilan’s oeuvre forwards the fourth revolt, which arguably encompasses the other three. A new aesthetic espouses new content and substance, which implies the necessity and the imperative towards another possibility of a society, free from any cruel government, religious conflicts, and problematic attitude toward other people. Hence, her objects of ridicule include government officials, friars and ilustrados who often exhibit contempt against the lower classes. Thus, the researcher selected the komix strips that featured Taft, Damaso and Rizal, all of which will be discussed and analyzed in this paper. Using typographical marks, W.J.T. Mitchell (1994, 89n) showed how image and text engage in a dialectic: the two synthesizes in *imagetext*, relates in *image-text* and ruptures in *image/text*. The *imagetext* manifests itself in media such as komix. Texts, however, can contradict or become the image, which can trick the spectator or reader. Classic examples cited by Mitchell and also McCloud (1994) include Rene Magritte’s *La Trahison des Images* (The Treachery of Images) (1928-29) that shows an image of a pipe with the text: “Cest n’est pas une pipe” (This is not a pipe) and speech balloons that show words that readers are supposed to hear. The painting of a pipe is, indeed, not a pipe, while audio never emanates from speech balloons, or even sound effects “heard” within komix panels. We fill in the gaps through gutters and interpret the images, depending on what we know. The panels offer images and our minds conclude through “closure” (McCloud 1994, p. 63).

All then is not what it seems. In *Dead Balagtas*, we traverse time-space continuums that somewhat make sense by defying common sense. Perhaps, Art Spiegelman (cited in Rosenkranz 2009, p. 27) is somehow correct in his remark that the aspiration of the form (comics or komix) toward the recognition of being “art and literature” is an anachronism, especially towards the shift from being an “icon of literacy” to being “last bastions of literacy.” Decades ago, most komix, belong to the former; while now, Kampilan and a handful of other komix creators approach towards the latter.

Anachronicles of the contemporary

Anachronism is one of the many devices Kampilan has been using (or exploiting, with wit and brilliance) to enunciate certain degrees of laughter, depending on the understanding and experience shared by the author and the reader. Her komix simultaneously chronicles the past and the present by weaving objects from different timelines into one strip—reminiscent of Kate Beaton’s *Hark! A Vagrant* (2011) that situate people from Victorian England or Ancient Rome, with, say, American superheroes. Also note how the titles that Kampilan uses with the images that combine the historical, the literary, and the popular enrich the reading or scanning experience of readers. Her avatar alone speaks a hundred words or so: a *Makapili*, with a smile across its face. Those unaware of the treacheries of the cosplayed image will simply find her cute. Students of history will find discomfort in such a performance and might let off and respond at the image with an uneasy, confused smile, a guarded reading and a critical distance.

During World War II, imperial Japan occupied the Philippines. “Official history” often tells how the American Allies defended the archipelago, but Filipino guerillas were primarily the ones who fended off the Japanese Axis forces. The Makapilis (Kalipunang Makabayan ng mga Pilipino (Nationalist Association of Filipinos)) “collaborated” with the Japanese by accusing and “revealing” who among the townsfolk operate as guerillas. To conceal their identity, they cover their heads with a bayong (a bag made of woven strips of palm leaves), with holes for eyes, as they literally point their fingers at rebels they identify. No grin necessary, like Kampilan’s, since some Makapilis were themselves victims of intimidation, desperation and a dilemma of choosing which devil to deal with, and how. The ones who collaborated with the American colonizers were not named as traitors by “official history;” for a more balanced and comprehensive discussion of the Makapili, see Wada (2014). The performance of Kampilan’s avatar as Makapili itself is anachronistic, especially at a time when identities shift within networked spaces conducive for anonymity. Offline, upon appearing in komix conventions, she wears her trustworthy bayong, perhaps to render the author irrelevant, so the readers focus on the text and the intertextual dialogues and dialectics. Such as five komix strips that shall be analyzed:

In “We are best at freedom” (2014) William Howard Taft, American colonial administrator of the Philippines, offers the Filipina revolutionary Melchora Aquino (also known as “Tandang Sora” (Elder Sora)) a McDonald’s Happy Meal. Taft says it is for her “invaluable contribution to the 1896 revolution.” Tandang Sora clarifies and confirms whether she is receiving a reward for her commitment to the freedom of the Philippines, and that the award is being given by the new colonizer of the Philippines. Her thought bubble that Kampilan opted not to spell out is: “Seriously?” Taft proudly affirmed. The irate Tandang Sora walked away from Taft, who matter-of-factly speaks out loud: “I knew we should’ve gotten a Jolly Kiddie Meal instead.” Pardon the necessary spoonfeeding, but here is the unsaid context of the komix strip: After being deported by the Spanish colonial government to Guam due to her involvement with the Katipunan, Tandang Sora, the “Mother of Philippine Revolution,” has just returned from her exile. After being a governor to a colony, Taft would later become the 27th

president of the United States from 1909-1913. Tandang Sora will die of old age at 1919. Fast food restaurant chains McDonald’s would be founded in 1940s at the United States, and Jollibee in the late 1970s in the Philippines. None of these make sense, as neither logic nor reason can explain how those elements can coexist in a coherent time-space. Which elicits laughter if not a knowing smile, at least for Filipinos who had access to the education system and to the urban and semi-urban areas with Mcdo and Jollibee. Or, perhaps, simply the ones who dig *Kampilan*’s sense of humor that only the *Dead Balagtas* universe can pull off.

Beyond comedy, the komix strip shows how the colonizers tend to infantilize dwellers of territories they assume to have conquered. Among the documentations and discussions about cartoons and graphics portraying the “whiteman’s burden” of disciplining-civilizing those they deem as children-barbarians include books by Halili (2006), Ignacio et al (2006), McCoy (1985). Common portrayals show American Uncle Sam taking monster-like Filipino tykes for a bath, or slapping them in the bum as a gesture of preparing them to be independent “adults,” i.e. for self-government. Rice (2014) went through American colonial Secretary of Interior Dean Worcester’s archive of photographs that justify colonial rule by showing and alleging that Filipinos remain primitive, thus unready for governing themselves. In the komix strip, Taft acts like the typical colonizer who feels superior, thus the condescending remark that Tandang Sora, an old revolutionary, would have accepted the reward, had it been a local fast food, inclusive of local a toy (needless to say, the target market of McDonald’s Happy Meal and Jolly Kiddie Meal are children expected to ask their parents for some sort of a reward or a treat). For most Filipinos who are used to punchlines of noontime television shows such as *Eat Bulaga*, maybe the strip is less funny. It depends. Again, humor is relative with experiences, practices, appreciation and other shared spaces and contexts—which shall be elaborated in the next section.

Anachronisms that might interest foreign readers who can read Filipino but remain unfamiliar with Philippine history could be the strips featuring the novelist Jose Rizal (the Philippine national hero) and the ilustrados (the aforementioned anti-clerical Filipino intellectuals who struggled against the Spanish colonial government). In “Rizal’s super advanced surgery skillz” (2013), Rizal returns home from Germany after undergoing ophthalmological training. He tries an operation to treat the cataract of his mother and installs a ruby quartz visor. Later, an accident occurs as he is blasted to ashes by his mother, who does not know how the contraption is supposed to work. The radiations from the blast reads: “Mi Ultimo Adios,” or “The Last Farewell,” the title of Rizal’s last poem before he faced the firing squad and died a martyr. Here, we have historical figures and references to popular culture and literature. People familiar with Rizal’s life, even if only through movies, can recognize these scenes of the son attempting to make life easier for her mother. What is supposedly dramatic becomes tragicomic, as the renowned polymath commits errors of equipping his mother with something deathly, causing his demise. For those who have never read Marvel comics, the visor is from Cyclops of *X-men*. Thus, the incongruity of the advanced industrial technology in the colonial feudal setting.

In “Dear Kuya Pepe” (2014), Rizal receives a letter from his younger sister, Trining. “Kuya” is a respectful term referring to an older brother, while “Pepe” is Rizal’s nickname. Rizal feels excitement as he opens the letter, but ends up frustrated when it begins with “Eowz Powh,” which is “Hello there,” in *jejemon*. In “Simbang Jeje, 1880s” (Jeje mass) (2013), Rizal bothers her *ate* (feminine equivalent of *kuya*, respectful term referring to an elder sister) as the *jejemons* catch and eventually held his attention captive; he tells her how ridiculous their big clothes are, and how uncouth their language is. Her *ate* later tells him to hold her hand. He asks why. She informs him that it is time to sing the hymn, “Ama Namin” (Our Father), implying that the mass has ended without him noticing, because of his fixation with the *jejemons*. This, too merits an explanation, since the *jeje* phenomenon is probably unknown to the rest of the world, but the reseacher hopes leet speak, somehow, rings a bell—as both “languages” appear similar in structure. Leet speak, however is “elite speak,” and often used by network gamers, while *jejemon* on the other hand is used by people deemed uncultured, as they have no access to formal education but have access to technology such as mobile phones and the internet. The so-called *jeje* language is characterized by whimsical capitalizations, lengthening of words, adding unnecessary letters and substituting other characters or numbers for letters, which confuse people presumed to be schooled or educated. “Eowz Powh,” is “Hello po” in conversational Filipino, with “po” as a filler that implies respect. Here, *Kampilan* seemingly takes a jab at Rizal’s elitism and condescension or contempt against fellow Filipinos who were not fortunate enough to undergo formal education.

Lastly, “Clara, join the dark side of the force” (2014) features characters from Rizal’s master work, *Noli Me Tangere* (1883), which is a required reading in colleges and universities as mandated by law. Thus, most educated Filipinos are expected to have read it. The scene parodied by the komix is found at the end of the novel. Its main antagonist is Father Damaso, its protagonist Crisostomo Ibarra, whose love interest is Maria Clara. In *Kampilan*’s komix strip (spoiler alert), Damaso tries to convince Clara and prevent her from entering and committing herself to the convent. She replies: the convent or death, and furthers that she will leave Linares (her fiancé through an arranged marriage) and his father (referring to Captain Tiago). Damaso cuts her speech short and tells her she is wrong. And Damaso reveals the twist, which is true to the novel. He tells her: I am your father. The shadows falling on Damaso’s face as he utter those words form the silhouette of Darth Vader. Needless to say, that is a *Star Wars* reference. Furthermore, note how the second panel of this three-panel strip has Darth Damaso at the center: a visual pun that refers to fictional characters of authority from the past and the future, one is the embodiment of oppression from the Spanish colonial period in the Philippines, while the other is the figurehead of an intergalactic empire in a galaxy far, far away. Both dark forces uttering, in unison, that they fathered ideals: Maria Clara, the typical ideal Filipina of Rizal’s imagined nation, and Luke Skywalker, the Jedi protagonist of the space opera.

Critique and comedy

Laughter can be evoked by “superiority, relief, and incongruity, or a combination of them,” according to D.H. Monroe (cited in Nikulin 2014, p. 98). John Morreall elaborated (cited in Critchley 2002, p. 2-3): superiority theory

banks on ethnic humor, relief theory involves the Freudian unconscious, and incongruity theory invests on the discrepancy between expectation and conclusion. As discussed in the previous section, Kampilan devised anachronisms and incongruities to deliver punchlines. However, since her humor utilizes cultural and historical specificities, it is necessary to explain the jokes and expound on their respective contexts. Critchley (2002) discussed how jokes presuppose a shared context: “a common sense of humor is like sharing a secret code,” which oftentimes is difficult, or even impossible, to translate (p. 67-68). By selecting her intertextual references, Kampilan also chooses the readers she wants to engage and, perhaps, provoke. By deliberately putting together elements that seemingly do not go together, she constructs a sort of Bakhtinian carnival, where reversals occur, especially in the strips that somewhat makes irreverent fun of Rizal, a venerated national icon respected by the Katipunan and revered by Rizalistas as the Tagalog Christ.

Despite being context-specific, humor may tolerate or question its context. For Critchley (2002), if tolerant, it reinforces the social consensus or the status quo, hence *reactionary* (p. 11); else, it defamiliarizes (p. 10) and projects another common sense, a *dissensus communis*, distinct and deviating from the hegemonic common sense, hence *messianic* (p. 90) [or, perhaps utopian?]. For McGowan (2014), comedy does not necessarily trigger subversive laughter at all times, as it can be conservative or critical. As a counterpoint to Bakhtin’s valorization of carnival’s emancipatory potential, McGowan argues that the powers-that-be can mobilize laughter to strengthen their authority; well, a tyrant who cracks jokes might seem like a good person. The teller of the joke and its object indicate whether comedy is conservative or critical. For instance, if the emperor deliberately wears no clothes, cues his subjects to laugh, and remains emperor after ridiculing himself, then such a comedy is still conservative, even reactionary. Same goes, if the object of the joke is among the society’s outcasts and the humor justifies the grave conditions of the objectified subaltern. Same goes, if the teller of the joke is among the oppressed sector and the object of the joke is a figure of authority, yet the laughter sustains or, worse, further empowers the hegemon instead of challenging him. For instance, one of the hosts of the aforementioned TV show that airs on weekdays, *Eat Bulaga* is a senator, who can be the source of jokes but is also prone to be its object. Yet, he remains a senator, who can make fun of the indigent beneficiaries of the show. A staple segment selects the poor household; the troubles of its members will be material for comedy consumed by the show’s viewers, while the hosts give away prizes in cash and in kind. After being objects of laughter on national television, the chosen family feels fortunate and thanks the show.

Critical comedy, for McGowan (2014, p. 220), shall shatter the illusion of wholeness—of the teller, the object and even third parties. For Critchley (2002), “laughter at one’s self is better than laughter at others” (p. 96) and the highest laughter is one that “laughs at the laugh,” and that derides “the having and the not having, the pleasure and the pain, the sublimity and suffering of the human situation.” The essence of humor: the smile (p. 111). Kampilan, while wearing that smile across the bayong that functions as her face, invokes doubt not just against the characters she features, but also towards herself—if the perceiver is aware of colonial history. She invites scrutiny by performing as a Makapili, implying that she cannot totally be trusted. This is reminiscent of what Žižek (2006, p. 63-66) called overidentification, or subversive affirmation, as a strategy of the band Laibach: imagine Aryan boys in Nazi uniforms rendering a version of the Beatles’s “Across the universe” in a solemn manner. As the attentive listener becomes uncomfortable with Laibach’s songs due to his uncertainty whether the band supports or mocks fascism, the insightful reader of *Dead Balagtas* learns to identify for himself which details are historically accurate and which ones are tricks devised to tell truths.

Works such as these demand attention and contemplation, unlike mediocre imagetexts that qualify slapstick as comedy and that perpetuate teary-eyed, disenfranchised people as entertainment or products of comedy to be consumed. Unlike shows with canned laughter that instructs viewers’ emotions and conditions them to laugh at shallow jokes that reinforce oppressive measures, the gutters of Kampilan’s komix leave gaps for processing. In the first strip, the object of laughter was Taft, who was portrayed as an insensitive buffoon. He misunderstood that Tandang Sora has her integrity intact. With dignity, she told the colonizer to his face that he is, in fact, a colonizer, an enemy of liberty. It is also implied in the scene how colonial administrators naively intend to use “Filipinoness” to reward (read: bribe) and coopt former revolutionaries. Taft thought Jollibee, a Filipino fast food, would have made a difference. He assumed he can sell identity politics to Tandang Sora, who, as we have seen, knew better.

With tools of literature and art at her disposal, Kampilan qualifies as a modern ilustrado following the lineage of Rizal. Or, ilustrada, if you will [in Filipino, changing “o” to “a” in Filipino means a change in gender from male to female]. Thus, opting to make fun of Rizal, she also makes fun of her social class or sector in society. Importing medical knowledge, and technological know-hows from Europe, Kampilan’s Rizal hopes to cure her mother; just like some of today’s intellectuals intending to relieve the motherland from the clutches of societal cancer, seen through the lenses of foreign theories that haven’t been put into praxis yet. Rizal ends up dead from the imported enlightened technology that has been accidentally activated by a person dear to him. Among the famous jokes (that may be true) is that Rizal could have fathered Adolf Hitler. In the strips featuring the jejemons, this is confirmed with Rizal acting like a national socialist, i.e. a grammar Nazi who discriminates against jewjemons. The researcher tries to reach out by attempting to crack jokes referencing world history, and conclude with a pun. However, the attempt borders on conservative comedy, since it has a semblance of a holocaust joke. Ending the self-referential performance learned from Kampilan, the researcher proceeds the paper by citing the generosity of Kampilan as she notes references for further understanding of the historical contexts, complete with links to online resources that might shed light to themes and issues her work introduced or raised. Likewise, the komix’s namesake, Balagtas, utilized footnotes as annotations to remark on certain terms or characters imported from, say, the mythologies of the Greeks and Romans. Despite the limitations of space, Kampilan’s komix strips articulate as concise a message as possible, with complexity and sophistication, for her intended audience: the educated Filipino petty-bourgeois who is familiar with Philippine history, and who often serves as themselves objects of laughter, like Rizal, their role model.

Most studies of humor attribute its power toward the unconscious, thus the necessity of psychoanalysis in understanding the joke and its effect on particular types of people. For instance, the object of comedy in the first strip may vary, depending on the reader. Someone infected with colonial mentality might find Tandang Sora’s refusal as being impractical. Another, like the researcher, might perceive Taft as a smug and self-absorbed colonizer with delusions of racial grandeur, so he ends up as himself the joke. Others might find it unfunny, upon being confused and realizing the absurdity of Happy Meals and Kiddie Meals in such a context. The complexity of Kampilan’s work renders it not for everyone, as expected comprehension differs, depending on the reading, watching, listening, perceiving habits of the reader, his exposure to history and other texts.

If the Taft-Tandang Sora strip requires knowledge and interest in history and fastfood, the jejemon strips necessitates familiarity with cultures and subcultures—from the practice of letter writing, mimicked by the epistolary novel, to multimedia communication, most probably portrayed in differing ways, possibly from popular writing platforms such as wattpad to experimental fiction that might spell irony and self-awareness. Just as the Taft-Tandang Sora, the object of laughter varies, depending on the personality, preoccupations and prejudices of the reader. Those who think Rizal shall cease to be a national hero because he only represents exclusive metropolitan Tagalog nationalism, might think the strip criticizes the alpha ilustrado in a happy manner. Others, who identify with Rizal and share his contempt, might find the jejemons as the objects of mockery, especially readers who have a sense of official nationalism, packaged with automatic passion for the formal national language, i.e. “official.” Another set of people might find the utilization or placement of elements funny, especially the use of the “OMG rage face” meme in “Dear Kuya Pepe.” More reflective ones might find the naivete of Rizal (not Rizal himself) and his modern day counterparts as the trigger of snide, judgmental smirks. Same with Rizal, the surgeon. His failure, his death, the placement of “Mi Ultimo Adios,” the innocence of his mother with regard to the visor—one of these things could have initiated the comedy of the strip, had it been funny at all, had it been appreciated for its wit.

Once the reader and the author meets at the crossroads and laughs at the same figure of authority and decides to strategize on making that figure of authority lose its power, then there’s critical comedy. Awareness is turned into action. However, such a rendezvous point will be manifest if reader and author initially proceeds with slight differences in pacing, and ends up on the same page. This means, as Critchley cited Wittgenstein, both parties know the rules and how to deal with the sort of language game, i.e. if the author throws a ball, the reader knows that they shall play catch, so it is not fun to keep the ball in his pocket as a response. If reader and author don’t meet at that aforementioned point, then the subversive humor may still effective, as it somehow reveals or approximates the position or x-and-y coordinates of either party in the political spectrum. Unlike slapstick or “false” humor [if we will assert that conservative and reactionary laughter aren’t comedy at all], Kampilan’s work sheds light, not just on certain interconnected issues, but on the potential alliances and antagonisms, amid critical times. This makes her revolt against mediocre literature somehow avant-garde. Or at least, advanced for its time, compared with most of her contemporaries. Expected punchlines coupled with canned laughter comprise conservative, at times reactionary, laughter, while surprising twists make us realize in a deeper level what we thought we already know to be true, adding layers to what we always thought to be commonsensical. Clover (2017, p. 449) adds: “the funniest of jokes is one about which we are not at first clear whether it is funny at all.”

In carefully handling narrative and artistic techniques that are characteristic of critical comedy, Kampilan makes use of the komix form as a pedagogical tool that encourages reading, perceiving, and perhaps changing society in novel ways. She takes her comedy seriously, as if participating in a dialogue with society though dialectical arguments. Nikulin (2014, p. 50) writes, “In both dialectical argument and comic plot, one must not only establish what but also why something is true and just. In order to show how the conclusion is achieved, a well-calculated and understandable step-by-step movement of thought or action must be given. Clearly then, comic plot reproduces the development of dialectical argument. Comedy is thus at once a realization of a practical truth and an image of a theoretical truth.” *Dead Balagtas*, in challenging preconceived truths, offers an antitheses to the official order’s theses. In the process, the komix strips official historical and literary texts naked and vulnerable, giving the *pusong* (trickster) author and her readers a chance to subversively smile and strategize against the cruel neocolonial government, the dogmatic religion of neoliberalism and outmoded feudal culture—these three revolts springing from the fourth that intends to popularize and raise the standards of imagetexts. Going against mediocrity in creating new imagetexts challenge new authorities in new ways. Hence, the relevance to Philippine society of Kampilan’s endeavors into the planes of critical comedy.

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Negotiation Done by Alim in Defining His Cultural Identity in The Movie *Touch of Pink*

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Abstract

This study discusses negotiation process and cultural identity of Alim, the main character in the film *Touch of Pink*. This qualitative descriptive study uses Stuart Hall's identities theory to examine the way Alim, a moslem Indian homosexual man negotiate his cultural identity while he lives in Toronto. The findings show that Alim's internal conflicts are caused by the clash between Indian cultural identity that Alim still hold and homosexual identity. The negotiation is done by Alim in order to solve the conflicts and reach his goal. Through negotiation process, Alim can define his positions individually and culturally in multicultural world that finally influence his attitude toward differences.

Keywords: *cultural identity, negotiation, Touch of Pink*

Introduction

Our world today does not consist of homogeneous society anymore. The pluralism, migration and globalization create what so called heterogeneous and multicultural society. This condition is mainly triggered by de-territorialization and globalization which blur the margin and enable human move to other places easily. This multicultural condition is the gate of cultural integration. However, cultural integration as final goal of society life in diasporas society is not an easy process. The way an individual sees other person's identity will indirectly create border line between “us” and “them”. In other words, a certain community might feel uncomfortable when they are interacting with other community with different cultural background, which is considered different. Not only race/ethnicity difference, this borderline can also be stemmed from sexuality orientation difference. The problem of the life of immigrants and their problems related to the issue of cultural identity is the theme that occasionally raised in multicultural works, especially movie as representation media, one of which is *Touch of Pink*.

This movie tells about internal conflict of Alim, Indian descendant immigrant currently lives in London who prefers to live a homosexual life with his partner, Giles. That choice contradicts with her mother's and family's hope to see him marries a 'nice-decent-Indian' woman and has children. Alim's cannot make sense the idea of homosexuality and being moslem Indian as dynamic cultural identity. It makes him avoid Indian culture by refusing to come home, and at the same time hides his homosexuality when her mother comes to visit. The conflicts he experience trigger him to negotiate in reconstruct and redefine his cultural identity.

Cultural identity is an individual's sense of self derived from formal or informal membership in groups that transmit and inculcate knowledge, beliefs, values, attitudes, traditions, and ways of life. Cultural identity changes over time and many times create crisis or conflict. It is intertwined with power and privilege, affected by close relationships, and negotiated through communication. In this case, the position of immigrant may be problematic in this globalized and multicultural world in which Western values have become dominant. While in fact each culture has its own personality and every human being is unique. As minority group, the immigrant force to live in two cultures, the new and the root culture. In a new situation, identities start to dissolve and be questioned. Thus, it is importance for the immigrants to negotiate their identity and indeed, the strategy is needed to make sense of their existence. As Woodward's (1997:1) statement that “*Identity gives us a location in the world and presents the link between us and society in which we live...identity gives us an idea of who we are and how we relate to others and to the world in which we live.*”

The problematic position of immigrant is clearly portrayed in the movie entitled *Touch of Pink* which raised the issue of cultural identity conflict experienced by Alim, an Indian immigrant. Generally, there are two cultures which eventually create friction; the first is Indian culture represented by Alim's family in Toronto and Nuru - Alim's mother - in the beginning of the movie, the second is western culture represented by Giles - Alim's boyfriend. Those two cultures depicted as fragmented and have distance. The friction of two cultures is intensified by controversial issue such as homosexuality which becomes central problem in the movie. Thus, the issue portrayed in the movie is cultural identity conflict and homosexuality experienced Indian immigrant. The clash of Indian culture which still upheld and homosexual identity trigger cultural identity conflict in Alim. Because Alim lives in 'two separated worlds', he then needs a strategy to respond those conflicting cultures. The alternative in bridging conflicts and facing those different cultural identity is negotiation. By undergoes negotiation process, immigrant characters are able to decide their position in multicultural world and finally affect their attitude toward differences. Thus, this paper focuses in discussing Alim's conflict causes by two different cultures he experience and also his negotiation in defining his cultural identity.

Cultural Identity

Broadly speaking, cultural identity may refer to identification with, or sense of belonging to, a particular group based on various cultural categories, including nationality, ethnicity, race, gender, and religion. Hall (1996: 611) mentions that cultural identity is constructed and maintained through the process of sharing collective knowledge such as traditions, heritage, language, aesthetics, norms and customs. As individuals typically affiliate with more than one cultural group, cultural identity is complex and multifaceted. In the globalized world with increasing intercultural encounters, cultural identity is constantly enacted, negotiated, maintained, and challenged through communicative practices.

Thus, it can be said that cultural identity is not a constant essence. Cultural identity becomes a problem when crisis happens, that is when something regarded as the “essence” cannot be found in the journey in defining cultural identity. In fact, what so called fixed identity does not exist at all. Hall in Rutherford (1990: 226) states that,

Cultural identity is not a fixed essence at all, lying unchanged outside history and culture. It is not some universal and transcendental spirit inside us on which history has made no fundamental mark.... Cultural identities are the points of identification, the unstable points of identification of suture, which are made, within the discourse of history and culture. Not an essence, but positioning.

Therefore, cultural identity identification is a never ending process which continuously change based on the situation. Furthermore, Hall in Rutherford (1990: 225) regards identity as a flexible construction, a process covers not only ‘being’, but also ‘becoming’, a principle difference between “who we are” and “what we become”. This becoming process is also continuously progressing depending on social and cultural condition of certain place and time. As a result, the values will always change along with the changing of culture and history.

In such condition, immigrants who are usually consisting of minority groups may undergo conflict between new culture and root culture. According to Hall (1997:51), “... this idea of otherness as an inner compulsion changes our conception of ‘cultural identity’.” That the feeling of ambivalence may trigger an immigrant to redefine his/her cultural identities since it is natural for human being to look for this sense of belongingness. Finally, Diaspora identities are those which are constantly producing and reproducing themselves anew, through transformation and difference (Hall in Rutherford, 1990:235).

Negotiation and Difference

Multicultural society is the society which consists of two or more cultural communities. It is in line with Parekh’s (2000: 1) opinion that multicultural society is a society consists of several different cultural groups, ethnics, and religion. In multicultural society, pluralism and difference are something that cannot be avoided since globalization and modernization enable fast mobility of human and culture. As a consequence, the values held by a certain community tend to easily change. Related to the conflicts happen in the society with various cultural backgrounds, Parekh (2000:198) mentioned that inter-cultural dialogue and negotiation play important role in multicultural society since those will bridge different cultures which shape the whole society. Furthermore, Parekh (2000:198) also explained that to be able to conduct dialogue and negotiation, each party must avoid ethnocentrism and place all culture equally. With this kind of openness, each cultural group has a chance to see the positive side of other cultures as well as the negative side of its own culture. It lead to the ability to learn from that diversity to complete one’s culture.

In this process of inter-cultural dialogue and negotiation, each culture should leave its center and move closer to ‘cultural intersection’ which eventually blur boundaries among cultures. Babha (1994:37) termed that liminal or in-between space, where the ‘cutting edge of translation and negotiation’ occurs as the *third space*. This third space raises the possibility of redefining aspects of a certain culture and cultural assimilation. In other words, third space is a mode of articulation, a way of describing a space that engenders new possibility. By exploring this third space, individual can leave polarity and ethnocentrism and blur the boundaries between “we” and “them” and finally make “them” as “us”. (Babha, 1994: 39).

Discussion

Alim’s Internal conflict

There are so many aspects which shape someone’s identity. Kathryn Woodward in her book, *Identity and Difference* (1997:1), explain the identity construction a follow.

Identity in the contemporary world derives from a multiplicity of sources—from nationality, ethnicity, social class, community, gender, sexuality—sources which may conflict in the construction of identity position and lead to contradictory fragmented identities.

Identity of a person can be constructed from various aspects, for example nationality, ethnicity, social class, community, gender and sexuality. Those aspects can create conflicts in the process of identity construction and trigger fragmented identities which oppose one another.

In the movie *Touch of Pink*, the contradict identities because migration process create conflict in Alim, the main character in the movie. Conflicts experienced by Alim triggered by his homosexuality which drift him apart from his root culture, Indian culture. This condition makes him to follow dominant culture (English) in his effort in

defining his cultural identity. As a central character of the movie, Alim is portrayed as Indian immigrant who tend to avoid living with other Indian community, rather he feels more comfortable living among white community. It is unusual phenomenon since generally immigrant chooses to live with their cultural community to be able to be in touch with the root culture they leave behind. It is supported with the conversation between Alim and a shop owner below.

Shop owner : “Tell me, where are you from?”
Alim : “Linell Road...”
Shop owner : “No, no..., originally?”
Alim : “Actually I grew up in Canada”
Shop owner : “Originally, Where were you born?”
Alim : “What’s the difference?”

From the above conversation, it can be said that Alim feel uncomfortable with the question about ‘origin’ by avoiding to give answer. This corresponds the idea that actually Alim reject his ‘Indianess’ because he cannot include his homosexuality in the concept of being Indian.

This initial condition is being contested when Nuru, Alim’s mother decides to visit him in London. The first step he takes is changing the interior of his apartment, like hiding the book and photograph related to his homosexual life. The manipulation of setting is seen as Alim’s effort in presenting different identity in front of Nuru. As Boggs’s (1999:68) idea that in a movie, setting is can be a method to characterize a certain character. Nuru is described as authoritative figure in Alim’s life. As a mother, Nuru is also seen as the symbol of ‘home’ and ‘root culture’. The conflict between Nuru and Alim started when Nuru showing her dominance to Alim by criticizing Alim’s ‘room mate’, Giles, and trying to matchmake him with an Indian girl.

Nuru : “Okay, do you remember my friend, Zara? Her daughter, Mumtaz is all grown up now.”
Alim : “Oh, no no no.”
Nuru : “Oh, its true she’s not a great beauty, but she has a heart as big as a pig.”
Alim : “No, Ma. No.”
Nuru : “You think you are too good for her. You and your placebo group.”

The conversation above clearly illustrate Nuru’s domination on Alim. She spurs her opinion and ideas about many things without even wants to know Alim opinion. Further, Nuru thinks that Alim’s life is not entirelyly his, but “*I gave it to you. And if you want to give me grandchildren....*”. Strategically, she reminds Alim that in Eastern culture, a child is always attach to his/her parents and the community. Therefore, living according to the expectation of parents, family and community is crucial thing.

The interesting thing about Alim’s relationship with his mother is that even he seems to be uncomfortable being with his mother, several thing related to his mother makes him calm and nostalgic. Below is Alim’s remark about his mother’s pickle sandwich.

“You know, when I make pickle sandwiches, the inside always slip out when I eat them. And my fingers smell like pickle for the whole day... But when she makes them, everything somehow always stay in place.... I never thank you for the sandwiches.”

Pickle—Indian traditional dish—made by Nuru may represent the Alim’s past, maybe childhood and Indian cultural identity. It can be inferred that actually Alim respect Indian culture since it is part of his Identity as Indian immigrant. However, his can put Indian culture and his homosexuality side by side and this create never ending conflicts in Alim’s life.

Negotiation Done by Alim

As explained before, that the contradict identities because migration process create conflict in Alim. In the climax of the story, Nuru finally knows the truth about Alim’s homosexuality. When the conflict reaches its peak, Alim decides to do negotiation to solve the conflicts and attain his goal that is to get recognition about his sexual preference. This recognition is important for Alim because it will bring him to the deeper understanding about himself and lead him to define his cultural identity. Basically, each member of society undergoes identity changing influenced by evolving socio-cultural dynamics in many aspects in life, and so do the immigrant. They continuously creates their identity in line with present situation. In this case, White (1995: 6) argues that migration is about the changing of identity which generally creates such condition which allows immigrant to feel alienated in both socio-cultural life of new society and root culture.

The first step take by Alim as the attempt to negotiate is to go to Toronto to attend his cousin’s wedding. For Alim, the trip to Toronto is the moment to retouch with Indian cultural identity. In fact, although he does respect Indian culture, he spends years to avoid it because his self conflict. Moreover, the trip to Toronto also means nostalgia and brings him back to his childhood moments.

Alim’s process to go back to Toronto is interesting to be discussed because in this step he has to face his culture root and eventually force him negotiate conflicts caused by the clash between Indian identity that he respect and homosexual identity which becomes his condition. By conducting that negotiation, he wants to get recognition toward his homosexuality because previously he denies his homosexuality when facing the authority of Indian culture. Alim’s effort is seen from his openness in answering questions related to his origin. It is proven by the conversation takes place in the plane below.

- Woman : “So, are you visiting or heading back home?”
 Alim : “Going back home. But I’m visiting.”
 Woman : “So you are from Toronto originally?”
 Alim : “Well, my ancestors are from India. Well, I grew up in Canada....”

Actually, the woman in the plane only tries to be polite by asking question. She does not expect him to explain his family tree of origin. Alim’s detail and awkward answer explaining his Indian ancestor can be seen as his effort in grasping his root culture and try to be comfortable with that fact.

Next, the relationship between Alim and his mother slowly gets better when Alim comes to Toronto. For Nuru, Alim’s presence in Toronto becomes important factor which makes her heart soften. She is relieved because she does not have to create stories about Alim in front of the family. She admits that “*If you dont come, there will be more questions and I will have to make stories.*” Nuru’s attitude toward Alim when he is in Toronto is far different than when she visits him in London. In Toronto, Nuru does not show the demanding side of her as a mother. Instead, she genuinely wants to understand Alim and his life.

Therefore, the process of Alim’s negotiation is influenced by things outside of himself, that is Nuru’s effort to negotiate with the reality about his son.

This situation helps Alim to eliminate identity barrier and embrace both Indian culture and Homosexuality as his identity. Referring to Babha’s theory (1994), Alim opens up a third space of/for rearticulation of negotiation and meaning. It is proven by the conversation between Alim and his cousin below.

- Alim : “I’m in love with someone else.....his name is Giles.”
 Khaled : “You’re in love with a guy? You don’t love man, Alim. Fuck them by all means. But....., hey, he just playing around. I bet he does’t love you.”
 Alim : “I love him”

In this point, Alim admits that he is a homosexual to his Indian family member. It means, he is no longer feel uncomfortable with his condition, either being Indian or homosexual. Finally, he can live his life as a homosexual Indian immigrant without having any burden or conflict because basically cultural identity is fluid thing which undergoes ongoing process. Hall in Woodward (1997: 53) stated that “*like everything historical, cultural identities undergo constant transformation.*”

Conclusion

The rigid view about cultural identity which put Indian culture and homosexuality in an antagonistic binary opposition create conflict in Alim, the main character of the movie *Touch of Pink*. Alim’s conflict described as (1) Alim avoids to be in touch with his root culture and associate himself with Western culture instead, (2) Alim’s ambivalence feeling of dominated/nostalgic about the presence of Nuru as representation of root culture. The conflicts lead Alim to negotiate and redefine his cultural identity. Alim’s decision to attend his cousin’s wedding is seen as his initial effort to do cultural communication. Furthermore, Alim’s negotiation is influenced by Nuru’s effort to negotiate with Alim’s condition. Finally, Alim confess his homosexuality to his family and put himself in the third space.

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Lullaby of Diasporic Time: On Lav Diaz’s *A Lullaby to the Sorrowful Mystery*

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Abstract

Lav Diaz is a Filipino independent filmmaker notable as a key figure in the contemporary slow cinema movement. Of his oeuvre, one of the longest is *A Lullaby to the Sorrowful Mystery* (Filipino: *Hele sa Higawang Hapis*), a 2016 epic film that runs for 8 hours, orchestrating narratives derived from what are conveniently sung as mythology (i.e., Jose Rizal’s *El filibusterismo* and Philippine folklore) and history (i.e., Philippine history and artifacts). The movie competed in the 66th Berlin International Film Festival, where it won the Alfred Bauer Prize. This success has earned Diaz’s the spotlight in the Filipino mainstream culture, enabling the film to be distributed to and showcased in mainstream platforms, albeit primarily garnering attention from the Filipino audience for its runtime and international attention. The movement of the film, as a text, from the local Philippines toward the international and returning home, incurs in it a textuality that disrupts the phenomenology of time diasporically, scatteringly: that as much as its 8-hour languor “opens new perspective in the cinematic arts” according to the international rendition of this time, it is also the 8-hour whose value in the Philippine time is that of a day’s labor, and thus the exoticization of its cinematic experience as a “challenge,” having to endure an entire working day of slow cinematography. This diaspora of time is of no cacophony; on the contrary, it is the lullaby, sorrowful and mysterious, that finally slows Diaz in to become a filmmaker attuned to both the spaces of the local and the international.

Keywords: *Lav Diaz, slow cinema, paratextual studies, diaspora of time, trans-cultural encounters and exchanges, hybridity and transnationalism, transnational text*

I.

Lav Diaz is a Filipino independent filmmaker notable as a key figure in the contemporary slow cinema movement. Born in 1958 in Maguindanao, a province in Mindanao, Philippines, Diaz moved to Manila to study economics, and working thereafter in order to support his own family (Finnane, 2016, p. 48). It was by 1980s, the waning of the Second Golden Age of the Philippine Cinema, that Diaz began pursuing his passion for film.¹ Of him, critics write:

Many argue that Lav Diaz is the most important filmmaker working in the Philippines today. Roger Garcia, director of the Hong Kong Film Festival, sees him as an “artist-as-conscience,” an heir to Lino Brocka.² His monumental epic movies that last up to eleven hours, examine the continuing social and political malaise of his country. (Baumgärtel, 2012, p. 171)

Walking the delicate line between fact and fiction, Lav Diaz’s films paint a bleak picture of his homeland, the Philippines. His movies are infamous for their lengthy run times, sometimes up to twelve hours, a device Diaz employs in order to depict conflicts in real time. He presents unflinching narratives of colonial oppression, including scenes of extrajudicial killings, abduction, and torture, both decades ago under martial law and in present-day Filipino society. Often, Diaz filters these themes through the lens of personal crises: *Florentina Hubaldo*, *CTE* (2012), for example, depicts the repeated rape of a young woman as a metaphor for four centuries of colonial oppression in the Philippines. (Mai, 2016)

Lav Diaz describes himself as a storyteller who makes films about the struggles of his people.³ In the past two decades, the Filipino film-maker has been fashioning a distinctive mode of epic melodrama. His films tell quiet tales of the sorrow and resilience of a people betrayed by the postcolonial nation state. Extreme in duration, Diaz’s epics reference the Philippine state as a force of death—a state that has, since its independence in 1946, consistently turned against its own people despite the promise of collective emancipation that drove the country’s national liberation movement against Spanish, then US colonial rule. At a time when people are being abandoned and oppressed by their own nation state, Diaz’s films attempt to bring the collective body back to life by embodying the utopian spirit of the nation. (Ingawanij, 2015)

Time is a signature in Diaz’s oeuvre: although his early full-length films *The Criminal of Barrio Concepcion* (Filipino: *Serafin Geronimo: Ang Kriminal ng Baryo Concepcion*) (1998) and *Naked Under the Moon* (Filipino: *Hubad sa Ilalim ng Buwan*) (1999) run on the regular cinematic duration of more than an hour, his more known works are those of lengthier durations: *North, the End of History* (Filipino: *Norte, Hilaga ng Kasaysayan*) (2013), contender in the Un Certain Regard category of 2013 Cannes Film Festival, runs for 5 hours; *From What is Before* (Filipino: *Mula*

sa Kung Ano Noon) (2014), winner of the Golden Leopard prize in the 2014 Locarno International Film Festival, for more than 5 hours; and *The Woman Who Left* (Filipino: *Ang Babaeng Humayo*) (2016), winner of the Golden Lion prize in the 73rd Venice International Film Festival, for around 4 hours.

Of his oeuvre, one of the longest is *A Lullaby to the Sorrowful Mystery* (Filipino: *Hele sa Higawang Hapis*), a 2016 epic film that runs for 8 hours, orchestrating narratives derived from what are conveniently sung as mythology and history. Four major keys are interwoven: according to the press notes for the film:

Interconnected narrative threads on the Philippine Revolution of 1896-1897 against Spain characterize *Hele sa Higawang Hapis*—the story of the ballad Jocelynang Baliwag⁴, which became the hymn of the revolution; Gregoria de Jesus' forlorn search for the body of the Father of Philippine Revolution Andres Bonifacio⁵; the journey of our national heroes' fictional book characters Simon and Isagani⁶; the role of the Philippine mythical hero of strength Bernardo Carpio and the half-man, half-horse Tikbalang/Engkanto⁷, on the Filipino psyche. It is a marriage of history, literature and mythology. (Berlin International Film Festival, 2016, p.5)

The movie competed in the 66th Berlin International Film Festival, where it won the Alfred Bauer Prize, given to “a feature film that opens new perspectives” (“Prizes,” n.d.) Although Diaz's films have been locally disseminated and critically hailed prior (including *West Side Kid* (Filipino: *Batang West Side*) (2001) and *Evolution of a Filipino Family* (Filipino: *Ebolusyon ng Isang Pamilyang Pilipino*) (2004), earning prizes from the Gawad Urian), the success of *Lullaby* has earned Diaz's the spotlight in the Filipino mainstream culture, enabling the film to be distributed to and showcased in mainstream platforms, via one of the biggest film and production company of the country, Star Cinema (Gaspar, 2016).

II.

Albeit primarily garnering attention from the Filipino audience for its runtime and international attention: a month after its premier in Berlin International Film Festival, *Lullaby* premiered on March 26, 2016 in the Philippines, where the rendition of its cinematic experience is sung as a *challenge*, given its duration octuple of the average of commercial Filipino films. Of the duration of the film, Diaz syncopates its significance in his rendition of the Cinema:

“My principle is, the filmmaker shouldn't struggle by himself...The viewer must struggle with me. Let's experience this thing together and be immersed in this universe,” the 57-year-old Diaz told Agence France-Presse in Manila before he left for Berlin.

Festival organizers have inserted one interval into the epic, but Diaz is relaxed about how audiences will cope.

“I understand the demands on the body, you need to defecate and urinate,” he says.

“You're free. You can go home and f-ck your wife or marry your girlfriend, you come back the film is still rolling. It's about life. Ultimately, cinema is about life itself.” (Agence France-Presse, 2016)⁸

“Cinema is about life *itself*”: critical in Diaz's articulation is the supplement of the pronoun *itself*, as signature not of the Heideggerian world of art, but the earthly life *itself*.⁹ Subtly then, as if a lullaby sung, is an articulation of a thesis on the cinema that sings this art to be beyond of mimetic value—that is, of art as representation of life—but instead as a form of ontological attunement.

This tuning of the cinematic world to earth life-itself is what syncopates the value of time in Diaz's film: it is through the duress of duration that the moving images of cinema is lulled, toward a tempo that aspires to close the strife between Diaz's cinematic world and Philippine earth itself:

My cinema is not part of the industry conventions anymore. It is free. So I am applying the theory that we Malays, we Filipinos, are not governed by the concept of time. We are governed by the concept of space. We don't believe in time. If you live in the country, you see Filipinos hang out. They are not very productive. That is very Malay. It is all about space and nature. If we were governed by time, we would be very progressive and productive. (Baumgärtel, 2012, p. 174)

It is then that the duress of 8-hour *Lullaby* is articulated: the 8-hour fragment of earthly life itself is not merely for the film to rehearse its harmonization of narratives, but to sing the very affect of this harmony to the audience themselves, as those who experience the film as an event in their very lives. The space of cinema is articulated thus as from being a Platonic cave whose projections on the wall are interpreted as *art*, toward being a space approximately just as earthly, alive, and *real* as the space outside it.

Approximately—if only because the cinematic art, as a thing, insists itself still as art, thus different still from life itself.¹⁰ The film is still spectacle, and its duration still unnatural, a conscious technique of art:

BAUMGÄRTEL: Nowadays films seem to be getting faster and faster. According to David Bordwell the average shot length of many Hollywood films is less than two seconds now. Is your cinema an attempt to provide an alternative to this?

DIAZ: I find long, long takes more emotional and more fulfilling in terms of creating pathos. I could chop up a scene in so many cuts, but I find long takes very emotional and very deep. I am not saying all the other concepts of *mise-en-scène* are not valid. You can do it fast, you can do it slow. But this is the framework that really gives me all the things that I want to see

in a film. In that sense, I represent my culture. That is what I want to share as a Filipino. (Baumgärtel, 2012, p. 175)

Diaz’s cinema, as gift, is that of duration, one which “do[es] it slow.” It is by his preference for the long take that Diaz is associated with the slow cinema movement, defined as “cinema that downplays event in favour of mood, evocativeness and an intensified sense of temporality” (Romney, 2010, p. 43, in Mai, 2015, p. 71)

III.

And yet, how Diaz refuses this naming of his oeuvre as *slow cinema*, preferring instead a certain autonomy of his art from classification:

“Hele Sa Hiwagang Hapis” (A Lullaby to the Sorrowful Mystery) was shown in competition for the festival’s top Golden Bear prize in a screening that started at 9:30 a.m. and ended shortly before 7 p.m., with a one-hour lunch break.

The film is similar to the duration of some other past festival favorites like Hungarian director Bela Tarr, whose “Satantango” clocks in at about seven hours.

But at a post-screening news conference Diaz rejected being labelled as a creator of “slow cinema”.

“We’re labeled ‘the slow cinema’ but it’s not slow cinema, it’s cinema,” he said.

“I don’t know why ... every time we discourse on cinema we always focus on the length.

“It’s cinema, it’s just like poetry, just like music, just like painting where it’s free, whether it’s a small canvas or it’s a big canvas, it’s the same... So cinema shouldn’t be imposed on.” (Roddy, 2016)

“Cinema shouldn’t be imposed on,” as in: to let cinema as a life itself, one whose time must not be signed nor measured. For the spectator of the film, the duress thus is to deny the very duration of the film, to behold the *Lullaby* not according to the human earthly time as experienced by the spectator, but in tempo instead with the cinematic worldly time.

Such duress then becomes a hailing for the spectators’ patience,¹¹ the virtue from which an aesthetic of *Lullaby* could be borne. It is by this patience that, for a Filipino viewer, one could sing of the grain of *Lullaby*:

Hele sa Hiwagang Hapis (Eng. title: *Lullaby for the Sorrowful Mystery*) is eight hours long. Everybody knows it, the producers made sure of that. This focus on runtime, daresay superfluous for a Lav Diaz film, is unfortunate because it misrepresents what *Hele* actually is—an epic of magic realism that overlays our history with action, literature, and mythology.

...

To be sure, *Hele* is a film that requires multiple viewings. Lav Diaz utilizes his trademark black and white static framing, and because of which along with the extended runtime of each scene, each frame becomes an immersive and introspective viewing experience. Because the camera is not moving, it dares the audience to look at the periphery, to make a deep examination. And because each scene has a languid pace, the audience is given the time to ponder what is being conveyed. (Espinoza, 2016)

.....
[T]here is a logic to this Lav Diaz masterpiece which explains its length, its language, its aesthetics making it into a stylized piece of art! One needs to fully embrace this logic if one were to fully appreciate the historical, philosophical and artistic significance of *Hele*; a lack of openness to experiencing this kind of cinema can only lead to frustration and dissatisfaction, especially because it demands the audience’s engagement throughout eight hours. For Diaz’ logic is embedded in his vision as filmmaker to merge mythology, historical facts and a vibrant sense of history via a story-telling technique that brings together tributaries of legends, myths and events while tapping into the artistic reservoir of poems, songs, chants and symbols. For after all, ours is a culture that foments a sense of the romantic even in the midst of deep suffering and difficult struggles. (Gaspar, 2016)

.....
The way “Hele” is being marketed as a sort of challenge to be taken and overcome has garnered flak from many cineastes who have been championing Diaz’s work over the years. One in particular is the film critic Richard Bolisay, who asks, “Is it worth it to make the impression that his films are challenging, that his films are something you have to endure?” Bolisay adds: “It makes it feel like an ordeal. It’s easy to pick on the length, and I get why. It’s a very valid consideration. But one should also be aware that with that length come the film’s scope and range. The emotional heft of Lav’s movies feel equivalent to the kind of experience a very detailed novel gives you. It’s something that allows you to feel and think.” (Musico, 2016)

As the focus on the 8-hour runtime of *Lullaby* is sung to be “daresay superfluous,” the virtue of patience conduct instead toward a beholding of the film as that which “overlays [Filipino] history with action, literature, and mythology,” rehearsed to and for the spectators at a “languid pace” that allows for “the time to ponder what is being conveyed.” Thus, *Lullaby*, by the proposed syncopation of patience against the intimidation of the cinematic runtime, is transformed from being 8-hour song lulling its spectators to sleep, toward becoming an 8-hour

symphony that demands “openness” for and “deep examination” on the film, as metonymic epic of Philippine history itself.

By allowing oneself the duress of patience, the languid time of *Lullaby* is aestheticized. It is by this aesthetic that John Lloyd Cruz, Piolo Pascual, and Alessandra de Rossi, actors who portrayed Isagani, Simon, and Gregoria de Jesus respectively, overtures the artistic and cultural value of the film, despite and because of its being “not part of the industry conventions”:

What makes “Hele” worth watching?

[John Lloyd Cruz]: The issue about the length of this film should stop. If you have concern for our history and what we are facing us a nation, you must watch “Hele.” The content of the film is not make-believe. (Carvajal, 2016)

[Piolo Pascual] bothered by the movie’s length and the short attention span of modern moviegoers?

“I also have very short attention span. When it was pitched, *ang usapan* originally was five hours. (The original deal was five hours.) When Lav edited the film in New York after it was done, we found out from Direk Paul that it stretched out to eight hours. When they had the viewing with a very few people, they were one in saying it cannot be edited. It can’t be shorter than eight hours,” he said.

In fact, when he saw the movie in Berlin, Pascual said he didn’t even feel the eight hours passing by.

“*Maiisip mo talaga na* eight hours is nothing. (You will really think that eight hours is nothing.) At the end of the day, it’s about conditioning yourself as to how far or how long you’re going to be sitting in a theater. It’s a treat more than it being a sacrifice. You learn so much about history, about filmmaking. It brings you there. In all honesty, I’m not trying to patronize the film pero bitin pa siya. *Ang dami pang puwedeng puntahan ang story* (There are still more to go to for the story.)” he said. (italics and translation mine) (“Piolo on 8-hour film ‘Hele’, 2016)

Alessandra [de Rossi] illustrated what she felt when she watched *Hele*, based on her experience at the Berlinale.

“*Di ako maka-upo ng 30 minutes na walang ginagawa. ‘Di ko kaya yun.* (I can’t even sit still for 30 minutes without doing anything. I can’t do that),” she admitted, before recounting how her co-star Joel Saracho had pointed out to her during the screening that 3 hours had already passed. She let out a gasp and joked, “*Nasa demonyo si Lav Diaz.* (This demon, Lav Diaz, cast an enchantment).”

“I took the *Hele* challenge! *Ako ang nauna!* (I was first!)” she exclaimed in jest, referring to the TV commercials. (Abad, 2016)

IV.

Despite being articulated in jest, De Rossi sings of a fact that still is, despite the proposition toward an aesthetic of patience: *Lullaby* remains to be, to any other movie-goer, a film of spectacular challenge:

Lav Diaz’s masterpiece, “Hele sa Hiwagang Hapis,” offers not just something else, but something more.

After bagging the Philippines’ first Silver Bear Award at the 66th Berlin International Film Festival, Pinoys will finally get a chance to see what the fuss is all about. The movie opens on March 26 nationwide.

Are you ready to take the eight-hour challenge? It will be time well-spent as “Hele” is out to redefine patriotism. What better time could there be to have a renewed sense of nationalism than now that we’re caught up in the election frenzy? (Carvajal, 2016)

According to Direk Lav, your eight hours will not go to waste in watching this film! In fact, he notes that you will not really feel that it’s an eight-hour film because every scene is worth your attention! Plus, there will be intermissions during the screening so the audience can take up to 30-minute breaks.

Take the “Hele” challenge in select local theaters starting March 26 for a cinematic experience like no other! (Fallore, 2016)

Syncopated in such promotions is a resistance against the duress of patience that proposes to invalidate the human experience of time: pace Diaz and other vanguards of this aestheticized patience, *Lullaby* is still a challenge to behold for, simply, it *is* 8 hours long and languid. It is a third of the 24-hour measure of a day, equivalent of a night’s sleep and, in Philippine time, an entire day’s labor. In the duress of length and languor of *Lullaby*’s cinematic time, the Filipino, in autochthonous voice, can then only be compelled to articulate to the film:

Mamalagi si Diaz sa isang eksena, hindi niya ito puputulin, paiikutin, gagawing dambuhala o mumunti; palalawigin niya nang lubos ang *stasis*. Lahat na nga ay *stasis*. Ang mundo na ipinalabas bilang may kalooban (kaya makasaysayan!), hindi niya paiinugin. Ang simulaing mangha at punong liksi na bumabalot sa larawan, gaano man siya kagila-gilalas, sisipsipan ng lakas, at sa kabila

ng lahat, magmimistulang katawang nasa comatose ang imahen, bibilangan na lamang ng naglulukuksuhang luntiang tuldok. Bilangin din kaya ang ugat-ugat ng pakô o ang butil-butit ng buhangin sa malapot na luwad? Anu-ano pa ang puwedeng bilangin sa tagal, at hanggan kailan? (Jacobo, 2016)

(Diaz defers on a scene, he will not cut it, rotate it, make it massive or minute; he prolongs absolutely the stasis. Everything is already indeed stasis. The world shown (*ipinalabas*) as to have *kalooban* (thus historic!), he would not let rotate. The overturing awe and zeal that surrounds the picture, however fantastic it is, is drawn of energy, and on the other hand, the image seems a body in comatose, to be numbered only of leaping green dots. Must then also the roots of *pakô* or the grain of sand in thick clay be counted? What else can be counted in languor, at until when?) (translation mine)¹²

The pretense that its runtime is 8 hours cannot be easily silenced, as time will only accent itself materially.¹³ For if Diaz’s cinema is that of life itself, it is by this virtue of life, of life insisting its vibrancy, that the need to confront the reality of the duress of its runtime must be augmented. Hence, in any critique of Diaz’s film, it is a demand of criticality that the materiality of time be heard:

[N]ot to talk about the length of Diaz’s films would be like pretending that the size of Anselm Kiefer’s paintings was of no consequence: when an artist chooses a canvas, whether it’s to be covered in paint or flickering shadows, its expanse is part of the means of expression. Besides, Diaz chooses to make very long films not as exceptions, but as his standard practice: duration, and his way of engaging the viewer’s floating attention over long stretches of often confusingly complex narrative, are central components of his artistic arsenal. (Romney, 2016b)

This materiality of time is what poses as irony the proposal for an aesthetic of patience that disregards the experience of cinematic runtime in favor of an “openness” for “deep examination” of the cinematic world—for it is by the very length and languor of its runtime that *Lullaby* is Diaz’s *Lullaby*, as it is, itself. To succumb therefore to the duress of passive patience silencing the 8-hourness of the real 8-hour cinematic runtime can only be—if not a sleep incurred from the lulling pretenses of Diaz’s art as disconcert from the materiality of human experience—deafness itself, at its most violent.

V.

And yet, how this silencing of material time is rehearsed. Prior to *Lullaby*, Diaz has composed for himself a filmography that identifies him internationally as Filipino artist whose signature is time and slowness; that *Lullaby* has won the Alfred Bauer prize thus is only a fortification of his international mark as an auteur. However, it is by this international attention that *Lullaby* has garnered, harmonized with the virtue of it being sung as a *challenge*—an exotic name accenting the 8-hourness of the runtime of the film, as a warning, as a welcome—that Filipino spectators are hailed. Hence: the movement of the film, as a text, from the local Philippines toward the international and returning home, incurs in it a textuality that disrupts the phenomenology of time diasporically, scatteringly: that as much as its 8-hour languor “opens new perspective in the cinematic arts” according to the international rendition of this time, it is also the 8-hour whose value in the Philippine time is that of a day’s labor, and thus the exoticization of its cinematic experience as a “challenge,” having to rehearse patience for an entire working day of slow cinematography.

In this diaspora of times, while *Lullaby* remains the stationary text toward which the inter/national gazes are directed, the differences in materiality of time/zones still incur a scattering in their utterances of their cinematic experience of the film. As much as being paratexts directed toward the central text that is *Lullaby*, these utterances are texts on their own, each reverberating the time/zone that vocalized them. It is then what syncopates for a critique that gazes tropically at Diaz’s global *Lullaby* through an attunement to the utterances that surround it.¹⁴ In the harmonization of these para/texts, one can hear the ironic tensions between utterances that, while created by opposing time/zone sensibilities, are what simultaneously orchestrates Diaz’s signature as a Filipino auteur. Thus: this diaspora of time is of no cacophony; on the contrary, it is the lullaby, sorrowful and mysterious, that finally slows Diaz in to become a filmmaker attuned to both the spaces of the local and the international.

VI.

Such scattering of utterance is in the rather “frustratingly basic” instance of synopsisizing *Lullaby*: pace Diaz’s vision of four major keys harmonized, spectators often only recite of two keys (that is, that of Simoun and Isagani’s, and of Gregoria’s) or, on rare occasions, of even three.¹⁵ Of this disconcert on the experience of the cinematic structure of *Lullaby*, an international critic writes:

[H]aving to quickly turn over a short trade review of *Lullaby*¹⁶ means fulfilling some basic—you might say, frustratingly basic—requirements. You simply try to describe what it feels like, what it’s about, how it looks, how it differs from the other Diaz films you know. I won’t go into that great detail on *Lullaby* here either, partly because the sheer scale and complexity of the thing somewhat defuses my critical capacities—but I’m also very aware that the nature of an extremely long film makes it something like an elephant—different people find themselves focusing on the ears, the tail

or the eyes, but most of us have to reconcile ourselves to not seeing the whole elephant in any great detail. (Romney, 2016b)

And beyond the filmic structure, even more so, is a disconcert between the narratives themselves of the film and the audience; from the same critic:

A Lullaby is a remarkably complex film, and navigating its rambling paths really is like hacking your way through dense foliage, occasionally arriving at a clearing where, to your surprise, you run into people that you hadn't sighted for a couple of hours. The fact that Diaz here plays with so many registers—historical, political, metaphysical and the further dimension of fictional borrowing—makes *A Lullaby* about as multi-dimensional and allusive as a film can be. How is a viewer supposed to handle all this, particularly one that knows nothing about Philippine history? Diaz doesn't make it easy for us: the names, the references, the allusions to specific incidents such as the 1897 massacre at Silang, all come thick and fast, with seeming disregard for what we can actually absorb and make sense of. (Romney, 2016b)

To this “dense foliage” that is the languor and length of the film, with its “seeming disregard” for its spectators, other international critics are not as kind to remark: *Lullaby* is “a work of stony, audience-opposed self-indulgence” (Lodge, 2016), revealing “another relevant question that can be put more bluntly: must art be so hard to endure?” (Grozdanovic, 2016). For approximate reasons, *Lullaby* has received mixed reviews, despite having bagged the Alfred Bauer award (“Critics’ consensus,” 2016).

For the Filipino gaze, however, the dense foliage that is *Lullaby* was a clearing: contrapuntal to the international utterances, the film can only augment its signature, as a song familiar to the Filipino—that of the unfinished national revolution:

It is easy to digest *Hele sa Hiwagang Hapis* as simply an exploration of the past, limited to men and women who have died decades ago or characters who are but figments of rich imaginations. It is convenient to view it as a period piece that dazzles with the sheer conceit of its daring concept and the bravery of its daunting length.

Diaz however offers his film and its challenge as a starting point for treating freedom not as an element of a foregone and finished history, but as a continuing struggle that everyone is still a part of. (Cruz, 2016)

[I]n the here and now, Diaz brings out his own views of Philippine history: even as Bonifacio is the father of the Philippine Revolution, it is important for each one of us to be part of this revolutionary agenda through our involvement in political and social developments; that the Revolution is no picnic; it can devour its own children; the birthing of a nation is an ordeal, the molding of a nation is one of clashing sins and virtues united by an unbridled passion for the heart's desires; art and literature has tremendous power in building a nation and sustaining its soul; there is no binary opposition between history and action; both are interchangeable; there is both beauty and terror as a people collectively imagine themselves as a nation; and freedom is not an element of a history that has long been buried in the past, but its quest should be a continuing struggle with everyone taking part in its fruition. (Gaspar, 2016)

Hele sa Hiwagang Hapis is a gorgeous film that traces the outlines of the Philippine character, flaws and virtues and all, from the ferment of an end-of-the-century rebellion through four hundred years of colonial past down to ancient pagan roots. If every foreign critic hated it for its many flawed details (forgot to mention, some of the Spanish sounded stilted), its dialogue-heavy dramaturgy, its (ultimately irrelevant) length, none of this would matter. The film was made for us Filipinos, to fill our hunger for poetry and narrative and magic, to give us back a sense of our storied past, our mythical and historical dead. (Vera, 2016)

“The film was made for *us* Filipinos,” the local critic sings, re/claiming *Lullaby* as an autochthone of the Philippine tropics. Thus, in as much as it was the international that has tempered *Lullaby* as a film worth of prize and global recognition, its cinematic world can only be penetrated by those who are attuned to the Philippine time/zone. For one to arrive at the heart of the *Lullaby*, one has to have already arrived at the heart of the Philippine imagi/nation.¹⁷

VII.

To simply cite the dichotomy of the inter/national to be the core of the differing utterance, however, is to rehearse fallacy, as even the naming of Philippines as a nation is an archipelago of contention.¹⁸ It is by this virtue that it is syncopated: the Filipino revolution *is* unfinished, one that continues in the present.¹⁹ With this declaration, Diaz articulates the sense of his art, as an act of revolution, “liberation theology” (Baumgärtel, 2012, p. 177) in itself:

...Diaz said he was not doing films to win awards or make money, but rather to help his countrymen find their national identity after centuries of colonisation by Spain and the United States, and more recently, a brutal dictatorship.

“Until now, we’re searching for that soul. I don’t want to make films for the market, I want to contribute to my country,” Diaz said.

Four metallic best picture trophies from the Filipino Critics’ Guild gather Diaz, admitted his movies were “so long nobody would buy them” but added: “I am freeing cinema. My films are not long, they are free. I am not part of convention anymore.” (Agence France-Press, 2016)

His cinema often labeled as unconventional thus as *his* convention, if only to continue the Filipino revolutionary dream of freedom: as such, Diaz augments his poetics of a cinema that is not merely about any life but life *itself*—and, particularly, not about any life itself, but *Filipino* life itself, its very soul.

This artistic concern on the Filipino life itself gestures toward the criticality of history in Diaz’s works: the cinema is the discursive moment oriented toward his fellow countrymen, that allows to collectively rehearse the assumed and aspired common Filipino imagi/nation. Upon the commercial release of *Lullaby* in the Philippines, Diaz can only reiterate such sentiment to only syncopate it for the Filipino audience:

When asked if the Filipinos have a shallow understanding of the Philippine history, Diaz said, “*Hindi mababaw, pero maikli ang ating alam. Mayroon kasi tayong katamaran sa pananaliksik. Tungkol kasi ito sa myth, literature at history. Gusto kong dagdagan ng lalim ‘yung diskurso* (It is not shallow, but we only knew a little. We have this sense of laziness when it comes to research. The film was about myth, literature and history. I want to increase the depth of the discourse.”

Furthermore, Diaz also mentioned the Philippine Revolution, which he said was short but historic. “*Alamin natin para na-ko-contextualize ang lahi natin...ang nasyon natin* (Be aware of it so that our race...our nation would be contextualized),” he added. (Regis, 2016)

Through this signature of history in Diaz’s poetics, harmonized with the languor and length of his film by the virtue of his rendition of “Malay time,” is what prepares him in the global cinematic discourse to be not only a Filipino auteur, but indeed a *Filipino* auteur, through whose lens the Philippine imagi/nation can be beheld:

You can feel the weight of history, of the past, in every frame of a Lav Diaz film. It’s written in the worn wrinkles on the faces of his characters, in their stammered speech, their furrowed brow; their moments of silence. This is the key to Diaz’s cinema, and the well from which it draws its strength and importance. While many filmmakers in the Philippines, having been bred and influenced by the films and words of Lino Brocka (correct for their time, out of place now) seek to emulate the path of his career, Diaz has adapted and grown, stepped back and attempted to understand the present picture of our country and its people today. Twenty years ago, when under the rule of a sole dictator, we knew well whose wrists deserved to feel the sharp ends of our knives. Today, in a society so quick to judge and pass blame, the only flesh that remains to be examined is our own. Diaz’s camera, steadfast, unwavering, reveals the truths only found beneath the surface, and points us on the path to deliverance. (Tioseco, 2006)

VIII.

As the visual rehearsal of the Philippine history itself, Diaz attempts at a historiographic gesture that harmonizes history and mythology, as in *Lullaby*, where he “combined all these threads, and when you view the film, it is about the search for the Filipino soul” (Agence France-Press, 2016). What is then the art of of filmmaking but a gesture towards historization that recovers an archipelagic past burdened by the centuries of colonization: the cinema as an event of *decolonization*, with Diaz going as far as to partly refuse for himself the name of a *Filipino* auteur, as to simultaneously rehearse the identity of the precolonial *Malay*:

GUERNICA: In Locarno last year, you said you were a Malay filmmaker rather than a Filipino filmmaker. What is the difference?

DIAZ: Maybe I’m just rhetorical about it [*laughs*]. “Filipino” is the Spanish side of our history. The islands were named after King Felipe, so we became known as Filipinos. It’s a brand, it’s a name. But we’re Malays. Before colonizers came to our shores, we were Malays. My praxis is about being Malay—the struggle of the Malays before we became Filipinos.

GUERNICA: If you’re a Malay filmmaker, can you be part of Philippine cinema?

DIAZ: Yes, yes, yes. There is a national cinema. At the same time, cinema is very universal. I don’t want to create borders as if Philippine cinema is so different from other cinemas. It’s just cinema for me. But you can call me a Malay filmmaker, or a Filipino filmmaker, depending on how you see those things—or maybe just a bum. [*laughs*] (Mai, 2016)

In this performance of simultaneity between the pre- and post-colonial, Diaz rehearses the being of the Filipino *pusong*—the trickster whose liminality refuses the domination of the central power.²⁰ Translated to the discursive field that is the globe, such performative liminality can only be the archipelagic reclamation for tropicality, with all its Malay borderlessness, from the duress of empire temperament, under the name *Philippines*.

Therein lies the criticality of the history and mythology: if, for Diaz, these were the threads to reveal the decolonized Filipino soul, to interrogate such soul is possible through interrogating these threads. History and mythology then are the paratexts that allow for a tropic gaze at the Filipino soul still being recovered, and thus still absent. To critique then Diaz’s imagination of the Filipino soul is to critique these paratextual threads his cinema sings, as to trace whom these now globally-heard narratives belong. And in his singing of oneself as a

singer of lullaby toward a liberated Malay-Filipino identity, in his attempt to be the *pusóng* subverting the long and languid burden of the Philippine colonial past, Diaz can only be aspired to be a filmmaker weaving alternative threads, as in most rehearsals of decolonizing historiography.²¹

On these aspirations toward a decolonization via cinematohistoriography, a Filipino critic from Mindanao writes his sorrows:

But having lavishly praised *Hele*, this critic puts forward two contentions issues. For all its attempt to make *Hele* an integral part of Philippine history, it is also to be aid that the Katipunan—and Diaz’ depiction of it—is mainly a struggle of the Tagalogs; those living in Rizal, Laguna, Cavite, Bulacan and Quezon. After all, the Philippines at one time was referred to as Katagalogan. Thus the underlying cultural landscape of the film is Tagalog culture—the language, the music, the expressions, etc. Indeed, Benedict Anderson’s Imagined Communities posits that “the nation is an imagined community”; the Republic was initially the imagined nation of the Tagalogs, despite the bickerings and internal tensions among them. If one is Moro, Lumad and even as descendant of migrant-settlers growing up in Mindanao, the Katipunan story is a struggle quite distant from those whose struggles were of a dierent nature even if the goals were the same—emancipation and freedom from outsiders turned oppressors.

Diaz’ version of Philippine revolutionary history is close to that of the [Teodoro] Agoncillo’s and [Renato] Constantino’s; quite far from the one of [Reynaldo] Ileto.²² One vignette of *Hele* deals with the Colorum; viewing *Hele*, Ileto will squirm at his seat. While Diaz does not fall into the trap of fragmenting historical events as the Gomburza, the martyrdom of Rizal, the outbreak of the Philippine Revolution as if they were connected organically with each other; Diaz brings them together in a continuum. But in privileging the Katipunan as the only signicant moment in the people’s struggle for emancipation, he shows ignorance of the other signicant moment involving the social movements (pejoratively referred to as the “cults” of Mt. Banahaw) like those organized by Apolinario dela Cruz or Hermano Pule. Unfortunately, Diaz’ portrait of the Colorum is rather negative, thus perpetuating the myth that these were cults that eventually had little contribution of the entire revolutionary project. (Gaspar, 2016)

As historiographic gesture, *Lullaby* thus is not to scatter the imagining of history and mythology, not to cause a rupture in the dominant renditions. If his cinema then is about the Philippine life itself, the beheld Philippine life is then the duress of history as it has been already sung, time and again, by the voices, often tainted by the grain of the empire, that are already always heard. True to his song of his own liminality, Diaz’s *Lullaby* is then a *pusóng* at its sharpest: always elusive, if not refusing, even to the attempt toward the imagined Malay-Filipino citizenship, all the more sorrowful as it is he who sings it for himself to aspire to rehearse.

IX.

And yet, *Lullaby* sustains its own significance, despite the sorrow from Diaz’s own atemporaneity with his aspiration toward an imagination of the Malay-Filipino. The aforementioned Mindanaoan critic, for instance, in his articulation of praise simultaneous to his lamentations on Diaz’s failure to cause rupture on the dominant (cinemato)historiography, reveals a tropic rhetoric²³:

But in privileging the Katipunan as the only signicant moment in the people’s struggle for emancipation, he shows ignorance of the other signicant moment involving the social movements (pejoratively referred to as the “cults” of Mt. Banahaw) like those organized by Apolinario dela Cruz or Hermano Pule. Unfortunately, Diaz’ portrait of the Colorum is rather negative, thus perpetuating the myth that these were cults that eventually had little contribution of the entire revolutionary project.

But despite these two points, this critic has one last word: While it is still showing at the cineplex, dear reader, go watch *Hele sa Hiwagang Hapis* and I assure you, this is a cinematic experience you will not forget in a long, long time! (italization mine) (Gaspar, 2016)

“Unfortunately.... but despite”: seemingly out of nowhere, the prose upturns the instance of the unfortunate, if not to refuse it altogether, in order to re/syncopate *Lullaby* as a work of significance in history of Philippine cinema. As the coda synthesizing the prose, in such a minute leap from one paragraph to another, the preceding sorrows are lulled, transformed by the mystery of the critic’s “one last word.”

Which is, also, the manner by which Diaz’s *Lullaby* has earned its own moment for its song to be globally heard: the word of the auteur himself, in declaring one’s stake at the art of filmmaking as a self-sung Malay body; the word of the judges at the 66th Berlin International Film Festival, in the form of the Alfred Bauer prize; the word of the Filipino movie-market that names it *challenge*, that as much as it intimidates, also beckons the spectators’ gaze; the word of cineastes that succumbs to the duress of the length and languid, in their aestheticizing of patience; and the word of the inter/national critics, regardless of what they utter of the film, so long as they sing of it. Which then can only allow this essay a time to reverberate on itself: what is this present prose, a life in itself, singing now its coda, but also the same word that lets *Lullaby* another time for its song to be heard in the present.

The *Lullaby* thus is the field—very life itself that Diaz says this film is also about—from which these words are sung, and which these words simultaneously sustain. What surrounds the film then, diasporic as they are, sing of its being a life; the paratexts are not merely marginal rehearsals of various time/zones incited by the center

text, but that which permits an echo of an echo of such possible center. Or: that is, if there is even one, for what Diaz has created in *Lullaby* is a myth, which can only be the Philippine life itself.²⁴ Such myth is one whose core is elusive and mysterious, palpable if only for the diaspora of voices surrounding it, at their utmost variations, to the extent that contrapuntals are contemporaneous to each other, not as a cacophony but a lullaby of ironies.

X.

That “Lav Diaz is a Filipino independent filmmaker notable as a key figure in the contemporary slow cinema movement”: what is this then but a beginning of another variation of the myth of *Lullaby*, as it is being retold again, which can only be another event that attempts to scatter time tropically—a *critique*.²⁵

Notes

1. For a brief discussion on the Second Golden Age of the Philippine Cinema, see David (1990).
2. Lino Brocka is one of most renowned in the history of Filipino cinema. For a brief overview of his life, see Sotto (1992); for essays on his works, see Hernando (1993).
3. See Tioseco (2006). (Ingawanij’s note)
4. For a contextualization of the ballad “Jocelynang Baliwag,” see Molina (2013).
5. For a contextualization on the possible location of Bonifacio’s remains, see Ocampo (2001).
6. Simon and Isagani are characters from Jose Rizal’s *El filibusterismo*. Simoun is the character Ibarra from Rizal’s preceding novel *Noli me tangere*, who returned to his homeland as a jeweler-cum-saboteur, plotting a revolution against the Spanish government. Isagani is a student who wishes to found a school, as he cites education as means to liberate the Filipinos from the Spanish colonialism. *Hele* follows the fictional chase after Isagani, sabotaging Simoun’s planned bombing of his old beloved’s wedding, effectively impeded the beginning of a revolution.
7. Tikbalang is described in the Philippine folklore as a humanoid creature with equine head and hooves (Eugenio, 2008, p. 247). Its presence is said to cause travelers in the forest to keep returning to the same places, despite the turns they take.
8. Furthermore, such being about life-itself of cinema, for Diaz, grants it mobility. In an interview with Baumgärtel (2012), Diaz says “I don’t believe in the concept that you have to sit in the cinema for two hours and watch a story that is compressed into this period of time. Cinema can be anything. My films are not purposely done for the cinema anymore. You can watch them there, or in the streets, or... on a plane! Brandon Wee, a critic in Toronto, said, “Your cinema should be called the ‘flying cinema,’” and I asked, “Why?” “Because it would be good for planes, if you are on a long flight.” You can watch it at home, you can make love with your girlfriend for two hours, and when you come back, the film is still running. Or you could go to the farm, plough the land, and when you come home, the film is still on.” (p. 175).
9. The categories of earth and world is derived from Heidegger, in his essay “The Origin of Work of Art.”
10. Or, in Bennett’s (2010) terms, the *vibrancy* of cinema as a thing, that allows its insistence according to its materiality (p. xiii).
11. For a further problematization of patience in the Philippine time as *hinahon*, see Benitez (2017, pp. 153ff.); for the conceptualization of patience in Filipino tropology, see Jacobo (2011, pp.12ff.).
12. *Kalooban* is retained in the translation, aligning to the tradition of insistence of the intranslatability of the Filipino *loób*; see Rafael (1988, pp. 121ff). For a conceptualization of the *loób* in the context of Filipino popular revolution against Spanish colonialism, see Iletto (1979, pp.29ff).
13. For a brief historization on the materiality of time as articulated in modern timekeeping and scheduling, see Honoré (2004, pp. 4ff.).
14. For an introduction to paratextual studies, see Genette (1991).
15. For examples of two-keyed synopses, see Espinoza (2016), Jacobo (2016), and Roddy (2016); for an example of three-keyed synopses, see Vera (2016). Interestingly, in an interview, Diaz cites only 3 threads of narratives; see Cruz (2016).
16. See Romney, 2016a.
17. Echoed here is Anderson’s seminal book and thesis on the nation as an imaginary community; see Anderson (1983).
18. For an attempt towards essaying the Filipino *bayan*, see Benitez (2017b).
19. The phrase “unfinished revolution” is popularized by Agoncillo and Alfonso (1960); for an overview on the unfinishedness as a discursive trope in Philippine politics, see Iletto (1993).
20. For a brief exploration on the *pusóng* in the Spanish colonial context, see Lucero (2007).
21. For examples of renowned Filipino scholarship aspiring for an alternative historiography, see Iletto (1979), Maceda (1996), and Rafael (1988).¹
22. Agoncillo and Constantino are two renowned Filipino historians, to which Iletto’s work responds with a historiography “from below,” that is, one that engages with the criticality of the masses (instead of merely the *ilustrados* and the middle- and upper-class) in the Filipino national history; see Iletto (1979, p. 1ff).
23. For a thorough conceptualization of the tropic as category both geopolitical, as in the tropical, and rhetorical, as in the tropological, see White (1978, pp. 1ff).
24. Echoed here is the Barthesian conceptualization of mythology; see Barthes (1972).
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Café versus Warkop (Warung Kopi): The Hegemony of Coffee Culture as Trans-Cultural Encounters in Dewi Lestari's *Filosofi Kopi*

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Abstract

Coffee is one of many influential plants in the world. Many kinds of drinks have been made by coffee beans since 3.000 years ago. From then on, the cafe began to flourish in the West until the coffee plants were brought to Java by the Dutch in the 17th century. In the last 20th until early 21st century, *warung kopi* managed by Indonesian small entrepreneurs competed with modern café managed by capitalists. Therefore, there are several problems will be explained by this paper. (1) Why could the society in Java be influenced by a coffee culture which also affected the writer of *Filosofi Kopi*? (2) How are the models of the hegemony of coffee culture as transcultural encounters in *Filosofi Kopi*? (3) How are the implications of coffee culture to the competition between *warung kopi* and *café* represented in *Filosofi Kopi*? This paper uses qualitative data analysis and Gramsci's hegemony theory. Coffee plants were brought by the Dutch in the last 17th century, and it became commodity plants in Java Island. Coffee consumption began to grow and shaped coffee culture among Java inhabitant. It influenced literary works, in this case, is the writer of *Filosofi Kopi*. The story of the novel and film shows there are encounters and competitions of West and local culture represented by *café* and *warung kopi* in Java. Traditionality and small capital of the *Warung Kopi* will still be able to stand against the penetration of big capital through the cafe as a representation of Western culture.

Keywords: *Filosofi Kopi*, *Warung Kopi*, *Café*, *Hegemony*, *Coffee Culture*

Introduction

Coffee is a plant which has a big economic value. This plant is being derived from Africa continent, exactly in Ethiopia (Najiyati & Danarti, 2007: p.1). The part of the plant that used most is the coffee bean. Since 3000 years ago, many kinds of drinks have been made by coffee beans. Then, the consumption of coffee drinks grows rapidly in the Middle East. In the 15th century, the first coffee café in the world is opened in Constantinople (Turkey). In the 17th century, coffee beans are brought to India and planted. The Dutch (VOC/ *Vereenigde Oostindische Compagnie*/ Dutch East India Company) sees this as a potential commodity. So, they try to plant it in Europe. They are involved in the coffee trade in the Red Sea and Persian Gulf (Breman, 2014: p. 61). Then, they try to colonize and plant coffee in their colony. In the beginning of 18th century, the Dutch does some experiments to plant coffee in Dutch East Indies (Indonesia) especially on Java Island (Panggabean, 2011: p. 4).

Not until the 19th century, coffee becomes a favorite commodity in all over Europe market (Cramer, 1957: p. 5). Thus, the Dutch through the cultivation system executes in the middle 19th century obligates the planting of coffee in Java and gets a lot of profits because coffee is one of the superior commodities at that time (van Niel, 2003). From here, natives (Javanese and Sundanese) begin to get to know coffee even though the type of coffee consumed poor quality, even only the leaves that can be consumed as a beverage. It means that the policy made by the Colonial Government has affected the emergence of coffee culture in Java since it is applied.

Since then, much Javanese (including Sundanese) people have enjoyed a cup of coffee at a coffee shop and food stall. "No day without coffee," said the coffee lover. For some people, coffee becomes a part of life. Moreover, coffee is like a medicine herbs to increase the body strength. Coffee is loved by various social classes from the lower class, middle class, till upper class. Coffee has always accompanied on discussion time. Thus, every food stall always has coffee on drink menu until now. Coffee culture has become a part of life since past. In every village, coffee always becomes a choice to be served to the guests. There is always a cup of coffee in *jagongan* (discussion) time, especially in *ronda* (a patrol carried out by civil society in Java).

Coffee culture not only influences Java society but also Japanese society. Grinshpun (2013) reported that Japanese society has been affected by coffee and coffee shop since it comes to Japan in the later half 19th century. It means that coffee culture has the power to affect society. Capitalists saw this as a chance to get more profits by creating a modern coffee shop, *café*, and instant coffee. Many big companies investing in coffee (drinks) business created a brand to sell their product rapidly. They use modern tools to make coffee such as *café*. Modern *café* could be built transnationally. It means that a brand of *café* could be built in every region across of country. The brand, decoration, promotion, and pleasure attract the consumers. They are glad to spend their money and time while enjoying a cup of coffee. In Taiwan as an example, 76% respondents between 19 and 22 years from six universities in Taiwan consume packed coffee drinks at least once a week (Hsu & Hung, 2005). Hsu & Hung's

research shows that capitalists have a role to create a coffee culture in one generation. This reality reveals that coffee culture is used by capitalists, and they have a contribution building the coffee culture, especially in Java.

The hegemony of coffee culture in Java also influenced literary works. In contemporary literary works, coffee culture can be seen in a novel written by Dewi Lestari. The title of the novel is “*Filosofi Kopi*” (Philosophy of Coffee). Coffee philosophy is one short story by Dewi Dee Lestari or better known as Dee Lestari. She has actually created since 1996. However, this short story is published in 2006. Since the emergence of this short story to the public, this short story seems to bring its own magnet for the people of Indonesia. She creates it based on her love of coffee then inspires her to make it as a novel. Her writing is a reminder of her father behavior that has introduced her to coffee since she is a child.

Therefore, there are several problems will be explained by this paper. (1) Why could the society in Java be influenced by a coffee culture which also affected the writer of *Filosofi Kopi*? (2) How are the models of the hegemony of coffee culture as transcultural encounters in *Filosofi Kopi*? (3) How are the implications of coffee culture to the competition between *warung kopi* and *café* represented in *Filosofi Kopi*? The objective of this paper is to disclose the representation of coffee culture written in *Filosofi Kopi*'s Dewi Lestari.

Method

This paper uses qualitative data analysis method, thus this paper tries to find the hidden meaning or deliberately hidden (Ratna, 2010: p. 94). Ratna (2010: p. 95) said that literature using qualitative data analysis “has a procedure which is similar to the hermeneutic method including interpretative, comprehension, and understanding.” There are three main components of qualitative data analysis consisting of collecting data, analysis, and interpretation, and writing the result of the research. Study of literature is also used as the data collection technique. This paper uses hegemony as main theory. Gramsci says that hegemony is “a situation when a historical block of the factions of ruler class which uses social authority and leadership to their subordination class and combines the power with conscious consensus” (Barker, 2005: p. 79). Hegemony is a process to apply the hidden power of ideology. Hegemony is the process which is thought of it, an apparatus of idea owned one social group becomes dominant in a society (Burton, 2012: p. 73). This paper also uses representation theory. Representation is about, “how the world is constructed and served sociality to and by our self”. It means that representation needs to learn the textual origin of meaning and examines the process of meaning production in various contexts (Barker, 2005: p. 10).

Coffee Culture in Java

West Java, especially Priangan (Preanger) is a pioneer of coffee plantations in Java. According to historical records, coffee in Java is introduced by European traders. In the last of the 17th century, VOC (Dutch East India Company) brings the coffee beans from Malabar (India) to Java. In 1707, coffee seeds are shared to the native leaders along the coast of Batavia to Cirebon. At first, the seeds are planted in the lowlands, but the results are not good. Thus, the seeds are planted in the highlands that give excellent results. Coffee cultivation continued to be developed rapidly especially in the hinterland of Batavia and the highlands of Priangan (West Java). Priangan grows into a major coffee production area in Java from the beginning to the mid-19th century. In 1723, VOC begins requiring natives farmers to sell coffee only to them. The Priangan's farmers should set aside their land for coffee crops. They ask the local nobility ((supra-village) and village elite to control the coffee cultivation in their respective areas. Selling coffee to private traders could be punished. This regulation is called by Preanger System (*Preanger Stelsel*). In 1726, VOC becomes a supplier of the half to three-quarters of the world's coffee trade, and half of those quantities were produced by Western Priangan, namely Cianjur regency. Coffee cultivation gives a big profit to VOCs. After the VOC has implemented a monopoly policy, their income increases significantly. The VOC's exploitative policies led to native resistance. In addition, various frauds resulted in the fluctuation of VOC coffee marketing. In the last of the 18th century, VOC is a success to stabilize the production of coffee (Breman, 2014: pp. 61-69).

Large amounts of coffees production make it no longer a luxury drink, but only the *priayi* (nobility) and the Dutch authorities could enjoy good quality coffee. In the last of the 18th century, VOC went bankrupt. In 1808, Herman Willem Daendels became the Governor-General of Dutch East Indies. One of the important policies was coffee planting. The policy was named the Priangan (Preanger) regulation. His policy was supplemented by an order to grow coffee in other areas of Java exactly as it was done in Priangan (Breman, 2014: pp. 100-103). In 1830, the Dutch colonial government applied the policy of cultivation system as a continuation of Priangan system. The natives had to set aside their land to plant commodity crops, one of which was coffee. This policy gave many advantages to the treasury of the Dutch. Priangan popularity became the cause of the term “Java Preanger Coffee”. However, exploitation caused by this policy breeds misery to the native population. Thus, this policy received a strong protest from the humanist circles. A novel entitled *Max Havelaar* (1860) appeared to criticize this policy as a tyranny. Then, the government abolished this policy little by little. Coffee was a drink that could only be enjoyed by a particular social class at that time. Lower class society (native) could only enjoy a cup of coffee with low quality, such as coffee corn *aka* coffee beans mixed with corn.

In the 1870s, coffee leaf disease infested coffee plantations so it production fell. Coffee diseases resulted in a sharp decline in coffee yields. Farmers increasingly suffered (Ricklefs, 2010: pp. 264-273). Thus, the government conducted experiments using resistant types of coffee. After cultivation system had erased, the government began to enact a liberal policy in its economic system. Private plantations managed by entrepreneurs thrive. Many farmers were laborers in the plantation. But, the coffee prices plummeted so many entrepreneurs

and farmers left the coffee plantations. The popularity of Java coffee in the world market dropped dramatically. Javanese society could start enjoying a cup of coffee.

The historical story above shows that coffee culture is a trans-cultural encounter. Coffee culture is not a native culture, but this culture is absorbed and evolved as a local culture. A coffee policy has affected the construction of a coffee culture in Java. The mandatory policy of planting coffee until the cultivation system has introduced natives to coffee. The natives used their knowledge about coffee to process it into processed beverages using simple tools. Coffee began a part of native culture. Coffee became a popular type of beverage among the people. In other words, coffee culture constructed after the Dutch had introduced it. The Javanese society has become a coffee connoisseur. Coffee is always served to the guests. Coffee has been sold in food stalls and coffee shops until the present day. Coffee is presented in sacred ceremonies too. In fact, a cup of coffee is always offered to supernatural beings. Coffee has become a symbol of brotherhood. This reality is a fact that coffee culture has influenced the Javanese society. The influence of coffee culture also affected the writer of *Filosofi Kopi*, Dewi Lestari aka *Dee Lestari*.

According to Dewi Lestari's biography, she was born on 20 January 1976 at Bandung city, West Java. The historical story told that West Java is a pioneer of coffee plantations in Java Island. It means that Dee's birthplace has thick roots of coffee culture. She spent her childhood in college in West Java. No wonder if she has been hegemonized by a coffee culture that began she knew it since childhood. Coffee culture inspired her to create a novel under the title *Filosofi Kopi* (Coffee Philosophy). Evidence that she has been hegemonized by coffee culture can be seen in the following excerpt.

Kopi, kopi. Sudah ribuan kali aku mengeja sembari memandangi serbuk hitam itu. Memikirkan kira-kira sihir apa yang dimilikinya hingga ada satu manusia yang begitu tergilagila: Ben, Ben. Ben pergi berkeliling dunia, mencari koresponden di mana-mana demi mendapatkan kopi-kopi terbaik dari seluruh negeri. Dia berkonsultasi dengan pakar-pakar peramu kopi dari Roma, Paris, Amsterdam, London, New York, bahkan Moskow (Lestari, 2006: p. 1).

Coffee, coffee. A thousand years I spell while to look at that black powder. Think about the magic that it has so there is a person who is crazy for it; Ben, Ben. Ben goes around the world, look for the correspondent everywhere for the sake the best coffee from the entire world. He consults with the expert of the barista from Rome, Paris, Amsterdam, London, New York, and Moscow (Lestari, 2006: p. 1).

The passage represents the novelist's thought about coffee. She imagines that a coffee lover will always be thirsty to get the best coffee taste. The thought is certainly derived from the experience or the environment around her life. The passage also shows that the novel writer has admiration for coffee lovers. Moreover, West Java has many coffee shops and stalls selling coffee as the main menu. Her experience and knowledge of coffee stimulate creative ideas and efforts in writing a coffee based story.

The Philosophy of Coffee: The Hegemony of Coffee Culture

Hallam (2013: p. 1) said that "cultural encounters examine how otherness has been constituted, communicated and transformed in cultural representation." It can be understood that a culture can be formed because the influences that come from outside affect local society, and they can accept it to form a new culture. Coffee culture is a transcultural encounter because it spreads from one region to another. Coffees brought by foreigners or traders meet with local culture and local indigenous knowledge. Every society knowing coffee absorbs and makes it as a part of their culture, thus every region has a different culture about coffee. Every area has a different coffee taste too because it depends on kind of coffee, soil, altitude, humidity, climate, and coffee processing method. Hence, there are many kinds of coffee beverage in around the world. In Java, every area in Java has a distinctive taste and type of drink. All types of coffee drinks are considered to have their own philosophy. The nature and personality of a coffee connoisseur are considered to be seen from the type of coffee he ordered.

Seperti pilihan Anda ini, *cappuccino*. Ini untuk orang yang menyukai kelembutan sekaligus keindahan. Ben tersenyum seraya menyorongkan cangkir. Anda tahu, *cappuccino* ini kopi paling genit? Perempuan itu tertawa kecil. Berbeda dengan *café latte*, meski penampilannya cukup mirip. Untuk *cappuccino* dibutuhkan standar penampilan yang tinggi. Mereka tidak boleh kelihatan sembarangan, kalau bisa terlihat seindah mungkin. Oh, ya? Seorang penikmat *cappuccino* sejati pasti akan memandangi penampilan yang terlihat di cangkirnya sebelum mencicip. Kalau dari pertama sudah kelihatan acak-acakan dan tak terkonsep, bisa-bisa mereka nggak mau minum. Sambil menjelaskan dengan terampil Ben membentuk buih *cappuccino* yang menganjung di cangkir itu menjadi bentuk hati yang apik... (Lestari, 2006: p. 4).

As like your choice, *cappuccino*. This is for a person who likes soft and beautiful. Ben is smiling while serving a Cup of coffee. It is different from *café latte*, although the appearance is similar. For *cappuccino*, Needed high standard appearance. They cannot look like haphazard, on the contrary beautiful. Is that True? A truth enjoyer of *cappuccino* will look at its appearance that is seen in his cup before tasting it. If for the first time it is messy and no concept, they will not drink it. While explaining like the expert, Ben creates the foam of *cappuccino* which floats on that cup being a beautiful heart.

Lestari shows that coffee is a form of transcultural encounter. The blend of coffee that comes from outside can be tasted by the tongue of people across cultures. Therefore, the philosophy of coffee is considered to have universal values as described in the passage of the story above. For example, the dialogue in the passage above is a sign system which has a meaning. Cappuccino is not only types of coffee beverage, but also a signifier that has a

signified which is interpreted as a symbol of tenderness and beauty. Giving meaning to a processed coffee beverage from the West is a form of Western domination in the coffee culture.

In globalization era, modern coffee processing method which is come from Western dominates the kinds of presenting a cup of coffee. These types of coffee drinks are always present in the menu at modern cafes that invade Java Island. Moreover, cafes that use a variety of modern tools are considered to create the best coffee taste. The capitalists use the cafe with a great brand to attract coffee lovers with the lure of having the best coffee taste. The domination of modern coffee is represented through this *Filosofi Kopi's* passage.

Ben, dengan kemampuan berbahasa pas-pasan, mengemis-ngemis agar bias menyelusup masuk dapur, menyelinap ke bar saji, mengorek-orek rahasia ramuan kopi dari *barista-barista* caliber kakap, demi mengetahui takaran paling pas untuk membuat *café latte*, *cappuccino*, *espresso*, *Rusian coffee*, *Irish coffee*, *macchiato*, dan lain-lain...(Lestari, 2006: p. 2).

Ben, with the low language skill, beg to sneak into the kitchen, and serving bar, scribble the secret of Coffee ingredients from the expert barista, only for knowing the right standard of making *café latte*, *cappuccino*, *espresso*, *Rusian coffee*, *Irish coffee*, *macchiato*, etc. (Lestari, 2006: p. 2).

This story illustrates that a person who wants to make coffee with the best taste must learn all the way to Europe. These types of coffee are so popular that the main character must find the best recipe for making coffee from European coffee experts. That is, the taste of Western concoction coffee is considered as the best blend. The main character is described opening a coffee shop with a modern *café* concept but with classic European decor. This shows that the author of the novel is inspired by the social environment in which many coffee lovers who prefer European-style coffee concoction. This illustrates that Western coffee culture has been hegemonized Javanese including Sundanese coffee culture. In addition, the slogan "*Philosophy of Coffee: Find yourself here*" in the novel gives an idea that to find the identity, a person has to enjoy delicious coffee. This slogan can be interpreted as a dependence on coffee consumption.

This story is certainly not only a writer's imagination but also influenced by social experience. That is, the novel writer is hegemonized by the coffee culture that is represented in a novel entitled *Filosofi Kopi*. Coffee culture hegemony is demonstrated through dialogues that show that coffee has its own philosophy so there is a certain idealism that must be obeyed in relation to coffee. This reality is parallel to Gramsci's claim that hegemony is a means of attaining power through consensus mechanisms rather than through oppression of other social classes (Patria and Arif, 2009: 120-121; Simon, 2001: pp. 19-22). Hegemony triggers submission consenting.

However, Lestari wants to show that local coffee culture has values symbolized by *Tubruk* coffee which is resistance to Western coffee culture symbolized by cappuccino. It can be seen in the passage below.

Bagaimana dengan kopi tubruk? Seorang bertanya iseng. Lugu, sederhana, tapi sangat memikat kalau kita mengenalnya lebih dalam. Ben menjawab cepat. Kopi tubruk tidak peduli penampilan, kasar, membuatnya pun sangat cepat. Seolah-olah tidak membutuhkan skill khusus. Tapi, tunggu sampai anda mencium aromanya, bak pemain sirkus Ben menghadirkan secangkir kopi tubruk, silakan komplimen untuk anda. Dengan wajah terpukau, orang itu menerima cangkir yang disorongkan Ben, siap menyeruput. Tunggu dulu! tahan Ben. Kedahsyatan kopi tubruk terletak pada temperature, tekanan, dan urutan langkah pembuatan yang tepat. Semua itu akan sia-sia kalau Anda kehilangan tujuan sebenarnya: Aroma... (Lestari, 2006: p. 5).

How is tubruk coffee? Unexpectedly question. Natural, simple, but very attractive if we know deeply. Ben directly answer. Tubruk coffee does not care the appearance, rude, quick making. Seemingly it does not need a special skill. But wait until smell the aroma, it is like circus player he serves it, a compliment for you please. With the drugged face, that person accepts it, and ready to drink it. Wait a minute, please! The secret of tubruk coffee is located to the temperature, pressure, and the correct making sequence. All of them will be useless if you lose the right purposes: aroma ... (Lestari, 2006: p. 5).

Through the dialogue, Lestari wants to show that the local coffee represented by *tubruk* coffee also has a characteristic that is not inferior to Western coffee. *Tubruk* coffee is described as a symbol of simplicity, innocence, and allure. This passage represents that the Javanese society has its own coffee culture formed through the historical process and social process. In addition, the meaning of coffee which in this case is *tubruk* coffee is a form of the cultural hegemony of coffee. *Tubruk* coffee can be found in *Warung Kopi* (Warkop).

Warung kopi (Warkop) or coffee stall represents a coffee culture which influences Javanese society. It grows out of people's need for coffee. Initially, coffee is sold in *Warong/ Warung* (street food stalls/ Javanese restaurant). *Warong* stalls exist in the Village and Town. *Warong* becomes a place to rest for lower class society. There is also a seller who sells specialty coffee by using *pikulan* (a shoulder pole with loads attached at both ends). The merchants with their *pikulan* go around from one place to another. According to Raap (2013: p.2), the type of coffee drink *tubruk* is the most delicious for people in Java. Raap explained how to make *tubruk* that is before serving beverages, the dried beans are roasted and ground. Coffee powder poured in a glass is brewed with hot water. Before it drank, the coffee blend is stirred and waited until the dregs down to the bottom of the cup.

Warkop is not only a place to take a break, but also develops into social communication space the society in Java. At *warkop*, there is no class distinction. Everyone has the right to speak in a conversation. Moreover, *warkop* is a place to talk about social, economic, cultural, and political problems. Serious issues are discussed ranging from family problems to the issues of the country. Sometimes, *warkop* becomes a place to initiate the movement which protests the policy of the government. *Warkop* can be a symbol of resistance.

The form of resistance is demonstrated by Lestari in the novel illustrated by Mr. Seno's *Warkop*. Lestari relates that Ben (the main character), a *barista* (coffee maker), accepts the challenge of a millionaire to blend the delicious coffee. Ben success to blend a delicious coffee named Ben's Perfecto which means "success is a form of the perfection of life" (Lestari, 2006: pp. 12-14). However, a visitor who said there was more delicious coffee made Ben offended. He searched for the delicious coffee down to the Village of Klaten. He found Mr. Seno's *warkop*. That's where Ben sips a cup of coffee called *tiwus* coffee. *Tiwus* is interpreted as "though nothing is perfect, life is beautiful" (Lestari, 2006: pp. 25-28).

That story represents traditionality that can beat modern coffee-style blend of Café style. It means that this novel tries to make contra hegemony to Western café by a story about Mr. Seno's *Warkop* and *tiwus coffee*. *Warkop* and *Tiwus* is a form of war position against cultural hegemony café. Café with famous brands is a form of colonization by the capitalists against the coffee culture. The story about *tiwus's* victory against *bens perfecto* is a symbol of resistance to the dominance of Western coffee culture. This illustration parallel to Gramsci's opinion about war position said that resistance to hegemony can be done by building new cultures and new values (Patira & Arief, 2009: pp. 172-173).

Conclusion

Coffee culture is a transcultural encounter. The culture of coffee originating from Africa is transmitted to Arab lands and to the West. Every region constructs its own coffee culture. Based on the historical story, westerner introduces coffee to the Javanese through the policy of planting commodity crops. Javanese (including Sudanese) people absorb, adapt, and build their own coffee culture. It influences literary works; in this case is the writer of *Filosofi Kopi*. This novel is a form of hegemony of coffee culture which influences the author. One of the shapes is the elucidation of certain coffee. Every coffee is considered having philosophy's values. It also describes the hegemony of western culture coffee which is represented through café that serves the various western coffee. However, it also represents the resistance to the hegemony of western coffee through the story of kopi tiwus delight in *Warung Kopi* Pak Seno that has defeated Ben's Perfecto. The modern tools making coffee slices as like in café is defeated by the simplicity of *Warung kopi*. This novel describes *warung kopi* as a symbol of local coffee culture can defeat café as a western coffee culture. Therefore, Dee Lestari's story consists of the resistance to western coffee culture.

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Studying Multiculturalism through Readings of Diasporic Writing: Indonesian Way of Learning Differences and Diversity

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Abstract

Literary writings of diaspora writers have flourished in the bookshelves to give not only diversity to the world literature but also to make us aware that there are 'other people' in the neighbourhood. Apparently, diasporic writers have a special way of looking of their worlds due to their privilege although they claim it as causing the feeling of being in exile or rootless. Multiculturalism is a reality in Indonesia. A country blessed with rich cultures, the possibility of people meeting with those of different cultural backgrounds is huge and intercultural that it has to be promoted constantly to help people understand accept the richness with differences and various cultures it has. Like the places where diasporic writers who write multicultural themes feel alienated sometimes minorities feel the same when dealing with their surroundings. Multicultural writers have brought with themselves certain points of views in the literature they write. Therefore, adding multicultural literary contents into the Indonesian classrooms will give benefits to the readers to learn to accept multiculturalism from the experience of others. In discussing this topic, the writer will also use examples from multicultural literary writings.

Keywords: diaspora, diasporic writings, multiculturalism, multicultural competency, Indonesia

Introduction

Diaspora literature have attracted readers' attention because of the uniqueness it brings, whether through the themes, the setting and most importantly the culture it brings or the various cultures it blends in one story. "Diaspora" comes from the Greek word which means "scattering" and it refers to the dispersion of a people from their homeland, in the biblical term, it is originally used for the Jew living in exile, externment from their homeland. The term now is used to refer to those who are not living in their homelands for many reasons, either politics, economy or other reasons. Their being not in their homelands has made them created a new literature that we call diaspora literature.

Indonesia, being a multicultural country, faces differences in almost every aspect of life. This however, has not been realized by many if not ignored. We, as the citizen of this country, have faced difficulty in accepting others who are not of same background. Considering the richness of many cultures and differences, we must expose the students to the beauty of differences as much as we can in order to maintain the oneness of Indonesia as a country.

The idea of writing this paper is to give readers an insight that accepting multiculturalism is some kind of a competency that can be trained in schools, through selection of readings, for example, so that through this reading materials, students can develop their multiculturalism competency which will help them in becoming a responsible citizen who are capable of accepting differences around. This paper also provides readers with examples of diaspora writings. The selection for the examples for this paper is not particular, only to give a picture of how diaspora writings do help students realize the differences around to be appreciated, kept and maintained.

Multiculturalism in diasporic writing

Pluralism, diversity or multiculturalism is a daily fact in many parts of the world. It describe a situation where communities consist of cultural or ethnic diversity. The International Federation of Library Associations and Institutions (IFLA) defines multiculturalism as "the co-existence of diverse cultures, where culture includes racial, religious, or cultural groups and is manifested in customary behaviours, cultural assumptions and values, patterns of thinking, and communicative styles." (<https://www.ifla.org/publications/defining-multiculturalism>). In fact it is actually difficult to find a country which consists of only one race or culture. African and Asian countries are top in the list of the most multicultural countries since they consist of many ethnic or tribal groups, thus many cultural diversity. The United States, Australia and Canada are also considered multicultural countries because they are home to immigrants coming from many countries and form their ethnicity in the new lands.

Diasporic literature is a term referring to the works of immigrants who have acquired a new citizenship but maintain their cultures (to a certain extent) in the foreign land and perhaps still have memories of their homelands. Their writings are most of the time based on their experience living in the foreign land, far from their homelands. The salient characteristic of diasporic literature is explained as follow:

...that it is not based on any theory or philosophy but on the life experiences of the immigrants. It creates an emotional haven to its diaspora by discussing their own physical and emotional conflicts. Diasporic literature focuses mainly on themes like discrimination, cultural shock and reverse cultural

shock, problems in adjustment and assimilation, orientalism, identity crisis, alienation and displacement, dilemma, depression, hybridity and generational gap (Hirimitughoda, --)

Diasporic writings have existed long. They have attracted readers because of the uniqueness it brings in all elements. The setting for example. The readers of Indian diaspora writings will sense Indian elements in their US-setting because they will insert their cultures, traditions or even values into the stories, making them colourful as their sarees and ornaments. It is the multicultural aspects that readers identify when reading diaspora writings. Diaspora writers scatter around the world and their literatures have flourished in the bookshelves. The selection of books are vary and it is up to us to decide what book to pick and adjust it to our situations. For the purpose of writing this paper, however, only literature of diaspora writers in the United States are discussed. In the US diasporic writers deal with displacement or alienation due to the people's nostalgia of their homeland or their search of identity.

One of the first most attracting diaspora writings is *The Godfather*, a crime novel by Italian American writer, Mario Puzo, which was published in 1969. The beginning of flourishing diaspora writings. The novel tells about the life of a fictional mafia family in New York City in the 1940es, headed by Vito Corleone, also known as Don Corleone. The novel was on *The New York Times* Best Seller list for 67 weeks and sold over nine million copies in two years. It hit the Americans with the reality that there were other 'people' who lived in the US, the people or communities who still retain their original traditions, beliefs, and "diasporic social positions that the Corleones find themselves in, infected by feelings of longing, alienation and loss which are never fully comprehensible." The story tells about estrangement of the people from the native land and sometime created a clash of generations because the next generation born and raised in the US "often remake themselves outside their native tradition" (<http://www.highonfilms.com/godfather-paradox-diasporic-dialectics-gender-trouble-issues-identity/>).

From Mario Puzo's *The Godfather*, one by one diaspora writers emerged and were acknowledged. Asian diaspora writers, for example. They came to the surface and published and mesmerised their readers with their charming Asian and Asian-American characters. Their unique experiences as immigrants living in the US again hit readers that there are actually other ethnic groups living in that country; they are not crowding the 'salad bowl' but adding colors and 'flavour' to it. Again the stories they build are based on the writers' experiences as Asians living in 'exile' or in the foreign land. One of the most important and considered the first diaspora writers of Chinese descents is Maxine Hong Kingston. Her collected short stories, entitled *The Woman Warrior: Memoirs of a Girlhood Among Ghosts*, published in 1975, came out as the first Chinese diaspora writing in the US. Through her book, Kingston constructs a Chinese diasporic feminist identity via autobiographical, familial, and ethnic collective remembrance. In one of the stories, "White Tigers" is the story of Hong's own childhood fantasy of overcoming feelings of inferiority as a female. Like Fa Mu Lan, she imagines herself leaving home at seven years of age and being brought up by martial arts teachers. She becomes a great warrior, triumphantly returning to her home to save her people. It is indeed interesting how Kingston introduces the Chinese people through their dialects, traditions, and beliefs through her stories of ghosts/superstitions:

They are somewhat superstitious, in that they believe in doctrines called fengsui, which are supposed to help in organization of a home. They also worship through their ancestors, folk heroes, animals, or their representations in idols or images, as if they are gods. To these representations they offer respect and ritual offerings, burning incense, ritual papers, and paper objects to help maintain order and bring good luck. Above all, Chinese respect other people's religions as much as they respect their own
(http://www.oakton.edu/user/4/billtong/chinaclass/History/Chinese_Immigration.htm)

While Kingston's *The Woman Warrior: Memoirs of a Girlhood Among Ghosts* talks about memories of her past, Amy Tan, a later diaspora writer, portrays the richness of Chinese cultures and tradition through Chinese immigrant families living in the US. She portrays the first Chinese generation in the US who are respectful of their traditions since they were raised with it and trying to retain the (genuine) Chinese culture as much as possible although they realize that they live in a new land. The conflicts start when they try to raise their American born children the way they were raised: full of superstitions and the dos and don'ts. Being Asians, they were, of course, raised with more don'ts than dos. The second generation, however, being exposed to American education and experiences, they perceive their Chinese culture in a different way, i.e. accepting only what is reasonable for them. This creates conflicts between generations. The mother daughter relationship in her two first novels, *The Joy Luck Club* and *The Kitchen God's Wife* explore the conflicts of mothers and their American born daughters.

Both Kingston and Tan successfully show their readers that being immigrants in the US is not easy since they have two responsibilities, i.e. preserving their identity as Chinese and their struggle in accepting and adjusting to their new status as Chinese Americans.

Of the many Indian diaspora writers in the US, Bharati Mukerjee was one of the first. Her stories explore issues amongst Indian communities in the US. Indians are known as one of the nations that emigrate, for a better future, by all means. Those who are financially secured will leave the country for further studies, most preferably pursuing technology; those who are not will seek higher level income so that they can support their families back home. They are lucky because they are competent in English language, the first and foremost condition for those who wish to stay overseas. Now the Indians constitutes a highly collective society in the US.

Following Mukerjee, there are actually many Indian diaspora authors worth discussing. Jhumpa Lahiri and Chitra Banerjee Divakaruni, for example. Jhumpa Lahiri, the writer who was born to Indian parents from London settles in the USA. Lahiri's debut is a collection of short stories called *Interpreter of Maladies* (1999). *Interpreter of Maladies* is the collected short stories that brings theme about Indian immigrants living in the US.. Eventhough this book's themes revolve around the lives of Indian immigrants, the writer gets a glimpse about the marriage

lives of Indian women and its difficulties because traditional Indian women’s lives are different to those of modern Indian women who are busy with their careers and seem disrespectful of their the strict social culture concerning marriages. Traditional women roles that can no longer be accepted by modern Indian women living in the US is the central conflict in the story. Apparently Indian men living in the US expected that Indian wives will still be carrying their traditional roles because of what they were taught. Education and acquaintance with their American counterparts do not always result in reshaping new concept of the roles of Indian wives. Chitra Banerjee Divakaruni, a poet, essayist, author, fiction and short story writer, and book reviewer. Her short story collection, *Arranged Marriage and Other Stories*, brought her the credit of winning the American Book Award in 1995. Her works are largely set in the United States as well as in India. *Arranged Marriage* is a collection of 11 short stories of arranged marriages, from the side of women. Like Lahiri, *Arranged Marriage* talks about Indian-born women settling in the US who try hard to balance between their Indian cultural values with liberal thoughts. It is a conflict between traditional vs. modern thoughts.

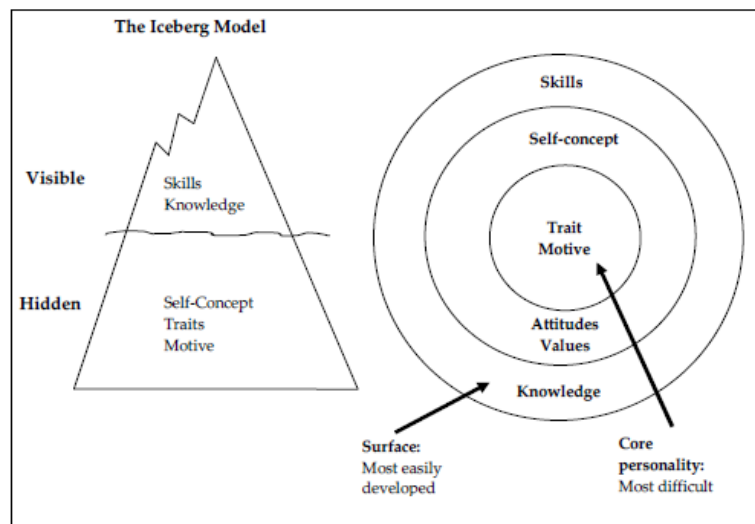
Why multicultural competency is important

It is clear that we are interested in graduating multiculturally competent students who can easily transfer into any kind of work in any kind of cultural settings since the chance of working in multicultural societies/cities is big. Therefore, as much as possible, we have to not only introduce multiculturalism but also train it inside or outside classrooms. According to Pascarella and Terenzini, as quoted by Andersen (2012), diversity experiences give a positive impact on cognitive development in relation to the critical thinking, analytical competencies as well as complex thinking and that the most salient diversity experiences are provided through interactions with culturally diverse peers, in formal programs such as coursework focusing on social-cultural diversity and intergroup relations. So it is our duty to enhance this multicultural competency to our students because competencies are what make people competent.

Competency can be described as knowledge, skills, abilities and personal characteristics and it can be developed through constant trainings to achieve. Transformational linguist Noam Chomsky (1965) who introduced the concept of generative grammar as theory of linguistic competency help us understand the concept of competency. He divides competencies into two: deep and surface structures and it is the deep that dictates the surface. In language, Chomsky further explains that not only that the grammar rules govern the performance but also the way the words are put in a sentence and the meaningfulness of it. Until learners know how to use grammatical resources for sending meaningful messages in real life situations (the competency), they cannot be said to know a language (the performance). It is also essential that they know what varieties of language are used in specific situations. In short, the performance of a language relies on the competency.

Another theory that can help understand the concept of competency is by Spencer and Spencer (1993) that emphasizes five characteristics of competency, i.e. motives, traits, self concept, knowledge, and skills (Figure 1) Those were grouped into two layers of competency: central and surface competencies. While the central is hidden and is considered hard to develop, the surface is visible and most easily developed. The first three-- self concept, trait and motive--are hidden while skill and knowledge are visible and relatively easy to improve through certain trainings. However, the third characteristic, i.e. self-concept, although hidden, can still be developed with more time and difficulties.

Figure 1: Spencer and Spencer's Central and Surface Competencies



Keršien and Savanevicien (2005) in their research on organizational multicultural competency, conclude that the concept of multicultural competency has to be designed in a multicultural environment for international competitiveness and successful operation in multicultural environment. Further, they identify that

...individual multicultural competences as stable competences (abilities: empathy, approval, task performance, openness to experience, and personal characteristic: emotional stability, extraversion,

agreeableness) and dynamic competences (skills: capacity for learning and change, stress-management skills, conflict resolution skills, perceptual questioning skills, crosscultural relationship, and knowledge: language and cultural knowledge). These competences ensure behaviour for a successful cross-cultural adjustment Keršien and Savanevicien (2005: 7).

In conclusion, multiculturalism competency is indeed important, not only for us as members of a multicultural society but also as individual seeking international competition in the growing multicultural organizations.

Developing multiculturalism competencies in Indonesia

Indonesia is country where hundreds of languages are spoken throughout the islands from Weh island in the west to Papua island in the east. There are around 250 ethnic groups in Indonesia, with big ethnic groups in Java, Sumatera island to small ethnic groups consisting not more than one hundred people in Papua island. The people of Indonesia form several religion communities, the largest is muslim community and others form Christian, Catholic, Hinduism, and Buddhism communities; a small communities however still hold to their traditional beliefs.

In everyday's life, the people is used to encounter with differences and diversity because the geographic conditions do not separate people with different cultures. They do live side by side in most parts of the country, especially in big islands of Java, Sumatera, Kalimantan, Sulawesi, or Papua. The country's national motto, "*Bhinneka Tunggal Ika*" or Unity in Diversity indicates that the country acknowledges the diversity or the variety of people or the differences in the multicultural society but there is a unity, the oneness that holds all the differences. Historically, *Sumpah Pemuda* or the Youth Pledge was made to remind the youth that Indonesia is one country, one nation and one language. The pledge that reminds us that despite the differences, we are one.

Being one nation, Indonesian people tended to abandon the diversity that forms the country, the complex oneness that consists of multitude of different cultures that make Indonesia so interesting to those who observe Indonesia from afar or those who come for a short visit. Due to many intolerance upheavals lately, Indonesian governments, especially President Joko Widodo, has to work hard to reintroduce the diversity again and again, to boost nationalism through its diversity. For Indonesians, however, the reality of being multicultural has to be informed continuously so that the people will be aware of it and value differences that form the nation.

Actually living in a multicultural country gives one a chance of becoming a person who are capable of communicating with people of different background and sensitive of cultural expressions of others (Kivel, --). Therefore, education be it in primary, secondary or higher education has to include multiculturalism in the curricula. Džalalova and Raud (2012) further say that nowadays multicultural education aims at keeping and developing a whole variety and diversity of cultural values, the situation that we have to keep in harmony:

multicultural education in the situation of cross-cultural interdependence has to support the preservation and development of self-identity, the formation of cross-cultural communication skills, and it has to prevent and resolve successfully all possible conflicts caused by national or other differences between peoples. Multicultural education empowers every person with a wider range of skills in communication and cooperation with other persons. (Trasberg in Džalalova and Raud, 2012: 66-67)

In addition to that, Džalalova and Raud (2012) summed up their research on multicultural competence and its development in students of teachers' education with:

The curricula should be based on the key principles of multicultural education which value humanistic values, positive ethnic self-identity and tolerance, knowledge of cultures and their interconnection, mastery of skills and methods applicable to a multicultural educational environment.

Improving multicultural competencies needs constant efforts, for instance, teachings multiculturalism through diaspora literature discussion. When discussed often, the concept of multiculturalism will eventually be accepted. Many theories prove that competences can be trained depending on the characteristics of competencies (Spencer and Spencer, 1993) and Chomsky further emphasizes that when multicultural competency exists then the performance will be excellent.

Therefore, competencies of multiculturalism has to be trained as early as possible and maintained up to the higher level of education, in the curriculum or as hidden curriculum.

Conclusion

Diasporic literature flourishes and has attracted many readers from around the world due to its uniqueness and different themes it brings. For Indonesia, reading diasporic literature, especially those written by Asian descents help readers not only in increasing their language skills (since they are familiar with the background of the story, thus easily understand it) but also raising their awareness of the diversity they are experiencing as a nation. With around 240 ethnic groups, Indonesian people's competence of multiculturalism has to be nurtured, through trainings or for students of English, through discussing diasporic writings of Asian diaspora writers.

Diasporic writings which contain experiences of immigrants living in foreign land help readers comprehend multiculturalism as a reality. Characters, traditions, setting are easily identified because they are close to us,

Indonesians, who are also rich in cultures and tradition. Identifying diversity is important so that eventually students’ multicultural competency can be achieved. This will become their valuable assets, as members of multicultural society, they are capable of appreciating differences and diversity and as future competent human resource, they are ready for the competitive global labour market.

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Strategi Dalang Gaok dalam Menghadapi Modernitas Masyarakat Pendukungnya

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Abstrak

Masyarakat Majalengka Jawa Barat masih memelihara beragam tradisi yang diwariskan leluhur. Salah satunya tradisi lisan Gaok. Tradisi lisan ini dianggap sebagai salah satu seni khas Majalengka. Sebagai ciri khas daerah, tentu Gaok menjadi tontonan favorit masyarakat. Namun demikian, saat ini keberadaan Gaok sudah mulai mengkhawatirkan. Gaok sudah tidak lagi diminati. Dalam satu tahun Gaok hanya pentas satu kali. Itu pun hanya bila diminta tampil dalam kegiatan pemerintah daerah atau permintaan khusus peneliti. Minimnya permintaan tampil disinyalir karena terjadi perubahan konteks masyarakat pendukung tradisi lisan dari tradisional dan modern. Masyarakat terutama generasi muda beranggapan bahwa Gaok sebagai hiburan bagi orang tua. Kondisi tersebut tentu menjadi ancaman sekaligus tantangan bagi para seniman Gaok (dalang). Bagaimana seniman mampu beradaptasi dengan modernisasi. Tulisan ini menjelaskan berbagai upaya yang dilakukan seorang dalang (penutur tradisi lisan) untuk mempertahankan keberadaan tradisi lisan Gaok di Desa Kulur, Majalengka yang hampir mengalami kepunahan; sikap masyarakat terhadap Gaok, dan peran serta pemerintah daerah terhadap perkembangan Gaok. Metode penelitian yang digunakan adalah etnografi. Dalam analisis etnografis, metode interpretasi digunakan untuk mengakses lebih dalam terhadap berbagai domain dan aktivitas karakteristik pelaku budaya yang diteliti. Metode etnografi tersebut digunakan untuk mengamati pertunjukan Gaok, kehidupan seniman, dan masyarakat pendukung.

Kata Kunci: Gaok, Tradisi, Modernitas, Strategi

Abstract

The community of Majalengka West Java, still maintains a variety of traditions inherited by the ancestors. One is the Oral Tradition Gaok. Gaok is considered as one of Majalengka's distinctive arts. As a regional characteristic, of course, Gaok became a favorite spectacle. However, the current existence of Gaok has begun to worry. Gaok is no longer favored. In one year Gaok only once perform. That is only when asked to appear in local government activities or special requests of researchers. The lack of demand appears to be allegedly due to changes in the context of the community supporting oral tradition, from traditional and modern. People, especially the younger generation, think that Gaok as entertainment for parents. The condition is certainly a threat as well as a challenge for the Gaok artists (Dalang). How artists are able to adapt to modernization. This paper describes the efforts of a dalang (oral tradition speakers) to maintain the existence of Gaok in Kulur, Majalengka which is almost extinct; public attitudes towards Gaok, and local government participation on Gaok development. The research method used is ethnography. In ethnographic analysis, interpretation methods are used to deepen access to the various domains and activities of the characteristics of cultural actors examined. Ethnographic methods are used to observe Gaok performances, artists' lives, and support societies.

Keywords: Gaok, Tradition, Modernity, Strategy

Pendahuluan

Berbagai tradisi, termasuk tradisi lisan hingga saat ini masih hidup dan berkembang di tengah kehidupan masyarakat Majalengka, Jawa Barat. Salah satunya Seni Gaok (Asikin, 2014:56). Seni ini oleh para budayawan setempat dianggap sebagai salah satu seni khas Majalengka. Gaok berkembang di tengah masyarakat Majalengka khususnya di Desa Kulur, Kecamatan Majalengka. Gaok merupakan sebuah pertunjukan membaca (menyanyikan) cerita rakyat berbentuk *wawacan*. Menurut Ajip Rosidi (2013:28). Wawacan sendiri adalah cerita rakyat yang ditulis dalam bentuk puisi tertentu yang dinamakan *Dangding*. Dangding terdiri dari beberapa bentuk puisi yang disebut *pupuh*. Pupuh tersebut memiliki jumlah suku kata dan rima tertentu di setiap barisnya. Setiap pupuh memiliki nada yang berbeda-beda. Dalam pertunjukan Gaok dalang menghabiskan satu cerita secara utuh dengan cara menyanyikannya berdasarkan jenis pupuhnya.

Sebagai tradisi lisan Gaok tidak dapat dipisahkan dengan konteksnya, yakni kehidupan masyarakat pendukungnya. Gaok merupakan bagian dari ritus kehidupan masyarakat. Masyarakat menganggap Gaok sebagai sebuah ekspresi lisan yang memuat ingatan kolektif tentang nilai-nilai budaya, identitas dan sejarah mereka yang dituangkan dalam bentuk kesenian. Oleh karena itu, Gaok tidak hanya terkait dengan persoalan estetika sebuah pertunjukan pada umumnya tetapi terkait dengan kebudayaan masyarakat pendukungnya. Sebagaimana yang dinyatakan Finnegan (1979:3) bahwa tradisi lisan adalah salah satu gejala kebudayaan yang terdapat dalam masyarakat dan isinya mungkin mengenai berbagai peristiwa yang terjadi atau kebudayaan pemilik tradisi tersebut.

Nilai-nilai budaya tersebut terus menerus ditransmisikan dari generasi ke generasi melalui tradisi lisan Gaok sehingga Gaok masih hidup di tengah masyarakat pendukungnya. Dengan demikian, antara Gaok dan masyarakat pendukungnya memiliki hubungan yang tak dapat dipisahkan. Gaok akan tetap hidup bila masyarakat masih menjaga pesan atau nilai yang terdapat di dalam Gaok. Hubungan itu tercermin dalam peristiwa pertunjukannya. Gaok biasanya dipentaskan dalam momen-momen tertentu, seperti dalam ritual atau upacara adat Ngayun (acara empat puluh hari kelahiran bayi), upacara *Babarit Pare* (syukuran menjelang panen padi), dan ritual lainnya. Dalam konteks tersebut, masyarakat menganggap Gaok bukan sebagai kesenian semata, melainkan sebagai alat yang secara praktis memiliki faedah bagi kehidupan masyarakat.

Gaok mulai ada dan berkembang di Majalengka diperkirakan sejak masuknya agama Islam di wilayah Kabupaten Majalengka, yaitu abad ke-15 ketika Pangeran Muhammad dari Cirebon berusaha menyebarkan ajaran Islam. Seni ini digunakan sebagai medium dakwah Islam.¹ Pendapat lain yakni dari salah seorang Dalang yang masih aktif, Rukmin (75) mengatakan bahwa sejarah Gaok di Majalengka baru bisa dirunut pada era seniman Sabda Wangsadiharja, yakni pada abad ke-20. Gaok mengalami masa kejayaan pada era E. Wangsadiharja, anak Sabda Wangsadiharja yakni sekitar tahun 1960-an. Pada saat itu Gaok sering tampil di kampung-kampung. Gaok menjadi hiburan favorit masyarakat selain kesenian tradisional lainnya seperti reog, jibrug, dan ketuk tilu.

Rukmin mulai bergabung dengan kelompok Gaok pada tahun 1967 sampai sekarang. Menurut Rukmin, di masa itu, sebulan ia bisa tampil minimal dua kali. Kini, seiring kehidupan masyarakat yang mengalami perubahan, Gaok tidak lagi berkembang. Gaok kini sudah semakin jarang dipentaskan. Beberapa tradisi masyarakat yang biasanya mengundang Gaok tidak lagi dilakukan. Masyarakat tidak lagi mengundang Gaok dalam acara peringatan seperti Ngayun (upacara 40 hari kelahiran bayi) atau pada tradisi Babarit Pare (syukuran menjelang panen). Fakta tersebut mengisyaratkan terjadinya perubahan budaya masyarakat pendukungnya yang berdampak pada Gaok. Dapat dikatakan bahwa Gaok seakan kehilangan konteksnya. Dalam setahun, Gaok bisa saja hanya tampil satu kali, itupun jika ada masyarakat yang mengundangnya untuk mengisi hajatan atau diminta tampil untuk keperluan penelitian. “Dalam setahun, ada satu kali saja pertunjukan itu sudah bagus,” begitu tutur Rukmin.² Rukmin menganggap minimnya tampil diakibatkan karena perubahan masyarakat. Masyarakat saat ini terutama generasi muda tidak lagi menjadikan Gaok sebagai bagian dari kehidupan mereka. Generasi muda lebih menyukai kesenian-kesenian baru yang bersifat modern seperti band. Di tengah kondisi Gaok yang sudah hampir sekarat tersebut, Rukmin berupaya mempertahankan Gaok dengan berbagai strategi dan inovasi.

Penelitian ini berupaya mengungkap strategi yang dilakukan dalang Rukmin dalam mempertahankan Gaok di tengah masyarakat pendukungnya yang sudah tergerus modernisasi. Dalam penelitian ini, penulis menggunakan metode etnografi. Sebagai kajian etnografi, analisis secara terus menerus dilakukan selama di lapangan. Seperti lazimnya dalam analisis etnografis, metode interpretasi digunakan untuk mengakses lebih dalam terhadap berbagai domain yang dialaminya dan aktivitas karakteristik pelaku budaya yang diteliti (Morley, 1992: 186 dalam Barker, 2000: 27). Metode etnografi tersebut digunakan untuk mengamati pertunjukan Gaok, kehidupan pelaku, dan masyarakat pendukung. Pengamatan dilakukan selama 18 bulan dari Januari 2013 sampai Juli 2014.

Tradisi vs Modern dalam Gaok

Benturan antara tradisi dan modernisasi dalam masyarakat merupakan sebuah keniscayaan. Perkembangan yang terjadi pada kehidupan manusia tentu diringi oleh perubahan-perubahan dalam diri manusia. Perkembangan tersebut bisa berupa pertumbuhan ekonomi, pembangunan, atau peradaban teknologi. Dalam perkembangan tersebut muncullah perubahan-perubahan yang bersifat adaptif. Menurut Stephanus Djuweng dalam artikel yang berjudul Tradisi Lisan Dayak dan Modernisasi: Refleksi metodologis Penelitian Sosial Positif dan Penelitian Partisipatoris (2015:189), perubahan-perubahan yang mengiringi pembangunan ekonomi disebut modernisasi. Perubahan-perubahan tersebut membentuk kebudayaan baru. Terbentuknya budaya baru merupakan sebuah respons terhadap perubahan sosial yang terjadi. Selain perkembangan masyarakat yang terjadi secara intern, modernisasi juga berkaitan dengan masuk dan berkembangnya budaya luar seperti budaya barat yang massif disiarkan oleh media massa. Oleh Esten (1992:22) antara budaya etnis dan barat terjadi dialog yang bisa diterima bersama, dominannya nilai budaya etnis tertentu, dan transformasi dalam tahap transisi. Apa yang terjadi pada Gaok merupakan bagian dari perubahan dan perkembangan budaya tersebut. Gaok yang merupakan produk kebudayaan masa lalu tentu akan sulit diterima oleh masyarakat sekarang yang sudah mengalami perubahan sosial yang cepat, terlebih dengan adanya globalisasi. Dapat dikatakan, Gaok tidak disukai generasi muda karena tidak modern.

Hal itu secara tegas disampaikan Rukmin. Ketika ia mencoba mengajarkan Gaok melalui Karang Taruna, tidak ada satupun anak muda yang sungguh-sungguh mau belajar. Tak ada satupun yang percaya diri menjadi seniman Gaok. Bila ada, mereka lebih tertarik menjadi pemusik (nayaga). Bahkan dengan diiming-imingi uang pun tidak berhasil. Berikut kutipan wawancara dengan Rukmin di rumahnya tanggal 28 Februari 2014: “*Budak ngora teu daekeun, teu wanieun, erauen Tapi gening daek ari kana band mah.*” (Anak muda tidak mau, tidak berani, merasa malu. Tapi kalau bermain band mau).

Dari pernyataan tersebut dapat disimpulkan bahwa ada faktor gengsi bagi kalangan anak muda. Mereka menganggap saat ini tidak lagi harus belajar kesenian tradisional, mereka lebih memilih kesenian modern karena lebih merasa keren dan gaul.

¹ Wawancara dilakukan dengan salah seorang dalang Gaok, Lurah Wana (75) di kediamannya di Desa Sindangkasih, 25 Februari 2014

² Wawancara dilakukan tanggal 28 Februari 2014 dirumahnya, di Desa Kulur

Menurut Wasman Kepala Seksi Kebudayaan di Disporabudpar Kabupaten Majalengka, Gaok tidak lagi mendapatkan perhatian serius dari pemerintah. Gaok seolah dibiarkan menjemput ajalnya. Pemerintah tidak lagi memprioritaskan pengembangan Gaok. Pemerintah menganggap Gaok sudah tidak menarik dan tidak dapat diwariskan kepada generasi muda. Oleh karena itu, pemerintah lebih memperhatikan tradisi lainnya yang masih digemari masyarakat seperti tradisi Sampyong.³

Wasman menuturkan pemerintah telah berupaya melakukan pembinaan dan pelestarian Gaok. Upaya pembinaan dilakukan dengan membina sanggar agar dapat menjalankan aktivitas pewarisan. Akan tetapi usaha tersebut dinyatakan gagal terbukti tidak ada satupun generasi muda yang tertarik melanjutkan tradisi tersebut. Menurut Wasman, Gaok dianggap monoton, kurang atraktif sehingga dapat dikatakan kalah oleh seni-seni lain yang hidup di era globalisasi. Sehubungan dengan kondisi tersebut, Rukmin mencoba melakukan upaya modernisasi dalam pertunjukan Gaok. Aspek-aspek modernisasi tersebut terlihat pada adanya inovasi bentuk pertunjukan, manajemen pertunjukan, pengelolaan sanggar, perawatan naskah wawacan, dan pengajaran kepada generasi muda.

Perubahan itu memang mutlak diperlukan. Herdiyani dalam bukunya *Bajidoran di Karawang: Kontinuitas dan Perubahan* (2003:140) menyatakan bahwa sebuah kesenian yang hidup di masyarakat akan terus bergulir sejalan dengan arus perkembangan masyarakatnya. Bentuk-bentuk kesenian yang masih relevan dengan zamannya di masyarakat akan tetap hidup dengan berbagai penyesuaian, sedangkan bentuk kesenian yang tidak relevan lagi dengan massanya akan hilang ditelan zaman.

Apa yang disampaikan Wasman tentang ketidaktertarikan generasi kepada Gaok wajar adanya karena selaras dengan pendapat Auguste Comte dalam Herdiani (2003:43) ada beberapa faktor yang menyebabkan perubahan. Perubahan yang terjadi adalah akibat kemajuan, yaitu adanya kemajuan fisik, pikiran, etika dan politik, berkaitan erat dengan perkembangan ilmu pengetahuan. Salah satu faktor yang cukup berpengaruh dalam meningkatnya suatu kemajuan manusia adalah rasa bosan. Ketika manusia mencapai kebosanan dalam suatu aktivitas, sudah barang tentu manusia itu akan berusaha untuk mencari atau menciptakan suasana baru.

Kreativitas Tunggal Seorang Dalang

Kreativitas seniman dalam pertunjukan tradisi lisan sangat penting terutama dalam rangka menjalankan transmisinya. Menurut Endraswara (2009:18) transmisi akan menyebabkan kreativitas folklor. Jika transmisi dilaksanakan dengan baik dan dilakukan dengan cara yang tepat maka tradisi lisan tersebut akan bertahan dan digemari oleh masyarakat. Dalam hal ini pelaku transmisi ditentukan oleh pelaku folklor.

Menurut Sydow (Dundes 1980:23) dalam Endraswara (2009:18) ada dua macam pelaku folklor, yaitu: (a) *active bearers of tradition* dan (b) *passive bearers of tradition*. Pelaku aktif yaitu para pelaku tradisi seperti pendongeng, pengisah, pendalang, penutur dan sebagainya. Sedangkan pelaku pasif adalah penikmat atau penonton. Agar tradisi lisan dapat dinikmati oleh masyarakat dibutuhkan kreativitas dari pelaku tradisi lisan. Pelaku harus memiliki strategi dalam menjalankan transmisinya.

Pelaku dalam penelitian ini adalah Rukmin, dalang Gaok dari Desa Kulur, Majalengka. Rukmin adalah satu-satunya dalang yang masih aktif (masih bisa) mementaskan Gaok. Rukmin adalah seorang petani penggarap sawah dan penggembala kambing. Ia tidak mengenyam pendidikan tinggi, ia hanya sempat masuk ke Sekolah Rakyat (SR) tetapi tidak tamat. Di usianya yang kini menginjak 75 tahun, ia masih memiliki fisik yang kuat, suaranya masih bagus dan memiliki nafas yang panjang.

Bagi Rukmin, kepedulian terhadap Gaok tidak dilandasi oleh orientasi finansial dan karir. Karena jika memiliki orientasi tersebut, Gaok tidak harus dibayar mahal bila tampil karena jumlah rombongan Gaok bisa mencapai lebih dari sepuluh orang. Kepedulian terhadap Gaok merupakan tanggung jawabnya dalam mengemban amanah dan warisan dari pendahulunya, keluarga Wangsadiharja. Di tengah permintaan masyarakat terhadap Gaok yang berkurang, ia tidak mau berhenti. Rukmin malah berpikir bagaimana agar Gaok tetap bertahan. Ia juga tak peduli dengan sikap pemerintah yang kurang mendukung perkembangan Gaok. Rukmin hanya melakukan dengan cara yang dia bisa. Berikut upaya kreativitas Rukmin dalam mempertahankan Gaok agar lebih disukai oleh masyarakat:

a. Mendirikan Sanggar

Sebagai bagian dari upaya modernisasi, Rukmin melakukan pengelolaan tradisi lisan berbasis organisasi. Dalam membawakan pertunjukan, Rukmin menggunakan nama sanggar "Sinar Kiara Rambay". Nama sanggar tersebut tercetak pada sebuah kaos berlengan panjang yang biasa digunakan para pemain. Belakangan kaos tersebut tidak lagi dikenakan tetapi dipajang layaknya spanduk sebagai atribut pertunjukan. Penulis merasa aneh melihat identitas sanggar tersebut menggunakan kaos. Apakah sanggar tersebut tidak memiliki atribut lain seperti spanduk atau alat penanda lainnya. Menurut Rukmin, sanggar yang dimaksud hanyalah nama sebagai identitas dalam pertunjukan. Nama sanggar tersebut baru muncul pada tahun 1996, didirikan oleh Engkos wangsadiharja. Sebelumnya (sejak tahun 1967) Rukmin dan kawan-kawan tidak pernah menggunakan nama sanggar. Mereka terkenal dengan rombongan Gaok dari Kulur.

Pada kenyataannya nama Sanggar Kiara Rambay hanya sekadar identitas nama. Sanggar tersebut tidak pernah terdaftar secara resmi, struktur kepengurusan tidak berjalan, tidak memiliki sistem keanggotaan dan tidak menjalankan fungsi manajerial yang baik sebagaimana karakteristik sanggar tradisi lisan pada umumnya. Dalam

³ Wawancara dengan bapak Wasman Kasi Kebudayaan di Disporabudpar Kabupaten Majalengka, di kantor Disporabudpar 6 September 2014

buku wawacan “Nyi Rambut Kasih” (1997), tertulis nama kepengurusan sanggar “Sinar Kiara Rambay” dengan susunan pengurus sebagai berikut:

<i>Pelindung</i>	: A. Sarji, Kepala Desa Kulur
<i>Pupuhu</i>	: E. Wangsadiharja
<i>Ketua</i>	: Nurdin
<i>Sekretaris</i>	: Cece J
<i>Bendahari</i>	: Domo
<i>Dalang</i>	: Rukmin
<i>Anggota</i>	: Wardi, Sukarta, Kari, Jaya, A. Rosad, Sahri, Nana, Endu, Edi

Nama-nama tersebut sekarang sudah tidak aktif lagi, sebagian sudah meninggal. Beberapa pengurus juga asal terdaftar, artinya pada kenyataannya tidak beraktivitas di sanggar. Rukmin mengaku tinggal sendiri menjalankan Gaok. Ia menjalankan sanggar dengan intuisi dan kemampuannya sendiri. Sanggar tersebut hanya difokuskan pada Seni Gaok. Para pemain menggunakan kostum, tata rias dikerjakan seadanya bahkan setiap pemain mempersiapkan sendiri kebutuhannya. Rukmin mengaku pernah diberi kostum yakni pakaian hitam-hitam oleh Disporabudpar. Ketika itu, petugas dinas akan mengambil gambar untuk keperluan dokumentasi Dinas. Untuk musik pengiring, sanggar Kiara Rambay menggunakan jasa pihak lain yakni sanggar Giri Cempaka pimpinan Nono. sanggar wayang Golek yang terdapat di daerah Kulur. Setiap Kiara Rambay tampil, Rukmin selalu menggunakan jasa Sanggar Giri Cempaka untuk memainkan gamelan sebagai pengiring musik Gaok. Sanggar Kiara Rambay juga tidak memiliki sinden sendiri.

Setiap kali pementasan Gaok, Rukmin memanggil sinden panggung yang ada di daerah Kulur. Namanya, Mamay (45), ia diberitahu oleh Rukmin secara mendadak. Ia pun datang terlambat ke tempat pertunjukan. Dengan kostum seadanya, tanpa kebaya dan sanggul rambut, tanpa berlatih lebih dahulu, Mamay berdendang dengan modal buku catatan berisi lagu-lagu yang biasa ia nyanyikan. Selanjutnya, untuk fungsi pemasaran dan manajemen lainnya belum dilakukan dengan cara profesional. Ia hanya menunggu orang datang mengundangnya. Di kecamatan Majalengka dan sekitarnya, nama Rukmin sebenarnya sudah dikenal banyak kalangan, terutama kalangan pemerintahan. Oleh karena itu, dengan modal jaringan tersebut Gaok dipasarkan.

Dari karakteristik di atas, sanggar yang dijalankan Rukmin dapat dikategorikan tipe A. Pengkategorian tersebut didasarkan pada pendapat Permas, Achsan dkk (2003), kecenderungan karakteristik organisasi pertunjukan tipe A adalah organisasi yang memiliki fokus pada satu kegiatan dan satu fungsi manajemen. Karakteristik tersebut meliputi: a. Sanggar yang mengkhususkan kegiatannya dalam memproduksi satu jenis Kesenian; b. Kegiatan lain seperti perancangan kostum, tata rias, tata panggung tabuhan pengiring meminta jasa pihak lain atau dilakukan secara terbatas; c. Kegiatan fungsi pemasaran tidak dilakukan atau dilakukan pihak lain; d. Fungsi manajemen keuangan dan sumber daya manusia dilakukan secara sederhana. (2003:10).

Nama Kiara Rambay ini adalah nama bendungan yang ada di desa Kulur. Nama Sanggar ini adalah pemberian E. wangsadiharja. Sebagai bendungan yang menjadi sumber mata air penduduk, nama Kiara Rambay diharapkan menjadi sumber kehidupan seniman-senimannya. Pada awalnya grup Gaok yang dipimpin oleh Rukmin terdiri dari tujuh belas orang. Kini semuanya telah berhenti. Ada yang meninggal ada yang tak mampu lagi untuk tampil. Di Kulur, tersisa tiga orang penutur Gaok yakni Rukmin, Kari dan Domo. Untuk memenuhi kebutuhan pemain, Rukmin pun mengundang Lurah Wana dari desa tetangga untuk gabung. Saat ini, dua orang tersebut adalah dua nama terakhir yang masih mentransmisikan Gaok.

Dari praktik di atas terlihat bahwa upaya Rukmin mengelola organisasi tidak optimal. Hal ini karena keterbatasan pengetahuan yang dimiliki Rukmin dalam hal organisasi. Selain itu, faktor tidak adanya pengurus selain Rukmin menjadikan sanggar kembali bersifat personal yang berarti kembali tradisional.

b. Membuat Gaok Kombinasi

Di awal tahun 2000-an Rukmin mencoba membuat beberapa perubahan pada Gaok. Ia memasukkan unsur baru ke dalam Gaok, yaitu unsur musik, lagu, dan komedi. Unsur-unsur tersebut sebelumnya tidak ada. Gaok sebelumnya hanya nyanyian yang diiringi alat musik *songsong* dan *buyung*, yaitu alat musik yang ditiup yang bunyinya menyerupai bunyi gong. Rukmin menyadari bahwa perubahan harus dilakukan. Hal itu dilakukan untuk meningkatkan daya tarik pertunjukan. Ia mulai mengkolaborasikan Gaok dengan alat musik gamelan wayang. Dengan adanya gamelan, suasana pertunjukan diharapkan semakin hidup, sehingga penonton lebih menyukai Gaok. Selain gamelan ia juga mengundang seorang sinden untuk menyajikan lagu-lagu Sunda sebagai pengiring. Selain itu, unsur tari juga dimasukkan ke dalam pertunjukan sehingga memberi ruang bagi seorang penari untuk *ngibing* ala jaipong dengan gerakan-gerakan yang menghibur dan mengundang gelak tawa penonton.

Usaha-usaha Rukmin tersebut murni inisiatif sendiri. Usaha tersebut mencerminkan kreativitas dari pelaku. Usaha yang dilakukan Rukmin bisa dikatakan membuahkan hasil, karena sejak saat itu minat penonton mulai muncul lagi. Walaupun belum mampu mengundang ketertarikan generasi muda dan anak-anak untuk menonton.

c. Penyimpanan Koleksi Wawacan

Wawacan dalam Gaok merupakan unsur wajib yang harus ada. Oleh karena itu, upaya menyimpan wawacan merupakan salah satu upaya penyelamatan Gaok. Wawacan-wawacan yang biasa dipentaskan dalam Gaok kondisinya kini mengkhawatirkan. Beberapa naskah asli yang ditulis oleh Wangsadiharja kondisinya sudah hampir rusak. Naskah asli tersebut belum disalin dan dicetak. Sedangkan beberapa naskah lainnya yang sering diteliti sudah disalin ke dalam aksara latin dan dicetak dengan format yang baik. Rukmin menyimpan beberapa wawacan di lemarnya. Sebagian wawacan tersebar di tangan seniman lain. Rukmin seringkali mengeluhkan karena banyak naskah yang dipinjam tetapi belum dikembalikan. Hal ini terjadi karena Rukmin tidak memiliki tata kelola

penyimpanan yang baik. Tidak ada catatan peminjaman buku, padahal banyak peneliti yang datang untuk meminjam. Ia tidak pernah merasa curiga bila ada orang yang meminjamnya.

Berikut koleksi wawacan yang masih tersimpan:

No	Judul	Aksara	Pengarang	Penerbit	Tahun Terbit	Ket
1	Wawacan Ahmad Muhammad	Pegon	-			Disimpan oleh Rukmin
2	Wawacan Rengganis	Pegon	S. Wangsadiharja			Disimpan oleh Lurah Wana
3	Wawacan Sejarah Anbia	Latin	Bey Arifin, didangding oleh H.S Ronggowaluyo	Depdikbud	1980	Disimpan Rukmin
4	Wawacan Samun	Latin	S. Wangsadiharja			Disimpan oleh Rukmin dan Lurah Wana
5	Wawacan Sulanjana	Latin	-			Disimpan oleh Lurah Wana dan Rukmin
6	Wawacan Carios Babad Rambutkasih Ratu Agung Sindangkasih Lunta ti Nagara	Latin	E. Wangsadiharja			Disimpan oleh Rukmin
7	Wawacan Simbar Kancana Ngadeg Raja: Fragmen Talaga Manggung	Latin	E. Wangsadiharja	Catur Mitra Pendidikan Majalengka	1999	Disimpan oleh Rukmin
8	Wawacan Nyi Rambut Kasih	Latin	E. Wangsadiharja		1997	Disimpan oleh Rukmin

Tabel 1. Daftar koleksi wawacan di Desa Kulur dan Sindangkasih

d. Pengajaran Gaok

Tradisi lisan dapat ditransmisikan melalui proses belajar. Proses belajar pada awalnya adalah meniru. Proses ini dapat dilakukan dengan cara menghadiri atau menonton pertunjukan. Dengan demikian, secara mandiri seseorang dapat mempelajarinya. Semakin sering menonton semakin tinggi tingkat hafalannya. Sehingga langkah awal untuk menjadi pewaris tradisi sudah didapat. Selanjutnya proses menghafal tidak lagi menentukan. Pembelajaran semacam itu bersifat nonformal. Sama seperti pembelajaran yang dilakukan oleh keluarga. Orangtua mengajarkan anak-anaknya. Selain pembelajaran nonformal, tradisi lisan dapat ditransmisikan melalui pembelajaran formal (melalui persekolahan). Dengan sistem persekolahan, dibuat sistem pendidikan yang resmi, ada ruang kelas, ada guru, ada murid, dan ada materi pembelajaran yang sistematis. Sistem persekolahan merupakan salah satu karakter modernisasi.

Sebelum sistem pendidikan formal berbentuk lembaga persekolahan yang baku seperti sekarang, di mana banyak sekolah dan Universitas yang telah membuka cabang ilmu kesenian, proses pengajaran secara formal telah dilakukan di beberapa Negara. Jan Vansina memberikan contoh proses pengajaran formal yang dilakukan di Rwanda, Hawaii, Kepulauan Marquesas, Selandia Baru, di antara suku Inka dan sekelompok Akan. Di Kepulauan Marquesas misalnya, ada seorang ayah yang ingin mengajari anak-anaknya agar bisa menjadi penutur tradisi lisan. Ia membangun rumah untuk dijadikan tempat pembelajaran. Ia membayar penyair untuk dijadikan sebagai guru dan mengumpulkan sekitar tiga puluhan laki-laki dan perempuan sebagai murid. Selama masa pembelajaran, diterapkan aturan yang ketat. Setiap kali murid tidak belajar dengan baik maka sekolah itu akan ditutup (2014:76-77).

Menurut Pudentia (2015), Lembaga pendidikan mempunyai peran penting menyiapkan program konkret mengubah media pewarisan tradisi lisan tanpa meninggalkan hakikat tradisi lisan itu sendiri, yang tidak dapat dipisahkan dari komunitasnya. Dalam kasus Gaok, proses pengajaran formal telah dilakukan oleh sejumlah pihak yang merasa prihatin dengan kondisi gaok. Mereka berinisiatif untuk mengajarkan Gaok di sekolah. Upaya tersebut salah satunya dilakukan oleh Nono Sudarmono (45), seorang guru Bahasa Indonesia di SMAN 2 Majalengka.

Ia memasukan Gaok ke dalam bahan ajar (kurikulum) sastra. Siswa diperlihatkan pementasan Gaok, diperkenalkan naskah-naskah wawacannya. Di dalam kelas, siswa juga dilatih tembang pupuh dan gaok. Dalam penelitian Nono terungkap bahwa usaha tersebut tidak berhasil karena alasan siswa kesulitan mempelajari nada-nada lagu pupuh dan nada Gaok. Upaya Nono patut diacungi jempol. Namun yang ia lakukan hanyalah sebatas memasukan pada rencana pembelajaran Bahasa Indonesia yang ia ampu. Pembelajaran gaok hanya terbatas pada pelajarannya, terbatas waktu jam pelajaran (JP) dan terbatas hanya di SMA 2 Majalengka.

Pendidikan formal dapat diprogramkan oleh pemerintah Majalengka melalui materi muatan lokal di kurikulum. Sehingga proses transmisi gaok secara dapat dilakukan secara serentak dan massif. Menurut budayawan Majalengka Oom Somara (44), sebenarnya banyak seniman yang bagus dalam berpupuh. Persoalannya adalah mereka tidak memiliki wadah formal atau diberi wadah secara formal misalnya dijadikan pelatih atau guru yang di sertifikasi oleh pemerintah. Dengan upaya ini, setiap sekolah dapat mengajarkan gaok dengan kualitas pengajar

yang baik. Selain itu, dengan adanya pengajaran formal, otomatis para pengajar tersebut juga telah bertindak sebagai seniman Gaok, sehingga proses transmisi bisa berlangsung dengan dinamis.

Simpulan

Dari penjelasan di atas dapat disimpulkan Rukmin sebagai dalang telah melakukan upaya modernisasi. Berbagai cara dilakukan oleh Rukmin untuk menarik minat penonton. Namun demikian sebagaimana disampaikan Comte, modernisasi terkait dengan ilmu pengetahuan. Rukmin sebagai dalang yang berlatar belakang petani dan tidak sekolah tentu tidak memiliki kapasitas yang mumpuni untuk melakukan perubahan-perubahan. Selain itu, dalam diri Rukmin masih melekat jiwa seniman tradisional sehingga upaya-upaya modernisasi yang dilakukannya tidak berjalan dengan optimal. Oleh karena itu apa yang dilakukan Rukmin tidak serta merta aka terlihat hasilnya. Karena mempertahankan sebuah tradisi tidak hanya bergantung pada senimannya, tetapi memerlukan bantuan pihak-pihak eksternal seperti masyarakat dan pemerintah.

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A Postcolonial In(queer)y: Reading Inter(sex)ions in the Selected Poems of R. Zamora Linmark

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Abstract

This paper is an attempt to examine the intersections of the postcolonial and queer spaces in Linmark's poetry. It seeks to offer a conception concerning the disposition of the homosexual in association with the postcolonial notion of dispersal and disjunction. This is in consonance with the idea of rendering visible the life world of the homosexual subject in the diaspora through a supported engagement of his trivial life as reflected in Linmark's poems from his collections *Prime Time Apparitions* (2005) and *The Evolution of a Sigh* (2008). The notion of the "Queer Diaspora", the transnational and global conceptions of queer identities, and the particular practices, identities, and memories that constitute and represent both the worldly and emblematic frontiers of the homosexual are further examined leading to the affirmation of the image of the "diasporic queer subject." The postcolonial concepts and issues of life at the byroads and identity stemming from a fractured sense of language and homeland were taken as significant groundwork for the examination of the postcolonial and queer intersections. It also touches upon the notion of the upscaling politics of queer identity underscoring its conflicting amalgamation reflected by the poems' language of goth and camp. This paper takes its cue from Stuart Hall's models of identity: the *Vector of Continuity and Similarity* and the *Vector of Rupture and Difference*, and Martin F. Manalansan IV's *Filipino Gay Men in the Diaspora*.

Keywords: *Continuity and Similarity, Diaspora, Diasporic Queer Subject, Postcolonial, Rupture and Difference*

On the Postcolonial and Queer Intersections

This paper is an attempt to examine the intersections of the postcolonial and queer spaces in literature through the poetry of R. Zamora Linmark. It is part of a project which seeks to offer a conception concerning the disposition and character of the homosexual in association with the postcolonial notion of dispersal and disjunction. This is in consonance with the idea of rendering visible the life world of the homosexual subject in the diaspora through a supported engagement of his trivial life as reflected in Linmark's poetry. Guided by such intention, the notion of the "Queer Diaspora", the transnational and global conceptions of queer identities, and the particular practices, identities, and memories that constitute and represent both the worldly and emblematic frontiers of the homosexual are further examined leading to the affirmation of the image of the "diasporic queer subject." Understanding further such phenomenon and formation, the postcolonial concepts and issues of life at the byroads and identity stemming from a fractured sense of language and homeland were taken as significant groundwork for the very examination of the postcolonial and queer intersections. It also touches upon the notion of the upscaling politics of queer identity with emphasis on its conflicting amalgamation presented by the poems' gay language and experiences shaded by goth and camp.

This paper proposes to do a reading of the selected poems of R. Zamora Linmark from his poetry collections *Prime Time Apparitions* (2005) and *The Evolution of a Sigh* (2008) presenting an imaging of the homosexual from the diasporic vista, positing inquisitions of the intersections through several sites in provocative ways showing the relationship between postcolonial and queer. A distinguished notion of intersection for both the postcolonial and queer spaces is situated in their concentration on the trendy politics of identity giving emphasis on the categories as well as the institutions, acquaintances, and power plays by means of which social dynamics and the people are structured and regulated (Punt, 2008). In concordance with this, the identity of the diasporic queer subject is to be viewed as the significant starting point by which this paper can analyze the life of shocked cultures intersecting with sexual orientation, experiences, and desires. This paper takes its cue from Stuart Hall's two models of identity: the *Vector of Continuity and Similarity* and the *Vector of Rupture and Difference*:

Rather than thinking of identity as an already accomplished fact, which the new cultural practices then represent, one should think of identity instead as a production which is never complete, always in process, and always constituted within, not outside representation" (Hall, 1990).

The *Vector of Continuity and Similarity*, on one hand, underscores the notion of identity in terms of one shared culture, a sort of collective one true self, hiding inside the many other, more superficial or artificially imposed selves, which people with a shared history and ancestry hold in common (Hall, 1990). Such a viewpoint would evoke the acknowledgment that:

This is an act of imaginative rediscovery, one which involves imposing an imaginary coherence on the experience of dispersal and fragmentation, which is the history of all enforced diasporas (Hall, 1990).

On the other hand, the Vector of Rupture and Difference is cognizant of the “critical points of deep and significant difference which constitute ‘what we really are’; or rather -- since history has intervened -- what we have become” (Hall, 1990). From such a point of view, identity is rendered as an affair of becoming and of being. To quote Stuart Hall:

It is not something which already exists, transcending place, time, and history, and culture. Identity is the name given to the many ways by which one is positioned by (Hall, 1990).

This paper intends to ground its analysis of the selected poems on the aforementioned vectors to further highlight in Linmark’s selected poems the postcolonial struggles of displacement, multiculturalism, and the redefinition of cosmopolitanism moving in consonance with the exilic orientation of the poems’ subjects and persona. Intersecting with such postcolonial struggles is the notion and issue of homosexuality which is to be viewed from the transnational context underscoring its ruptures and continuity incorporating a “sense of the continuing importance of the premodern forms of sexual orientation” (Altman, 2001), “sensitivity to class caste/divides and the impediments faced in the diaspora” (Altman, 2001) as expounded by Dennis Altman in his “Global Sex”. This paper also purports to show that the diasporic queer subject has his own contours when it comes to his identity rendering his very identity as a distinctive system on its own right. The critical concepts expounded by the Martin F. Manalansan IV (2003) in his “Global Divas: Filipino Gay Men in the Diaspora” particularly his concept of “liberating the gay identity from its various anachronisms” (Manalansan, 2003) completes the framework for displaying the notion of homosexuality and queer desire and body from a postcolonial lens further highlighting the complications of the diaspora.

This paper will be examining the following poems from the collection *Prime-Time Apparitions* namely: “Says the Kiwi Bird,” “If I a Gay,” “Tita Aida,” “Slippery When English,” “Sensory for Nine,” “Itinerary,” and “Rhapsody,” and from the collection *The Evolution of a Sigh*: “Ingmar Bergman: A Personal Essay,” “Da Kind, My Da Kind,” “Psst,” “This Should Remain Untitled Until Further Notice,” “Channeling Lady Sarashina,” and “The Knapsack Notebook.” The analysis of these poems are not done per collection. They are clustered thematically underscoring the notions of the queer diaspora, the image of a life in translation, borderlands of perils and pleasures, discourse on AIDS from a global mindset, desire and race, exile and home, scattering and diversity, and the very intersections of both the diasporic and queer horizons.

The poems of R. Zamora Linmark, in his collection *The Evolution of a Sigh*, are remarkably teeming with multifaceted twists and turns, and it is signally shaded with the postcolonial notions of alienation, fragmentation, and loss. With various countries such as Hawaii, Manila, Japan, and San Francisco forming the locale in the foreground of his poems, it is notable that he had greatly captured a complex sense of disarray and disjunction in the written language. His poetry also discloses the idea that the experiences and discourses of the Filipino Americans do not construct and project the image of an unswerving monolithic self. One can see an organization of possible scripts of dispositions and mindsets that shift in conformity with the conditions in his poems. Put simply, the poet is seen to bestride competing cultural traditions, memories, and material conditions. His *Prime-Time Apparitions* are lauded for its comic and uproarious usage of the English language and explicit queer adventures. The poems are the very threshold into a myriad of profile that is both queer and postcolonial.

Queer Diasporization: On Notions of Exile and Home

Sexual work has always been relevant to queer and trans communities, both as a livelihood option and as an issue that critically informs the space between social and political margins, and the centralities of queer communities (Shah, 2014). In the poem “Sensory for Nine”, the poet projects these nine episodes that chronicle the sexual feats of the speaker. It is observed that justness and extreme carefulness and forethought form part and parcel of the poem’s tone underscoring the very means on how the poet handles such a subject that borders on explicit eroticism. The honesty of these sensory moments allows their fondness and heartrending impression to surpass human extravaganza. The very experience of the poem is rendered as something that is hallowed:

A bottle of half-filled whiskey smuggled in for excuses and emptied within minutes strategically stood between us to perform a ritual: Skin, which required a complete revolution before the offering of tongues to men who have perished in that unnamable chasm some mistakenly call passion (Linmark, 2005).

This excerpt is from the first stanza of the poem. Such excerpt sets the pace for the following eight sections where the speaker engrosses in a chain of sexual feats with various men of various ages and importance to the speaker continually being devirginized. Such are the wild continents of this poem that lead the speaker to confuse the reality of love and lust. The poet writes the sections as if he has had a long while to live with such these experiences bringing the reader to delight in the catholic, mental, and individual ramifications such experiences have had on the speaker. Recognizing the impacts of the aforementioned statements, the poem is seen to be

augmented because of the idea that there is the presence of a perpetual endeavor to conciliate the disconcerting emotions that the speaker in the poem feels.

Section IV and Section VIII of the poem mention that the speaker in the poem is a Filipino:

Before leaving, I told him
I was Filipino, not Japanese
(Linmark, 2005).

Section VIII of the poem also affirms the nationality of the other man who engages in the sexual act. It includes in it a labelling for the engagement in the sexual act as seen in the last lines:

Gary, a haole visual artist who got rich and
famous sketching native boys, wanted to fist
me for two grand and a round-trip ticket to
Europe. I agreed only if we did it in his
yacht while I fucked Dario, his Filipino boytoy
(Linmark, 2005).

The varying settings of the nine sections of the poem disclose the notion of the diaspora as about wanderlust or nomadism. Central to its very delineation are the notion of the so called “Push Factors” that is forced migration or displacement (Clifford, 1994; Gilroy, 1993). Moving in concordance with this “Push Factors” is the accentuation of the conditions of settlement within the host country which involve the complex undertaking of articulating manifold temporalities, identities, and locations in the effort to create new terrains of belonging within the space of migration (Fortier, 2002). The mentioning of different places in the vignettes of the poem such as Texas, Kuhio Avenue in Waikiki, the Ala Moana Beach Park on the island of Oahu, U.S. state of Hawaii, Perth in Australia, and New York which moves in concert with the sexual exploits of the speaker affirms the notion of a “Sexile.” The details of each vignettes and its concomitant sexual undertakings display the image of a homosexual cosmopolitan subject sprawling in the rays of an uncommitted transnational mobility. He is placed outside the identifications and postulations of his own national space. It is to be affirmed here that his identity does not possess a directive goal or principle as it is burdened with various complex fissures and fractures. Recognizing the fact that the speaker is a Filipino gay man being labelled as the “Sexile”, he takes the label of the queer diasporic subject from the Third World, who is faced with the predicament of manifold disjunctions and confronted with the colossal responsibilities of forming and fashioning the idea of a home.

Contemporary gay culture has a strong link to the struggles in its past as seen in Section IX, but it owes much to the postmodern conditions of flux and flow that globalization has wrought (Rico, 2011):

I’ve had and been had by enough guys
to make a quilt and keep myself warm
forever, but I go on, open past wounds
to the night, stand or kneel or spread
in the dark, lick their sweat and five
o’clock shadows. I ask for more, ask for
the smell of salt on skin, the taste
of salt in my mouth, ask for the raw flesh
wanting more, giving more, but always
never enough (Linmark, 2005).

Filipino gay men are not seen as the regular immigrants who move from the idea of tradition to modernity. They have the capacity to refashion and revise the undynamic notion of tradition from their peculiar modern vista or as a plan of action that will aid them to negotiate their foreign and colonial foregroundings. The notion of immigration, therefore, does not always end in in assimilative process but rather in contestation and reformation of identities (Manalansan, 2003). In concordance with this, in the poem “Says the Kiwi Bird,” one can feel a sense of disarray that is the result of an unfamiliar way of life due to immigration, or simply a change in the social environment:

Our entrance into the White Man’s world was like that
Of indigenous tribes: We existed only in his imagination

For we, too, are brown and live-in bush-covered homes
But let me ask the poet and any of you who have seen us
(Linmark, 2005).

In the said poem, the speaker revisits the shocked regions of foreign cultures. This is best exemplified in the last lines as he writes:

I know, I am only a kiwi bird
(Okay, a poet’s muse for the first time tonight)
But I do understand the laws of territoriality:
Nuisance, and, above all, creation (Linmark, 2005).

In entering the shocked domains of the adventive regions and in experiencing the life of crossed time, the diaspora constitutes a prosperous investigatory device to contemplate on the questions of association, kinship, and solidarity within the context of transnational linkages. The experiences of the Filipino gay man with modernity and with foreign realms like America, “the White Man’s World,” are suffused with ambiguity and vacillation of immigrant life (Manalansan, 2003) as mentioned in the poem “Ingmar Bergman: A Personal Essay”:

Home became anywhere but. Perhaps
this is why home, for me, is always late,
in the future tense, under renovation
In Bergman’s case; home was in the past
perfect of the Swedish language he’d missed
so much during his Hollywood exile (Linmark, 2008).

The struggles of a homosexual in the diaspora are better understood in the continually shifting stages of the here and there (Manalansan, 2003). The notion of home, when examined from the vistas of diaspora, can be conspicuously fashioned as an model space of both jamboree and desolation. The experience of the Filipino becomes contradictory to such a belief unornamented. To quote Manalansan:

A Filipino gay man sees neither the heroics nor the
hopelessness of home making or making oneself home
at home by quotidian struggles (Manalansan, 2003).

In the poem “Knapsack Notebook”, the speaker very much chronicles his experience of physical and linguistic distance projecting the notion of displacement and its accompanying hurdles with the redefinition of cosmopolitanism, and the exilic standpoint. The poem appears like a diary which greatly shows that the struggles of a Filipino homosexual have a sturdy association to its struggles in the past. Recognizing the impacts of such postcolonial struggles, the queer diasporic subject views himself as an oriental affirming the prominent postcolonial concept of the “Other” who must catalyze strategies and gimmicks by which such struggles can be overcome:

8:35 p.m. Dumbstruck by Filipinos conversing in Japanese, he sees
himself as an invited guest through a common origin but made exile
by language
8:38 p.m. Autumn moon-viewing at Kashima Shrine, Basho said:
“Neither monk nor warrior
I call myself a bat -
Neither bird nor mouse.”
8:42 p.m. Filipinos believe that their soul which is held prisoner by
the body during wakefulness, goes on journeys when they’re asleep
(Linmark, 2008).

In the last part of the poem, it is seen the idea of a family is still considered as a potent element in the trivial affairs of the queer diasporic subject. It permeates and significantly influences how the queer diasporic persona assesses the other kinds of relationship that he had and will form in the future namely with lovers and friends as his means of expanding his horizons. Family, in this sense, is rendered as a sort of sanctum in times of uncertainty and nostalgia. The settings and images in this poem is a clear and stark example of how physical, emotional, and cultural space and its multifariousness and fluidity is associated with the memories of the family.

8:45 p.m. On the couch, he teeters between sleep and Basho,
upon leaving Nagoya, had fallen off a rented horse on his way up
Walking Sticking-Hill
9:26 p.m. Leon, the man in the e-mail assigned to host him during
his three-week stay in Nagoya, arrives
9:33 p.m. Snow falling on a black suitcase
9:38 p.m. “We have to share the room with another Filipino; he’s
waiting for his deportation papers” - Leon
9:55 p.m. POST-IT note: The cost of travel documents which is
what an immigrant needs to exit Japan, depends on the embassy.
The Chinese Embassy charges 1600 yen (\$16), while the Philippine
Embassy charges 11,000 yen (\$110)
10:01 p.m. First door on the right: a tub
10:01 p.m. Second door on the right; squat toilet
10:03 p.m. Behind sliding doors: a bunk bed, a television, a screen
saver of Leon and the wife and the four children he has not seen
for thirteen years
10:05 p.m. ‘Were there no loneliness, dwelling here would be
misery’ -Saigyō (1118-90)
10:29 p.m. Staring at the computer monitor, he inverts the title of
a John Berger book - Our Photos, Brief as Faces
10:33 p.m. “The moment, like eternity, is in word” - Edmond Jabes

10:45 p.m. Too tired to sleep I ask Basho's sandals Where to now?

10:59 p.m. Nightmares, Filipinos believe, occur when the wayfaring soul encounters danger, which can be traced back to a recent crisis or an abandoned memory (Linmark, 2008).

Despite being a "Sexile," the Filipino queer diasporic subject is observed that he never turns his back from the memory of a family rendering it from his mindset as a type of sanctuary. The idea of a family alone is powerful enough to mark the continuities and disruptions of a diasporic living. Family, race, and class are the remarkable sites where the subject's expression of a sense of association and being are performed. It can be seen as a process of survival as they content with the displacing process of diasporic living. Recognizing the impacts of the aforementioned statements, it shows that the Filipino gay man in the diaspora is faced with the predicament and arduous responsibility of recreating their splendor and identity in the face of converging and contending drama and hybridity. These postcolonial struggles, as they intersect with homosexuality, render identity in a continuous state of flux and flow.

In the poem "This Should Remain Untitled Until Further Notice," one can see the image of the "Sexile" in the diaspora devastated because of the experience of love. The speaker in the poem addresses a beloved while reminiscing the relationship they had in the past which revolved around their sexual exploits. One can sense in the poem that the speaker is educated employing "Serge - Gainsbourg" and the words "comme l'étranger" in his laments. Addressing a foreign lover, the poem begins to question the absent foreign lover and slowly recalling their sexual exploits:

What do you think of me? Thinking of you?
Because I let you have your cake and bake it, too
Well, that was then and then is now.
Wait, I don't understand my confusion.
There are so many hearts to break, why beat mine?
Didn't I put the 'X' back in your sex life,
Widen the 'O's' in your moans, revive the Grrr in your groin,
Lengthen the 'l's' when you sighed?
Didn't I take a loan for those chemical peeling sessions
And sing-like-Serge-Gainsbourg private lessons
Just so you wouldn't feel comme l'étranger come Bastille Day?
And now you want to annul and void?
This is so academic and mute (Linmark, 2008).

Cognizant of the fact that the persona in the poem is a Filipino gay man, he is seen to be affirming the notion of a racialized desire and love. Such relationship is seen as the logical expansion of residing in a foreign domain and away from the ancestral homeland. This is a relationship that is labeled as "racialized" and foregrounded only with the actual realities of sexual feats. Lines 6 to 8 with its erotic projections support the idea of the persona objectified as a sex object or as a sex worker. To quote Manalansan:

Such social inequality between the Filipino diasporic queer subject and their mostly white or foreign lovers is superseded by the seeming awkwardness of the Western discourse on class (Manalansan, 2003).

Queer Diasporization: On Scattering and Diversity

The concepts of heterogeneity, scattering, and linkages of local connections are the essential concepts that influenced some queer theorists to view the diaspora as a advantageous alternative to earlier considerations of the gay community and identity politics based on a model of ethnicity. Seeking to attract readers on the diasporic foregrounding of the transnational gay identity, they aim to expose the boundaries of cultural nationalisms while finding in the diaspora a beneficial experiential device to ponder on the transnational character of gay culture and politics (Watney, 1995; Gopinath, 2005), illuminate the multifaceted background of being queer in the postmodern world (Patton and Sanchez-Eppler, 2000), or to rethink the problematics of home (Eng, 1997). Such notions are reflected in the poem "Itinerary." Being a poem that delves into the notion of the queer diaspora, it is seen to move into a different and newfangled spatialization of queer belongings. It is that which claims to be cognizant about the problematizing of the notion of differences within the discourse of unity:

At 7:25 p.m., Thursday, he surrendered his U.S. passport to the hotel desk clerk who mispronounced his name three times. Finally, he corrected her. The clerk, embarrassed, smiled, handed back the blue book with a thank you, then asked ('If I may, Sir') why he carried a German first and last name. Famished, he filled his plate at 8:05 p.m. with Japanese, American, and Filipino dishes from the all-you-can-eat buffet supervised by a chef from Singapore. He parked his ass next to Woody, who was sharing a table with a couple and their newborn. The mother, a blonde-haired Filipina, turned to him and asked, as he was preparing to shove a whole roll of unagi sushi into his mouth, if he didn't mind taking their pictures with

the Hollywood celebrity who once fucked Courtney Love in the People vs. Larry Flint.

6:10 a.m., Friday, February 21st. He boards the shuttle bus and returns to the airport.

2:01 p.m. Aboard Flight 100, the map on the screen informs him that he is now crossing the International Date Line, which will separate the Philippines, the land of his birth, from Honolulu, where he has been living since 1977, by eighteen hours. The data that replaces the map reports that Honolulu is 1,940 miles and 90 minutes away. Topsy from four glasses of cheap Merlot, he starts mumbling the numbers a la Willy Loman. 1,490 miles, 90 minutes away, 18-hour time differences...1,490 miles, 90 minutes away, 18- hour time difference...1,490 miles, 90 minutes away, 18-hour time difference...

The plane touches down on the tarmac of Honolulu International Airport. Born and raised in a household that thrives on Catholicism and Philippine folk superstition, he crosses himself three times and thanks St. Jerome (Anthony?) for a turbulence-free flight. The stewardess announces the time: 11:04 p.m. It is Thursday, February 20th.

10:20 a.m., Friday, February 21st. Forced to stop by a red light at King and Punchbowl intersection in downtown Honolulu. He is driving his mother’s blue Taurus car, which smells of dogs and jas- mine air freshener. Manila, his home for the last two months, re- enters his mind. He coughs until his lungs release a gray-speckled sputum. Detox begins (Linmark, 2005).

“Itinerary” also projects a sort of metaphor for diasporic queer living. It is temptingly favorable to the contemporary politics of the queer as it is highly evocative of diversification, separate developments, fracturing, and also a particular charm and lure. It also insinuates the sense of a collective interest though difficult to pin down. It implies a sense of multifarious apportioned constituency with varying degrees of power and powerlessness (Watney, 1995). A continual enmity is highlighted when it comes to the reflections on the queer diaspora, between the political pressing for a solidarity, operating on the transnational heights in the context of power plays experienced by queer subjects, and the significance to be cognizant that same-sex eroticism exists and signifies in various means and contexts. His local struggles are also determined by the local formations in the legal, political, moral, and religious domains. In consonance with this, the diasporic queer subject is rendered manifold in character and disposition and diverse in all of his contexts by virtue of his generational foregrounding, ethnicity, class, and gender.

The said poem projects the image of a well-entrenched homosexual diaspora that connects social constituencies in foreign metropolitan centers while insisting on acknowledging the significance and impacts of the locally grounded undertakings within a transnational network. Placing transnational queer culture and politics in the context of the diaspora is viewed as a motion that accentuate the newfangled spatio-temporal purviews of queer consciousness in a world that is caught between the workings of the local and national, as well as the flaunted pretensions of the global realm but where both are reconfigured within the interlacing spheres of connections.

In the transnational queer setting, the queer subject is seen to betray the kinds of scripts that translate struggles in various quotidian and spectacular arenas. Religious, familial, racial, and class ties are refashioned and recast into new challenging roles and in the face of hardships encountering dramas of modernity (Manalansan, 2003). The poem “If I A Gay” shows the image of a person freely and obstinately located within the workings of outright and exposed spaces where the actual physical presence typically fashions the individual as gay. As seen in the words of the persona in the poem, the disconcertment and uneasiness given to the gay arrangement of things corroborates to more complex engagements with meanings, symbols, and images of gay culture and identity. The poem delineates the various rendezvous as a means of making visible how a Filipino gay man lives “with and through difference” (Hall, 1990) and how they partake in the compounded struggle for identity and meaning in gay community projecting their inimitableness and peculiarity:

No way. But if I a gay
I have no way out but death or think,
Okay, fine, I a gay, go crazy, it’s normal,
Shoot the president of Our Lady
Of Perpetual Help High School senior class
Because homosexuality to his snake eyes
Is lonely and acceptable only inside sin asylum.
At his wake, jockmates itch with tears,
The virgins of his lucky dreams dry up,
His parents in denial for forty days.
But I know they be first to thank me
For the two bullets in their son’s head.
If they find out he was also a gay
With many sunrise-sunset boyfriends who give him China
For breakfast, make out business signs
Like: WE QUEER, YOU HEAR?
Spot him out in the gym, and spend
His allowances on opera tickets, Norweigan

Cruisers, White-Only parties, Camel-hair
Coats, foreign film DVDs, ecstasy pills (Linmark, 2005).

The undertakings of a Filipino gay man are better understood in the context of the unceasingly swerving stages of the here, there, and now. In the poem “Slippery When English,” the persona is seen confronting someone (a higher being) concerning his undertakings as a homosexual:

You’re barking up the wrong dog, Your Honor.
How many times do I have to repeat my testament?
I told you it was a standing-in-the-room only.
Yes, I’ve been there, been that; that I won’t deny.
But there was a blessing in those guys
I couldn’t just turn my blind eyes.
Yes, I usually did the slamming doors, Your Honor.
Usually due to excruciating circumstances,
Or too many excess luggage from the past.
Of course, I thought hard about it.
It’s not always easy come, easy goes, you know.
It’s at the back of my head the whole time, too (Linmark, 2005).

Recognizing the weight of living a life at the byroads where the local and foreign meet, one can see the outcome that the experiences and peculiarities of the diasporic queer subject do not put together a steadfast immovable self. The speaker in the poem is cognizant of his own actions and its concomitant upshots and corollaries. There exists the act of structuring his dispositions and frame of mind that budge in accordance with the situation. The sense of self are very much modified, modulated, and reconfigured by the past, race, gender, class, and sexual orientation. His claims toward recognition and membership and his struggle for creating his own meanings are the very outcomes of a vibrant and vigorous manipulations and strategic choreographies of their social, cultural, economic, and racial positions. Gay identity is negotiated, translated, reproduced, and performed by the queer subject residing in the global setting and far away from the native land (Manalansan, 2003). Furthermore, the persona argues that his sexual orientation can never be a site of contestation. It is to be viewed as a sort of “system” typified by multiplicative rehearses that both refashions various contexts and conditions and transforms gender, class, and race through through its dramaturgical expression:

But I am a thief or risks.
I love the “cha” in “challenge.”
Besides, who’s going to lift their fingers for me?
Only the devil can do his own job, right?
Otherwise, what good is passion without a pitchfork?
If that’s the case, “p” in “punishment” should not be capitalized.
So cut me some slacks, Your Honor.
I told you it was an accident (Linmark, 2005).

The poem “Rhapsody” also moves in harmony with the aforementioned statements. The poem projects the image of a hybrid queer subject, one who has a multifarious sense of actuality as made manifest through the handling and command of language. The queer subject in the poem is presented to be so itinerant displaying the allure and thrill that the diaspora can remarkably provide in the fashioning of one’s self. It includes a particular allure that is synonymous with the very idea of wanderlust. One feels a sense of identification even if one does not possess total grasp and command of the language. Besides, one generally feels like meeting one another, learning about what is happening to people from other parts of the world (Watney, 1995). “Rhapsody” blurs the racial, ethnic class, and gender-bases power relations that exist within the unifying “us” (Watney, 1995). The diaspora is to be read as the symbolization of undifferentiated mobility, one that is accessible and can be experienced by all. The poem also provides the suggestion that the queer subject must remain immobile if their peculiarities are to be comprehended and refashioned within such diasporic horizon to effect their diasporic multifariousness.

Eh, Cedric, no look now
But the guy at five o’clock stay ogling us.
That’s the vocab for tonight.
Means: Eyes fondling us.
The guy over there getting ritas on Bloody Mary,
The one trying hard for hold his pickle straight.
I think he like do you or me or us both.

Mahalo nui loa, but no thanks.
He just another Midwest clone with one Savannah perm.
National Geographic should do one documentary
On haoles who look like Billy Ray Cyrus, yeah?
Goin’ win one award at the Cannes, you watch.

Is that the twins Carl and Lance Nakashima?
Try look them (Linmark, 2005).

The poem also presents the notion of the diaspora as premised upon a pleasure seeking idea of traveling and cross-cultural encounter that conceals the power relations constitutive of the very condition surrounding the movements: the exploitative nature of sexual exchange behind, and the economic motivations of interaction between those who travel and those who are traveled upon (Puar, 2005). The poem represents the different ways of concurrences within a globalized scheme of variation and fluctuation.

Desire and Race: On the Gay Sense of Self

The city, the contemporary metropolis, is for many the chosen metaphor for the existence of the modern world. In its everyday details, its mixed histories, languages, and cultures, its elaborate evidence of global tendencies, and local distinctions, the figure of the city, as both a real and an imaginary place, apparently provides a ready map for reading interpretation and comprehension (Chambers, 1994). In the poem “Channeling Lady Sarashina”, the readers are once again presented with the image of a mobile queer diasporic subject who is experiencing the flux and fluidity of metropolitan life and cosmopolitan movement. The poem brings to us the localities of the queer and vibrant quotidian world as well as the disturbance brought by the notion of complexity. Recognizing the dynamic images that the poem protrudes, the speaker finds himself to be in the city that is gendered and one teeming with zones of various factions and shifting centers and peripheries. For such mobile subjects, the city is to be seen as a representation of the coming together of “worlds” and “nations” into one geographic area (Hannerz, 1996). For the queer subject in the poem, the urban space is rendered as a potent place for constituting identities and relationships. It become a unique character on its own where he can create his gay sense of self. The queer subject is seen to be gaped by an endless miscellany of undertakings and events labelled as queer in the city. The queer life in the city mushrooms into a plethora of factions that can provide to the political, cultural, social, and physical needs of the queer subject. The poem also gives the image of a quintessential gay space -- the bar:

I am sitting at the bar of Artsy-Fartsy in Shinjuku nichome, buzzing
from sake and three-month-old culture shock, when the salaryman of
my dreams appears from a cloud of cigarette smoke, smiling to reveal a
surprising set of perfectly straight white teeth. With an accent borrowed
from British alcoholics teaching at the Nova Language Institute, he introduces himself as Kenji.

Kenji: I'd like to buy you a drink.
Me: Shot of Patron tequila, onegaishimasu.
Kenji: American-jin? Me: Hai.
Kenji: What do you do?
Me: Dream. Kenji:
Like Lady Sarashina? (Linmark, 2008).

Being a quintessential gay space, it is the most prominent space for socialization and a great avenue for belonging. Gaining insights from the poem, the setting is seen to possess a casual ambiance and masculinity in its very appearance and it significantly indulges the desires of the racialized queer body. Recognizing the fact that metropolitan life is gendered and subjects are presented with various zones of the life of crossed times, the city becomes a site of ephemeral transactions, motions, and memories as one comes face to face with the cultures of the diaspora and the redefinition of cosmopolitanism. It is made apparent from such positioning that queers of color spaces are no more essentially queer than any other space (Manalansan, 2003). Such sites present and summon the intersections of places and temporalities. He is not essentially unconnected and freestanding from their own conventional immigrant communities, but is reasonably incorporated into the geographic contours of a life in the diaspora. The gay bar in the poem is to be veered away from its stereotypical imaging as it is the site where the queer diasporic subject partakes in the claiming of their own locations in a life of cosmopolitanism.

Pain and Suffering: Getting to Know Tita Aida

Through the image of a hallowed patriarchal rapport, the poem “Tita Aida” presents how AIDS (Acquired Immune Deficiency Syndrome) affects the life of a Filipino Gay Man as well as the kinds of practices, beliefs, and experiences that he has faced and created for himself. “Tita Aida” is the name Filipino gay men have coined for AIDS. The three sections of the poem provide an illustration of how AIDS significantly emphasize the unboundedness of the diasporic queer subject. Each section also comes across the annexation as well as the reconfiguration of both conventional and marginal identities. In the vignettes, the representation of the self and experiences are viewed from various points or perspectives:
The self, pain, and suffering in the section of “The Almighty”:

If the fever does not go away, fasten your seat belts, girlfriends, and
wait for Saint Jude to cross your legs. If he takes too long, sweep your
thoughts together and call the Hotline. No charge, girlfriends,
and the voices you hear are real. Tell ‘em about the chills, night sweats,
and runs you’ve been having. Open your palms and read to ‘em the
expeditions you took, how many, and where. Don’t forget to mention
any shipwrecks, perished pilots, and moss growing on your skin.
When those closet doors swung open and spit froze in our eyes, did

we whimper and make a U-turn? No, girlfriends, we flexed our muscles and painted our nails suck-me violet. Then we took a blowtorch and burnt the damn closet to thy kingdom come (Linmark, 2005).

The self, fashioning of gay identity, and its concomitant traditional predicaments in the section of “The Father”:

Stop calling me Dad because I stopped being your father ever since you sashayed out of this house in your ringlets and bobby pins and corset or whatever you call it. I can’t even think right because everyone wants to know who put those purple spots between your ass. Don’t look at me as if you never asked for it either because you had yourself all ready for anyone who tripped on your satin gown. Some satin trick. Think I didn’t know what you were doing behind my back? Stop pretending that you’re sorry because you loved every minute of it. Should’ve been there when you had heaven groped so I could record it and play it for you. So stop giving me this drama crap and don’t even dare think for a second that I’m gonna touch you (Linmark, 2005).

AIDS as space and the everyday in the section of “The Son”:

I don’t dance anymore, gave up on the beat, threw my arms and legs to the monkey bar forever. I just swallow capsules and watch Mercy put numbers and words on the wall. When I go, she promised to paint my nails soft-shell red and dress me up in a beaded gown, my runway gown, and pin a tiara made from mango leaves. I love Mercy. She taught me how to peel the blue strips off the capsules and save them for souvenirs (Linmark, 2005).

Gaining insights from the abovementioned sections, one can locate the interconnections between the identities or subjectivities concerning the idea of AIDS in a larger framework of transnational, social, and political process. The representation of the queer self in these kinds of situation is a great illustration of the unpredictable, uncertain, and varying profiles of subjectivity in a complex foreign world. The invasion of personal zones brought by diasporic living become part of the engagement with Tita Aida. As Martin Manalansan IV puts it:

Such spaces and memories bring forth what can be called an intimate geography of suffering. It includes the different means in which pain and suffering under the said pandemic is structured and constituted not only by the present, but also by the time fragments as well as spaces of one’s history and biography (Manalansan, 2003).

The sections in the poem “Tita Aida” affirm the notion that suffering moves with the notion of power. It has satirically made the diasporic living more melodramatic. The myriad political, legal, and physical realities brought by the effects of “Tita Aida” potently affects the queer subject as it can lead to great moments of disturbances and disjunctions in the quotidian living and even in memorial events such as death, unwellness, and bereavement. Tita Aida, in this sense, is considered as delineating grounds for remembering significant events in his life, and his own perception of living in a diasporic life. Gaining insights from the discourses concerning Tita Aida, the concept of intersections importantly magnify the idea of deriving the disposition of queer subjects not from a “new” perspective but from diasporic impermanence and spaces. The discourses centering on Tita Aida, from a transnational queer perspective, also create new spaces that can recognize the confinements of a queer subject situated in the periphery at sprawling in the rays of globalization and postmodernism.

Locating the Queer Diasporic Figure

The poems “Da Kind, My Da Kind” and “Psst” further underscore what it means to have a queer diasporic life. The two poems summarize both the continuances and stoppages of a persona who clearly sees himself as gay and situating himself in a state of bestriding memories. The poems attempt to delineate the different trysts as a way of showing how a gay subject live with and through difference as postulated by Stuart Hall (1990). As a queer diasporic subject, they also participate in the scuffle for meaning as well as for identity in the community while maintaining their ruptures and cutoffs. The strength of the pool and pull of memories and quotidian hardships which include families and acquaintances play a big role in the multifarious negotiations and articulations of identity and life. Religious, familial, racial, and class ties are refashioned as well as recast into new challenging roles and in the face of difficulties of encountering dramas of modernity (Manalansan, 2003). He is to overlook the competitive nature of cultural mores and institutions brought by such kind of living. This is greatly manifested by the dynamic images that the said poem has to present which are significant indicators of the conflicting amalgamation and hybridity that the subject is experiencing:

From the gloss cover of tenement roaches
invading Ala Moana Boulevard in their Aloha-

week Paradowear to the back cover’s plumeria-yellow citation from the judges of this year’s “T.S. Eliot’s Most Promising Island Bard to Bastardize the English language” award, I, dear poet, exhausted the night reading your collection *Da Kind, My Da Kind*, and was shocked to discover you’re part-Korean (“Seoulmates” and “Kim Cheetos”) and also part-Filipino (“Psst: Kalihi Drive-By Lovecalls” and “Cockfight, Cocktails, Cocktease,” a villanelle examining machismo in Waipahu and Ewa Beach.) I really thought you were purely Japanese (“Everybody, Bon Dance Tonight”) or, from the tight-lipped Verse, “We Do Dutch Or You’re Treating,” Chinese or Taiwanese. Nevertheless, I enjoyed the book for the most part, amazed at the multiple allusions of “da kind” in your opening poem “Da Kind, My Da Kind,” how it can mean an extra scoop gravy, Samoan drag queens selling blowjobs and banana bread to Schofield Barracks soldiers on California Avenue, as well as the first and only Portuguese clan to ever make it to Family Feud. The symbolism of the missing i-twins in “Hawa” disoriented me at first, until I came across “tired of waiting for the Kona winds / to move them, they took the first / available UA flight to Barbados (Linmark, 2008).

The poem “Psst” further makes manifest that the scuffles faced by a diasporic queer subject are better understood in intertwining kaleidoscopic stages of both the past and present. As a central topic on immigration and diaspora, home is prominently viewed as an essential of either a place of solemnization, melancholy, and disheartenment. The diasporic queer subject see neither the heroics nor the hopelessness of home making or making oneself home complicated by the struggles of everyday living (Manalansan, 2003):

Means hey it’s just me thinking of you
as usual about us in this crowded train
where I know just about everyone is whispering
I’m your heart’s biggest yesterday’s hits and
your world’s worst blind spot right now
they can read my face today’s tragic news you
haven’t been waking up on our side of the world
it won’t be long now before you leave me
just like that Billie Holiday song “Say It Isn’t So”
so I’m going home try and not cry especially
the part where Billie half-sings half-wails
that everything is still okay because you’re
still my every still even when the door
is growing tired of my hurt my only (Linmark, 2008).

Class, family, race are the very triads that serve as the sites of performance concerning belonging and being. Such performances speak to invoke the kinds of borders and cleavages that exist for and are confronted by the diasporic subjects (Manalansan, 2003). Both the spaces of queer and diaspora obliges one to emend and reweigh the notion of problematizing home and gay identity. The predicaments that relate to home and identity include the concept of “suspension” -- suspension between “in” and “out”, rootage and terminus, personal and intimate, and the outwardly and sociable. Such are the issues that render the queer and diasporic privileges and entitlements of Linmark’s subjects to a particular home, nation, and identity doubtful and in a steadfast state of flux and flow.

The notion of the diaspora opens up a historical and experiential rift between the locations of residence as well as the locations of belonging (Gilroy, 1993). This idea of being situated in-between is a resilient aspect of the diaspora. The “diasporic in-betweenness” is seen to be at arrest concerning gender identities. The queer lenses expand the notion of in-betweenness so as to include sexualities located between the polarization/dichotomy of heterosexual and homosexual, and tradition and modernity. Recognizing the significance of these statements, I see that Linmark’s subjects, in the wild continents of his poetry, struggles for survival, contends with various scripts and meanings, and also, creates and fashions an identity or “belongingness” in an international arena that is very much multifaceted. The performance within such locations or positions emphasizes structural and spatial arrangement and appropriation of both culture and history (Manalansan, 2003). The queer diasporic subject is in fact multiply situated between traditions, and what it means to be Filipino and American, and the memories of homeland and the stark and blatant realities of living in a different country. In a nutshell, the intersections of the

postcolonial and queer spaces reflected in the poetry of R. Zamora Linmark do not simply delineate the peculiar modes and fashions of queer undertakings. His poems also show the very struggles that is seen to transcending the confines of a white gay way of living and remarkably interceded and expedited by border crossings, a life translated, displacement, multiculturalism, ideologies of home and nation, sexual cosmopolitanism, desire, and body.

The poems “Da Kind, My Da Kind” and “Psst” show that the experience of the diaspora is most often construed as a process of merging and gradual assimilation portraying cultures in splendid confusion and outright collision and the fashionable politics of identity emphasizing the institutions, the categories, the knowledge as well as the power plays by means of which people the social dynamics and the people are structured, synchronized, and regulated (Punt, 2008). It emphasizes that the very landscape of the queer in the diasporic setting is comprised of the trendy politics of identity and culture is a processual one that is constantly being remembered, revised, and renegotiated, and redefined, though it can also be viewed as instinctive, natural, and primordial affecting the very ways in which they remember the past, live with the present, and build the future. Such becomes a way of framing the queer diasporic experience, desire, and body.

The Intersections of Horizons

In underscoring their theoretical intersections, it is seen that Linmark’s subjects have been positioned outside the modern narratives of the nation, offering various perspectives on the historical and cultural mechanics of belonging (Gilroy, 1993). The subjects render the diasporic space and heteronormative discourses problematic and a great site of contestation. As reflected in the poetry of R. Zamora Linmark, “queer diasporas” project the complex images of queer belongings and way of life, within a temporal and varying horizons characterized by the pull of locality, conflict, and cultural diversity. The diaspora, juxtaposed to identity and culture, is a resilient showground to show that is not an completed and established fact. It is a process that is mobilized by the queer subjects in Linmark’s poem leading them to fashion an imagination of belonging in a domain that is transnational. It is essential to underscore that the formation of identities in a postmodern and global world, within the context and frontiers of the diaspora, spews forth other kinds of alertness and heedfulness -- the ethnic, national, and immigrant in the case of Linmark’s poetry. In concordance with this, the definition of identity is greatly hued by the idea of intercession bringing together various local and global historicities and memories.

In a nutshell, this project highlighted the idea of diasporic queerness imagined and designed at the different strategic and cardinal states of manifold national and queer spaces. The attempt to “queer” the idea of the diaspora is an essential means of fomenting the crisis concerning the accepted heterosexual foregrounding of local struggling, nation, and home. The investigation of the manifold conjurations of collective memories and homeland within the vista of queer diaspora offers a complex view of what it means to inhabit the transnational spaces of belonging shedding light on the politics of linkages, disjunction, and reterritorialization in terms of plethora, geographies, and mobilities. Such are the postcolonial and queer intersections of rootings and routings made manifest in Linmark’s poetry.

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Carolien's Struggle: Chinese Woman's Roles and Identity against Political Backdrop in Lian Gouw's *Only a Girl*

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Abstract

This study analyzes Carolien, a Chinese woman who struggles for claiming identity against political backdrop based on her experiences in Lian Gouw's *Only a Girl*. Carolien faces different experiences, conditions, and situations that influence the concept of identity in her lives. She lives in a very conservative Chinese family who still keeps believing in Chinese traditional values yet her Dutch's education background leads her to have the ability to think as a Dutch. The political backdrops the Dutch colonization, the World Depression, World War II, and the Indonesia Revolution; set Carolien to have different thoughts, roles, and positions in her lives. From the experiences depicted in the story this study tries to show that Carolien struggles for claiming identity through her own way. From the analysis it can be concluded that Carolien as a Chinese woman experiences different political backdrops which leads her to have different concept of identities. It can be seen from her experiences depicted in the story that Carolien as Chinese woman has different thoughts, roles, and positions in the society. Consequently, Carolien, a Chinese woman in Lian Gouw's *Only a Girl*, has different way for claiming identity against the political backdrop. Here, the political backdrops become important medium that shape her identity. She begins realizing her own identities so that she has different thought, roles and positions in the society.

Keywords: *Chinese woman, Struggles, Chinese traditional values, Concept of Identity, Political Backdrops*

Introduction

Political backdrop is a situation or condition that involves a political system and government policy in a country. Political backdrop is usually engaged with the process of how a country builds and develops, such as in the Dutch Colonization, the World Depression, World War II, and the Indonesian Revolution. However, political backdrops have its own characteristic in influencing people's life.

Those political backdrops influenced the people's way of life in terms of their culture in society. The concept of their culture actually was based on the political backdrop occurred at that time. Some people tend to maintain their own culture and some struggle to adapt and imitate another culture.

Identity is one factor that influences the people's way of life. When people try to maintain their culture, they have to keep their identity. According to Stets and Burke, identity is "each of the different positions or role relationships the person holds in society" (2003: 8). Identity here shows a personality of someone and what characteristic they have. Yet, identity leads to the concept of people's culture in certain condition. Identity is very important because identity is rooted from certain social system that influences the culture of a society.

Furthermore, terminology "identity" according to Judith Kegan Gardiner, is "paradoxical in itself, meaning both sameness and distinctiveness, and its contradictions proliferate when it is applied to women" (1981: 347). There is confusion about women's identity because women's identity is related to male-identified; women itself failed to take her identity from men (Gardiner, 1981: 347).

Women's identity, specifically the identity of Chinese women, focuses on their role and image in domestic domain, such as their role as a good mother, wife, and daughter. Besides, it is also their role to maintain the culture in their lives. Chinese women tend to follow the common sense of their society rather than adopt other cultures. It is very difficult for Chinese women in accepting any other kind of cultures and, they will try everything to maintain the culture. In addition, Chinese women also have different experience and struggle in claiming their identity because they have to face different situation and condition in certain place.

Only a Girl (2009) is the study in which gender study is used as the means of the analysis. The writer focuses to reveal Carolien's struggle depicted in the story. In seeing her struggle, the writer explores the roles and identity of Carolien as Chinese woman based on her experiences against political backdrop. According to Ross C.

Murfin, gender is “a construct of an effect of language, a culture, and its constitution” (2005: 237). In other words, gender examines the “culturally produced” or socially constructed instead of biological categories (Goodman, 1996: vii). Culturally produced means there is a culture or social condition that is influenced by the stereotypes about men and women. However, as the writer stated above, identity as the concept of culture people in certain conditions relates with culturally produced which leads people to have some concepts of behavior which exist in society. Therefore, using gender study, the writer tries to identify Carolien’s struggle in accordance to view her roles and identity as a Chinese woman who experiences different political backdrops depicted in the story.

Only a Girl is written by Lian Gouw, a Chinese - American author who was born in Jakarta, Indonesia, but does not have Indonesian descent. She was raised with a Dutch education and cultural values. Although Lian Gouw is a Chinese raised in a Dutch education and cultural values, she successfully blends character motivations to a rich historical background (Dharmowijono, 2011: 106). Through her literary work, Lian Gouw describes how Carolien has to struggle in facing the gap of each political backdrop. Consequently, Carolien has a different concept of identity because she experiences and gets influence during political backdrops drifted in Indonesia. The political backdrops force her to fight the conditions so that she can achieve the idea of her own identity and remain in a stable condition.

The Concept of Carolien’s Identity based on Her Experience in Lian Gouw’s *Only a Girl*

This paper focuses on Carolien, a Chinese woman, who struggles claiming her identity in particular conditions. To identify her struggle, the writer sees on her experiences as a Chinese woman who lives in three different conditions. Three different conditions in *Only a Girl* refer to the World Depression, World War II, and the Indonesian Revolution. The writer tries to see that particular conditions depicted in the story lead Carolien’s concept of identity. Identity here refers to the concept of her role as a woman based on her own experiences. Her experience shows that there is a social construction that happens in her society during three different political backdrops at that time. In addition, the writer identifies three different conditions as a political backdrop that becomes fundamental information about her experiences who struggle for claiming identity.

In *Only a Girl* (2009), Carolien, a woman born in a Chinese traditional family has her own identity. Identity shows a personality of someone and what characteristic they have in society. It leads people to have a different concept of identity in certain conditions. As a result, identity influences the way of people’s life because it is rooted from a certain social system. The following parts of the novel are provided to show that social condition and culture lead the character to have a different concept of identities.

Carolien a Woman and Mother who Adopts Dutch Lifestyle

The writer explores that Carolien has a peculiar attitude as a Chinese woman during the Dutch colonization. She realizes that in Chinese traditional values, it is men who continue the family’s lineage and whose task is to maintain the traditions and the rituals (Dharmowijono, 2011: 106). Carolien is described as a Chinese woman who is eager to assimilate into Dutch colonial society. She gets Dutch education and adopts Western life style in which she is having a liberal way of thinking. Her background of Dutch, actually, appears because she lives during Dutch colonization in Indonesia. Hence, according to Boyé Lafayette De Mente, “The head were responsible for making sure that every member of each family was properly registered, for ensuring that the members paid their taxes, and for seeing that they obeyed all of the other customs and laws of the land” (2000: 7). It shows that the head of the family also let Dutch lifestyle enter to their family. This condition influences Carolien to adopt Dutch culture and consequently, she does not agree with the concept of Chinese traditional values, which is that a woman does not have any rights to take decision for her life, yet all the rights to take the decisions is the man’s right because in Chinese traditional values, a man will always be the head of the family.

Furthermore, the penetration of Dutch influences can be seen through Carolien’s thought. In Carolien’s point of view, each person has right to decide something for his and her own lives without someone’s intervention.

Chip, the oldest, had moved the family into this exclusive neighborhood and made sure that Carolien received a Dutch education as well, but she chafed against his rule. Did being the oldest male in a traditional Chinese family give him the right to decide her life? (Gouw, 2009: 10).

The above description shows that Carolien does not really agree to Chinese traditional values. The writer sees that Dutch’s influence affects to the way of Carolien’s thinking. The political backdrop, Dutch colonization in Indonesia, defines a set of values distinct from Chinese traditional values in Carolien’s family (Langland, 1984: 9). As a result, the Dutch’s influence forms Carolien’s identity as a Chinese woman. The affect can be seen from the way Carolien thinks about marriage.

“I love him. I don’t need a husband with degree who’d treat me like an exotic household fixture Carolien jutted out her chin. —Do any of you know what it means to be happy instead of just financially secure?” (Gouw, 2009:12).

In the above dialogue, she prefers to marry a man who she loves rather than follows the family’s tradition about marriage. The most important about marriage in her point of view is love and happiness. As long as a couple loves each other and they are happy, all good things in life will follow. Carolien then married Po Han and they are a newly happy family. Then, World Depression strikes Indonesia and it leads the family’s financial condition worsens.

On the wings of the winds that cross the Pacific, the World Depression drifted to The Netherlands' Indies. As the calendar turned to 1933, most businesses were forced to shrink their operations. With money tight and rumors of an oncoming war, the demand for new typewriters dropped (Gouw, 2009: 34).

Po Han lose his job because of the World Depression and the financial condition of the family becomes unstable. The World Depression influences Carolien and Po Han's marriage. She decides to take Po Han's role on supporting the family financially because Po Han cannot get any income for the family. Then Carolien reached her limit where she is questioning Po Han's role and it leads her to divorce with him.

She had tried to break out of the subservient position of women in a Chinese family. She had even bucked tradition and gotten a divorce. But after Po Han left, her life had turned into a series of duties and obligation and she felt anything but free and powerful. Her hopes had let her down (Gouw, 2009: 167).

As a woman who adopts Dutch lifestyle, Carolien does find a job to support her daughter's lives and her own. From this point, the writer finds that Carolien's roles as a mother gets influence from Dutch education that she learnt.

—We sent you to Dutch schools so you'd be an asset to some decent man's household, said Chip. —Your education would enhance his position and, in turn, secure yours (Gouw, 2009: 12).

The education that she believes is passed by to her daughter from the way Carolien raised her. Carolien teaches her the way Dutch's child living and guide her so that her daughter could also be an independent woman.

The writer found that the Dutch's influent undergoes a process of self-definition toward Carolien. As a result, the process of self-definition leads to the quality of social order that moves the quality of individual lives. Here, the quality of individual lives refers to Carolien's identity as a Chinese woman. Her identity as a Chinese woman gets influence from the Dutch lifestyle, which acts and dictates within Carolien's identity. In other words, the Dutch's influent penetrates Carolien's identity as a Chinese woman and she does assimilate it. In addition, her identity as a Chinese woman manipulates the Dutch in order to create value and increase the level of commitment to society. This condition happens because the Dutch colonization gives effect to social order in her family. Therefore, the writer finds that the Dutch colonization in Indonesia influences and forms Carolien's identity as a Chinese woman in terms of the way Carolien's thinking and finally affects her to adopt the Dutch lifestyle.

Carolien pursed her lips. She had no intentions of teaching her daughter subordinate behaviour or the traditional reverence for males. —I'll make sure, I she said, —that Jenny grows up to be independent! (Gouw, 2009: 75).

Carolien, Gender Roles, Identities, and Political Backdrops

The Dutch colonization brings big effect toward Carolien's lives. In the previous discussion, the writer states that Carolien is described a woman who adopts Dutch lifestyles. The Dutch lifestyle that she adopts affecting her way of thinking. Although she was born in a Chinese family, she has different thought about several things; such as tradition, marriage, and education. She prefers to adopt the Dutch lifestyle rather than practices Chinese traditional values. Consequently, Carolien has to struggle to claim her identity because during unstable political condition, she faces ups and downs to define her identity.

a. Carolien who Breaks Chinese Traditional Values

The Dutch education that she got during the Dutch colonization affects to the way she thinks about her identity as a Chinese woman. As the writer explains in the previous discussion, the Dutch education gives a set of new values in the way she thought about Chinese traditional values.

... Chip, the oldest had moved the family into this exclusive neighborhood and made sure that Carolien received a Dutch education as well, but she chafed against his rule. Did being the oldest male in a traditional Chinese family give him the right to decide her life? (Gouw, 2009: 10).

The above description implies that Carolien sees Chinese traditional values as the formation of men's dominance. The writer finds there are two contraries thought about Chinese traditional values and the Dutch way of life. The narration implies that lives in Chinese family means Carolien has to follow the rules. She realizes that in Chinese traditional values, it is men who continue the family's lineage and whose task is to maintain the traditions and the rituals (Dharmowijono, 2011: 106). Yet, based on Carolien's point of view, the writer sees there is patriarchal system that limits Carolien in deciding what she wants to do in her life. The decision that the writer meant is she chooses to marry a man that she loved.

When Carolien wants to marry Po Han, she shows high determination to break the family's tradition. "I love him. I don't need a husband with a degree who'd treat me like an exotic household fixture." Carolien jutted out her chin (Gouw, 2009: 12).

Carolien rose. “You have no right to prevent me from seeing anyone. I’m thirty and you’re not my father,” she shouted, holding back tears (Gouw, 2009: 13).

From above description, the writer sees that Carolien fights against the family tradition. Carolien shows her struggle in choosing path for her life. By looking at the description, it can be seen that Carolien thinks the family’s tradition constitutes woman as someone who always do the household affair. Besides, the description also shows that Carolien tries to break the man dominance in the family.

b. Carolien Practices Dutch Lifestyle in Her Household

After her marriage with Po Han, Carolien faces Po Han’s grandmother, Ocho, in dealing with the Chinese traditional values that Ocho believed.

No self-respecting Chinese family would allow a girl to work in a Dutch office. A girl like Carolien would never know how to run a household properly. ... How could they allow Carolien to leave the house and marry without permission? ... “You had a choice of many girls. Good families. But you have to choose some useless woman whose head is filled with Dutch nonsense.” ... “You’ll regret marrying a woman who doesn’t know when rice turns to porridge.” (Gouw, 2009: 21-22).

The above description shows the beginning of Carolien’s struggle after she gets married with Po Han. Ocho who believes in Chinese traditional values sees Carolien as a woman who cannot do the domestic affair properly. Ocho’s perspective about Carolien indicates that the assimilation of the Dutch into Carolien’s family is a disrespecting toward Chinese traditional values. Here, the writer finds a gap about the way of life between Carolien and Ocho. Carolien who adopts the Dutch lifestyle is seen by Ocho as a woman who cannot do the household. Meanwhile, Carolien practices the Dutch lifestyle in her household.

That evening, while they ate their dessert fruit, Carolien presented her housekeeping calendar to Po Han and Ocho. Peeling a mango for Po Han, ... “There’s nothing to it, especially now that you’re earning good salary. Even when I had to sell pastries and do laundry for the Dutch soldiers, I managed. Only girls with a useless Dutch upbringing need a piece of paper to bring food to the table.” ... “My grandson is not used to meals that are a mere snack of tasteless potatoes and a silver of meat.” (Gouw, 2009: 33).

“All you need to know is how to shop. And of course, you do need to know how to cook” (Gouw, 2009: 37).

The Dutch lifestyle that Carolien practiced in her household brings obstacles in her marriage. Ocho’s belief shows the values and virtues culturally associated with woman in Chinese traditional values. In contrast, Carolien does not show the quality of Chinese woman. Here, she practices the Dutch way of life in her household. Moreover, Carolien who shows the quality of woman with Dutch lifestyle also performs a woman who does not belief with the tradition that Ocho held.

“Look at all that hair! It needs to be shaved to get rid of the bad luck she brought with her,” Ocho said each time she saw Jenny. She subscribed to the native belief that the hair a child is born with represents its mother’s evil and needs to be removed. True to custom, she insisted on calling a dukun to perform the cleansing ceremony when Jenny was seven days old. “Why do you insist on conforming to some native superstition?” Carolien looked at Po Han for support (Gouw, 2009: 55).

The above description implies that the Dutch education leads Carolien to be a woman who shares the Dutch way of thinking. As a result Carolien is seen as a woman who does not belief in any kind of superstition in Chinese traditional values.

c. Dutch Lifestyle’s Carolien Adopted and Political Backdrops during Carolien Raising Her Daughter

The World Depressions brings difficulty in Carolien’s household. Her husband, Po Han, does not have stable job to support the family. In order to support the needs of the family, Carolien finds a job. It can be seen from the narrator’s description, “Carolien decided to take in sewing to supplement their sparse income” (Gouw, 2009: 61). The narrator’s description that found by the writer indicates that Carolien is an independent woman who cannot be dependent on her husband. She is willing to work so that the family can fulfill the needs.

The World Depression leads Carolien divorce Po Han. The condition occurs because Po Han cannot fulfill the family needs. Thus, Carolien has to raise her child by herself. She raises her child by using Dutch pedagogy. During raising her child, Carolien finds job to support their lives.

... Due to the depression, the job market was tight. War rumors had begun to escalate. Hitler had started his march through Europe and Japan was moving in on China. Wachter said that, given the economical and political situation, she’d be better off with a government position (Gouw, 2009: 70).

The economical and political situation at that time becomes Carolien’s obstacle in supporting her lives. Besides, the political situation leads Carolien to be an independent woman. A woman who tries to fulfill the needs of the family. In other words, political condition, in one way, shapes Carolien’s identity as a Chinese woman who does not depend on man. As depicted in the novel, “I’ll never again depend on a man, especially not when it comes to

taking care of Jenny and me. Once is more than enough” (Gouw, 2009: 74), Carolien is transformed as a masculine figure who has ability to support the family.

Moreover, in the way Carolien raises her child, she shows that woman needs to be independent. It can be seen from the following narrator’s description,

She had no intention of teaching her daughter subordinate behavior or the traditional reverence for males. “I’ll make sure,” she said, “that Jenny grows up to be independent” (Gouw, 2009: 75).

The writer finds that the Dutch lifestyle she adopted represents the constitution of her identity as an independent Chinese woman. Her identity as an independent Chinese woman is shaped because the construction of political condition and her Chinese family itself.

... Sometimes she wondered about Ting. Would he ever marry? What did he expect from a wife? Chinese girls brought up in traditional households bored him, but he didn’t like her Western behavior either. Ting would be uncomfortable sharing his life with a woman who would defend her opinion and expect him to help with what were considered women’s tasks. It was amazing how most Chinese men felt they were superior to women, yet were helpless without them (Gouw, 2009: 76).

The Dutch lifestyle brings Carolien’s identity to rethink again about Chinese traditional values in the family. Carolien’s point of view in above description represents her critical thought about the men’s dominance in Chinese traditional values. The above description shows there is cultural construction in Chinese traditional values where women only do the women task. In other side, it is also seen in the description above how the Dutch lifestyle changes women’s perspective in seeing women itself.

The Dutch lifestyle becomes fundamental way in raising her daughter. Even, Carolien chooses Dutch school as a place for Jenny to get education. The reason why Carolien chooses Dutch school for her daughter is because she wants her daughter to have a prominent place in society. However, during Carolien raising her daughter, Carolien fights some political conditions that threat their lives.

The Dutch colonization brings much easier life for Carolien’s family. Suddenly, the situation drastically changed when the Japanese invades Indonesia. The Japanese occupation affects to the political even education system Dutch brought in Indonesia.

Across the country families bound together to get through the war. With the Dutch government shut down and no salary coming in, Ting and Carolien began trading on the black market. The tobacco store that Chip and Ting had set up as a front for their undercover work now also carried clothing and food-stuffs. Carolien took in sewing. Along with Eddie and Ting, she was active in the Dutch Underground. With the Dutch schools shut down Els took responsibility for Jenny’s schooling, ... (Gouw, 2009: 106).

Based on the above narration, the writer finds that during the Japanese occupation, the political situation becomes unstable. Consequently, the Dutch way of life that Carolien and her family adopted brings difficulty for them. The Dutch schools and the Dutch offices are deactivated. They have to adapt again to political penetration in Indonesia by hiding and doing underground movement. As an independent woman, Carolien keeps working and joining political movement in order to maintain the family condition. The political movement that she joined is seen as a way to maintain the Dutch’s influent in her family; and the family lives in stable condition.

After the Japanese leaves Indonesia, once again Carolien faces another political backdrop that leads unstable for her family. The political backdrop here refers to Indonesian Revolution.

The fire that burned down half of Bandung became an event of the past and the Dutch and Indonesia revolutionaries entered into lengthy negotiations. The Dutch planned to reinstate the colonial government in the Southern part of Bandung... The Underground approached Carolien for an assignment. She was to move into the home of an Indo family who had recently repatriated to Holland and turned over their belongings to the Dutch government. ... The authorities had assured Carolien that the job had little to no risk. Still, she was apprehensive about Jenny’s safety. She accepted the assignment in the hope of earning privileges that would help secure Jenny’s future. Her work for the Dutch government could make Jenny eligible for financial aid and scholarships for schooling in Holland (Gouw, 2009: 128).

The above description shows that when Indonesia Revolution starts to take control toward the Dutch government, Carolien barely supports the Dutch. At this point, the writer emphasizes that the Dutch lifestyle becomes an important element in Carolien’s encounter in dealing with Indonesian Revolution. Despite her identity as a Chinese woman, the writer finds that Carolien is constituted within the Dutch way of life; and she has already taken part in the Dutch society. In other words, Carolien becomes one unity in the Dutch society because she encounters the Dutch colonization and gets the Dutch education. Then, her Dutch’s background becomes the reason she supports the Dutch government, so that she can maintain the family’s position in the society.

d. Carolien’s Identity: “In Between”

The political backdrops that makes intervention toward Carolien lives, brings several questions to her. Some parts in the novel, the writer discovers that Carolien recollects again the existence of Chinese traditional values. Her encounters in many situations recall her identity as Chinese woman.

“Don’t you want a son?” (Gouw, 2009: 27).

“The baby will be a boy” ... “I will prove the old hag wrong” (Gouw, 2009: 41).

The above evidence implies there is a manifestation of Chinese traditional values that constituted within Carolien. From this point, Chinese traditional values create meaning that determines Carolien behavior when she becomes a wife. Besides, the Chinese traditional values, indirectly, becomes internal position for different roles and positions she held in facing political backdrops.

Carolien wiped her cheeks with the back of her hands and placed the filled containers on a cupboard shelf. “I hope he’s looking for a better job” ... Carolien was silent. It wasn’t too long ago that she had been a self-assured young woman who moved with confidence in the Dutch business world. Now she was no different from any other Chinese housewife, subject to her husband’s whims (Gouw, 2009: 63).

From the narration of Carolien, the writer wants to emphasize that the internal position of Chinese traditional values that actually becomes manifestation in Carolien’s identity. As a manifestation, the Chinese traditional values plays a role as a cultural practice of Carolien’s difficulty and instability in facing political backdrop. She refers the difficulty and instability to binary gender system where the cultural practices in Chinese traditional values construct man’s and woman’s task.

Indonesia Revolution leads Carolien to reflect her role as a mother too. It is when an abandoned baby found by Carolien, she begins reflect her nature as a woman and a mother who has to take care of the baby. The baby’s presence during revolutionary tension reminds her to a mother’s task, taking care and raising by giving a child love affection with light-hearted tenderness.

She had tried to break out of the subservient position of women in a Chinese family. She had even bucked tradition and gotten a divorce. But after Po Han left, her life had turned into a series of duties and obligation and she felt anything but free and powerful. Her hopes had let her down (Gouw, 2009: 167).

As a Chinese woman who adopts the Dutch lifestyle, Carolien begins realizing that her independent figure leads her to the existence Chinese tradition. Her struggle in raising her daughter makes her forgetting the important roles a mother.

Moreover, the political backdrop affects to the fundamental meaning of Chinese traditional values within Carolien.

“You must try to understand Jenny, you do have a father and he is supposed to take care of you.” Carolien observed Jenny (Gouw, 2009: 185).

The above dialogue indicates Carolien refers support as a man’s task. The writer sees that Carolien is constructed with the culture of society who sees it is a man’s task to have a responsibility taking care of family by giving financial support.

On the contrary, Carolien’s recall of Chinese traditional values is shaped by the penetration of the Dutch. Again, the writer finds that the Dutch’s penetration becomes a medium that constructs her belief toward the Chinese traditional values.

Carolien remembered the tea being so bitter that it made her tongue curl. Nanna claimed that the herbs used in the brew had a cleansing and tightening affect on the female organs. Carolien never quite subscribed to that belief (Gouw, 2009: 170).

“Oh, Ma. Just look at the Dutch fashion magazines. Women are starting to wear slacks more and more,” Carolien laughed (Gouw, 2009: 171).

The above description is seen as the representation of Dutch lifestyle that influences Carolien’s identity as a Chinese woman. The Dutch lifestyle constructs Carolien’s identity as a Chinese woman that results the invention in the way she thinks about the Chinese traditional values. Therefore, the Dutch lifestyle is an important meaning linked to political backdrop that transforms Carolien’s identity as a Chinese woman.

Conclusion

Carolien’s identity is represented as a Chinese woman who adopts the Dutch way of life, her experience getting Dutch education during the Dutch colonization affects to the way Carolien’s thinking about Chinese traditional values. The Dutch way of life becomes the medium that formed her identity as a Chinese woman and set a new values and position toward her lives. It leads her to practice the Dutch lifestyle and in other words, Carolien is seen as the manifestation of the Dutch way of life. As a result, Carolien struggles to break Chinese traditional values and define her identity as a Chinese woman who adopts the Dutch way of life. The Dutch way of life brings her as an independent woman who does not want to depend on man. She shows the struggle of raising her child without man’s involvement against economic downturn, the Japanese occupation, and the Indonesian Revolution.

It can be concluded that Carolien described in Gouw's *Only a Girl* struggles in facing the political backdrops based on her different experiences. The political backdrops become important medium that shape her identity. She begins realizing her own identity so that she has different thought, roles and positions in the society. By analyzing her experience, the writer finds that the political backdrops influence the character's way of thinking.

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Defining Identity in the Crossing Culture Seen in *East of Wimbledon* by Nigel William

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Abstract

This paper discusses the defining identity in the crossing culture that occurs among the second descendants of immigrants coming from Muslims' communities living in England in a literary work entitled *East of Wimbledon* by Nigel William. The life of the second descendant of the people who have been uprooted from the roots of the original culture of his ancestors and trying to understand the culture of his ancestors are at the crossroads between the dominant culture of British society and the culture their parents that are trying to transfer but at same time the parents are experiencing identity problems. Using the post-colonial literary approach, the writers try to express the phenomenon of the migrant community represented in the novel.

Keywords: *identity, roots of culture, post-colonial*

Introduction

Identity is a broad concept that has been defined differently by various disciplines. For this reason, a multidisciplinary approach is a highly complex task that continuously risks to results in misunderstandings caused by different definitions of the concept. Notwithstanding, because a single-sided perspective on identity is not able to address the multifaceted phenomena at stake (La Barbera 2013). Cultural identity is a breakdown of the characteristics or characteristics of a culture possessed by a group of people whose limitations are known when compared to the characteristics or cultural traits of others. It also means that if one wants to know and establish a cultural identity, it not only determines the characteristics or physical or biological characteristics alone, but examines the identity of the Cultural Structure Pattern of Perception, Thinking, Feelings of Identity Cultural culture of a group of people through the order of thinking, feeling and way of acting . Cultural identity can be interpreted as a feature of a culture that distinguishes a nation or group of people from other groups. Each community group or nation must have its own culture that is different from other nations. Culture owned by each group is certainly has its own characteristics or uniqueness compared with other community groups.

Etymologically, the word identity comes from the word identity which means (1) the condition or reality tentag something similar, a state similar to each other; (2) conditions or facts about the same thing between two persons or two things; (3) conditions or facts that describe something similar between two individuals or two groups or objects. As a very basic concept, what is called identity must be something we often hear. What's more, it is a concept that becomes the basis for the recognition of something. We will recognize something if we know the identity. It will also mean that if we recognize the identity of something, then we will have a knowledge of something. Individuals differentiate themselves by adopting criteria that are shared by the members of a group and by developing a sense of belonging to it. When outsiders recognize individuals' belonging, collective identity emerges (Jenkins 2008).

However, it is actually easier to understand the concept of identity in the form of an example. When a person is born, he or she will get an identity that is both physical and also non-physical. The physical identity that is primarily owned is whether he is male or female. As for non-physical identity is the name used, also the status that exists in the family at the time of birth. Identity in sociology and politics is usually categorized into two main categories, namely social identity (class, race, ethnicity, gender, and sexuality) and political identity (nationality and citizenship). Social identity determines the position of the subject in the relation or social interaction, while the political identity determines the position of the subject within a community through a sense of belonging (sense of bellonging) and also marks the position of another subject in a differentiation. Political identity is conceptually different from "political of identity". However, the main concern is the real feasibility of dialogical governance in contemporary multicultural societies. Indeed, intercultural dialogue does not occur among peer interlocutors. For this reason, argumentation, meant as the core component of dialogue, is not enough. In multicultural societies, identities adjust one to another and are gradually modified. The negotiation of identity, referring to a gradual transformation of identities within new vital contexts, generates new forms of cultural hybridism (Barbera; 2013)

Political identity is a construct that determines the position of the subject's interest in a political community's ties, while the notion of identity politics refers to the mechanisms of organizing identity (both political identity and social identity) as political resources and means. Simply put, what is meant by identity is defined as an essential characteristic that becomes the basis of the introduction of something. Identity is a special characteristic of every person or community that becomes the point of entry for others or other communities to

introduce them. This is a simple general definition of identity and we will use in the next discussion of identity politics. According to Stuart Hall, one's identity can not be separated from the "sense (sense / consciousness) of collective bonds". From that statement, then when identity is formulated as something that makes a person have many similarities with others, then at the same time also identity formulate the otherness or something outside the equations. So the characteristics of identity are not only formed by collective bonds, but also by categories of difference. Identity is always attached to every individual and community. Identity is a characteristic that distinguishes between one person and another so that the person can be distinguished from the other. Identity is the distinction between a community and another community. Identity imaged a person's personality, and can determine one's position. At the crossroad between self-representation and social categorization lies the core mechanism of individual and collective identities. Individuals differentiate themselves by adopting criteria that are shared by the members of a group and by developing a sense of belonging to it. When outsiders recognize individuals' belonging, collective identity emerges (Jenkins 2008).

Migration

Population migration is a major factor. In addition to preparing for long trips, displaced residents should also bother to spend money, prepare a new residence, transport old things, to take care of all the existing administration in the environment. As a product of belonging to multiple affiliations, the hybridization of being at the borderlands poses serious challenges to the existing hegemonic culture of society (Bhabha 1994). Re-interpreting practices and discourses of the "cultures" of the country of origin and the receiving country, migrants challenge the essentialist and homogenous representations of cultures and ethnic communities. The identities of migrants are understood as products of intersectional identifications, which require a procedural and dynamic understanding. Because it is so troublesome that people who migrate are not haphazard. That is, people who migrate are people who have certain goals. Without a specific purpose, people will not bother to migrate.

There are at least a few reasons why people migrate. It is these objectives that cause migration. Some of the causes of migration are as follows:

1. Lack of employment

One of the causes or drivers of migration is the reason for the lack of work in the area of origin. Everyone can make ends meet only if they work. Work to earn money and spend on daily needs. If in the region it is difficult to get a job, then how someone can work. If in the area menag no job field in accordance with his expertise and if the entrepreneur was deemed unsuitable, then someone will do the migration. This migration will of course be looking for a place that seems to be a lot of suitable job vacancies, or can be a starategis place to run a business.

2. Population density

Another reason someone migrates is because of overcrowding in the area of origin. This population density causes one to live less comfortable, a lot of competition so that some will find it difficult to get a job. Because it is difficult to get a job, so many people will commit a variety of criminal acts. In addition there are still many things that can happen because of excessive population density. It is because of this overpopulation that some people decide to move to a less crowded area. In addition to getting a new life atmosphere, this kind of thing is also very good to support the program of even distribution of the population.

3. Less natural resources

Some residents who move to other places due to inadequate natural resources. For example, in a place where the land is so dry that when planted with plants it is not easy to flourish, or because of soil conditions and the air somewhere have very few natural resources. this will be difficult if used by a large number of people. Some people may not be missed if the amount of natural resources has run out. So rather than having to live within the limitations, one might prefer to move to another place that has more natural resources. Thus the need for these natural resources becomes fulfilled.

4. The desire to improve the standard of living

Most of the reasons or reasons why a person prefers to move to another area is for economic reasons. One is the desire to improve the standard of living for the better. This is usually felt by the people of ex-colonies, where he does not get a job. Many people from the ex-colonies will go to the empire country in search of a welfare. At first wander, but over time he will take his family and then find a place to live to live in the city where he works.

5. Continuing education

Another goal is in education. The desire to get a good education and a higher level makes one migrate. Migration movements, which have at least six short months, are as short as possible. So, if a person moves during his / her education (meaning a few years) and after graduation will return to his / her home country, immersed

6. Differences of opinion and politics

There are also some causes of society in migrating because of the negative. For example, it is because a person has disagreements with other people or most people, such as political issues, party differences being promoted, presidential candidates supported, or others that cause contagious and unfinished problems. This will certainly make the person depressed so prefer to leave the area of origin to other areas where he will not feel threatened. Or an area with the same opinion. Although a bit excessive, but things like this sometimes we meet in our country.

7. Bad social relationships

Still because things are not good, someone can decide to move to another place because in his residence he felt getting threats or pressure that made his life uncomfortable and uneasy. It is true that every problem must be solved, but if one feels unable to finish, sometimes he prefers to leave the place and move to another place. This is to gain a better life.

8. The reason for religion

There are also some people who choose to move shelter due to religious matters. For example, where the right to embrace the desired belief is less strong, or the community is too fanatical so it is not peaceful when someone is living in the place. This sort of thing seems now more frequent. Many parts of a religion give birth to new ideas. When a person wants to follow the notion, then they do not support it, consequently there is often an argument. Well to avoid the argument that someone would be better to move to another place. There is also a deliberate migration to other places to live with the religious community it embraces, although in the old place he does not get into trouble.

9. Population equity

Migration does not always come from the desire of the population. Sometimes someone migrates because of running the program from the government. Some of these factors are due to the expectation of a better thing coming, or because of a bad experience in their place of origin.

Some factors above are experienced by characters represented in East of Wimbledon

This was safe ground. They couldn't be expected to argue with that. Islam, as far as he was aware, had no objections to a man stating the obvious.

Things are changing, gentlemen!' said Malik, clasping his hands behind his back. 'The Church of England is no longer the only game in town. And Wilson here is, we might say, the future - the first sign that British society is going to throw off the shackles of racism and colonialism and produce something genuinely multicultural, like . . . er . . . him!'

The audience were no surer of this than they had been of the song. The Islamic world, even in Wimbledon, thought Robert, was not quite ready for the fusion of styles unleashed on it by Mr Malik. 'We must adapt,' he went on, 'and become one with the UK while remaining ourselves.'

At this point the Bosnian refugee leaped on to the stage on a small wooden horse, designed and built for him by his mother. From the other side of the acting-space came the Husayn twins, tied together with a cardboard chain. 'Confess your sins, Muslim dogs,' said the Bosnian refugee, in slightly cautious tones, 'and become Christians, or we slash you up!' With these words he ran at the Husayn twins and started to belabour them with his plastic sword.

It was only now that Robert was able to see what was making them limp: both were wearing odd shoes. Robert first thought was that this might reflect some kind of financial crisis in the immigrant community in Wimbledon. But then he noticed that each of them, on his right foot, was wearing what looked like a slipper. Not only that. As they moved into the pub they both topped from time to time and wriggled their right feet anxiously. Did they suffer from some form of verruca, some ghastly mange that affected only the toes of the right feet?

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The Replay of Orientalism towards Terrorism Issues Represented in Contemporary English Poems

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Abstract

Last two decades world is preoccupied with the issue of terrorism. As people are constantly trying to define and understand terrorism. But all can not be separated from the various variations of meaning caused by negative views. Stereotypical understanding has become a common paradigm when whites in this case people from Europe, America, Spain and Portugal seek to understand other nations. Psychologically the understanding that appears often leads to differences in perceptions and problems between one nation and another nation. Today the orientalist's view is also repeated as a paradigm basis of westerners's understanding of the phenomenon of terrorism, as it is expressed in the various poems created by contemporary western poets. Their poems give readers a sociocultural discourse of stereotypical understanding toward terrorism phenomenon that have spreaded among certain misleading easterner's ideology. Furthermore, the poems have given justification that the doer(s) of terrorism are affiliated to an image that represented certain nation / people.

Keywords: Oriental perspective; Meanning of terror; Contemporary perspective; Poems of violence.

Introduction

When humans try to understand other nations, the first understanding that arises in the self is to create stereotypes against the other side. Instinctive intuition that always appears in the first meeting or early imagery. Just as Westerners, in this case, white Europeans and scattered in the other hemisphere, trying to understand the condition and behavior of other nations / colored skin also originated from a stereotypical process. An academically derived process from the early creation of western anthropological science. In answer to the curiosity of the westerners in building an understanding of the phenomenon of other non-white nations, the western to use biblical analogy based on the existence of human skin. The white-skinned nation is interpreted in terms of light which is inferred from biblical information which means all good and positive because it is derived from a transcendent statement-the child of light or the child of God. Whereas on the contrary biblical statements referring to the colored race are analogies of all evil and evil. This stereotype makes distortion to the true understanding of a nation.

Orientalism

Understanding orientalism that developed during this is a paradigm that used the white Europe and others to define other nations / colored skin. "Orientalism" is a way of seeing that imagines, emphasizes, exaggerates and distorts differences of Arab peoples and cultures as compared to that of Europe and the U.S. It often involves seeing Arab culture as exotic, backward, uncivilized, and at times dangerous. Edward W. Said, in his groundbreaking book, *Orientalism*, defined it as the acceptance in the West of "the basic distinction between East and West as the starting point for elaborate theories, epics, novels, social descriptions, and political accounts concerning the Orient, its people, customs, 'mind,' destiny and so on."

Orientalism expresses and represents that part culturally and even ideologically as a a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles. Differences of views in a scientific study is a matter of course, because every nation always has an ideology adopted and make a role model in running the life of his country embedded in the souls of individual members of the community. Orientalism manifests itself as an influential system of ideas or as a network of various intertextual interests and meanings implicated in various contexts

The Orientalist movement grew rapidly after the Crusades. Orientalists are a form of intellectual invasion that leads to religious causes. The western world comprising holy books expert (Christians and Jews), after religious reforms requires a re-view of their religious teachings and books. For that they began to study Arabic and Islam. They take advantage of anything from Muslim works. Orientalism then evolved into studies of economic, political and other conditions, keeping in the main principle and as a prologue of Christianization with its aims.

Terrorism

Terrorism is derived from the Latin, Terrere which means to cause a sense of shaking and anxiety. In English to terrorize means scaring. Terrorist means the doer of terror. Terror means fear or anxiety. Terrorism can be viewed from different angles of science: Sociology, criminology, politics, psychiatry, international relations and law, therefore it is difficult to formulate a definition that is capable of covering all aspects and dimensions of the various disciplines. According to the 1937 United Nations Convention, Terrorism is any form of crime directed directly to the state with the intention of creating a form of terror against certain persons or groups of people or the wider community. US Department of Defense in 1990. Terrorism is an unlawful act or act that threatens violence or coercion against individuals or property to force or intimidate government or society with political, religious or ideological objectives.

The development begins and the form of fanaticism of the flow of trust that later turned into murder, whether committed individually or by a group against the ruler who is considered a tyrant. The killing of this individual can already be said to be a pure form of terrorism with reference on the history of modern terrorism.

Characteristics of terrorism can be reviewed from 4 kinds of groupings are:

1. Organizational Characteristics that include: organization, recruitment, funding and international relations.
2. Operational Characteristics that include: planning, timing, tactics and collusion.
3. Behavioral characteristics that include: motivation, dedication, discipline, killing intent and desire to give up alive.
4. Resource Characteristics include: training / ability, individual experience in technology, armaments, equipment and transportation.

Besides, the recruitment of terrorists from the young people, lately more common. The mode used often obscures the understanding of state with Islam or blurring between Islamic law with state law. After a young recruited people unknowingly hooked following radicalism, then the terrorists push it to pledge by inviting shake hands. Usually, young people who is persuaded ray has a deep understanding of Islam and only follows the talk of the person he considers to be ustadz or understand the religion.

The nature of terrorism carries out acts of violence by involving more than one country. The case of commercial aircraft hijacking can not be handled by a single country. Violence that attracts the world's attention. Actions perpetrated by the terrorist movement will always invite broad publications. Do not care about the interests of the country where the act of terror is carried out.

Terrorist Tactics

1. Bomb. The tactics often used by terrorist groups are bombing.
2. Hijack. Popular Hijack was waged by terrorist groups during the period 1960-1970.
3. Murder. Murder is the oldest form of terrorist action and still in use today. The targets of these killings are often foreseen, terrorists will claim responsibility for the killing.
4. Stabbing. Pre-prepared reserves rarely fail. This also applies to operations carried out by terrorist groups. This action is usually carefully planned, carried out preliminary and rehearsal exercises and executed appropriately
5. Kidnapping. Not all denials are intended to kill. Kidnappings will usually be followed by ransom demands in the form of money, or other political demands.
6. Hostage. The difference between kidnapping and hostage taking in the world of terrorism is very slim.
7. Threat / Intimidation. It is an attempt, work, activity and action to intimidate or threaten by using violence against a person or a group, in an area considered opponent, so that the target is forced to comply with the threatening intent for a particular purpose and purpose.

No	Poet(s)	Poem(s)	Expression (s)
1	Terence George Craddock	Agenda Terror Paranoia	<i>terror is a contemporarytragedy</i>
2	Barry Middleton	Terror, War And Lust	<i>a beast that hides a ghastly hoard of sin, that lurks within the heart of every man? The cold reptilian brain</i>
3	Elizabeth Padillo Olesen	Mourning Over Terror	<i>fear grips us</i>
4	John Thorkild Ellison	A Child Of Terror	<i>A cobra</i>
5	Terence George Craddock	Western Media Propagates Terror Images	<i>wealth washed in blood feeds violence hate</i>
	Ron Wiseman	Beforehand you'll not know...	<i>the firebrand Subversives subvert me a hardnosed hell-raiser hooded with holy terror. I am the dreamer the desperado with the detonator the revolutionary, the rapist, the rebel shaking spiritual sand</i>

As conclusion of this paper it requires strategies that seek to prevent acts of terrorism, prosecute those responsible for such criminal acts, and promote and protect human rights and the rule of law. It implies measures to address the conditions conducive to the spread of terrorism, including the lack of rule of law and violations of human rights, ethnic, national and religious discrimination, political exclusion, and socio-economic marginalization; to foster the active participation and leadership of civil society; to condemn human rights violations, prohibit them in national law, promptly investigate and prosecute them, and prevent them; and to give due attention to the rights of victims of human rights violations, for instance through restitution and compensation.

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Two Indonesians in Paris: Transnational Space-Time in an Indonesian Webseries

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Abstract

Webseries has been thriving in contemporary Indonesian film industry in the recent years. In the format of a regular installment and published in variety of web sharing platforms, webseries is mostly known by its characteristics of high-end production and catchy and hip themes. Setting in webseries mostly becomes one of the highlights as it emphasizes their strength in cinematography to intertwine with the plot. In this paper I am focusing on the specific setting of a webseries *Nic and Mar* (2015). As a promotion campaign for one of a communication smartphone app, the webseries is set in Europe. The series begins as two Indonesians (Nic and Mar) reunite, meet in, and travel through several cities in Europe. In this paper, I will discuss the complexity of representation of Indonesia and Europe in web sharing platform. I argue that such complexity builds not only well connected but also inter-connected relationality. The Indonesian couple temporal narratives and the featured European city spatial setting thus form multi trajectories (instead of one directional relation) toward the world, providing new collaboration in and viewpoint of self-expression, through web sharing platforms. I also discuss how transnational experience through new media is inciting the viewers to discover transnational space and time experience of travelling unknown places and further expound the discussion of new media format significance in exploiting a new textual and filmic spatiotemporal aesthetic.

Keywords: *film setting, new media, spatiotemporal experience, web series*

Introduction: Trend of Indonesian Webseries

In the last decade, the popularity of webseries format as alternative film production medium has steadily increased. Webseries in public video sharing platform and its viewers are significantly growing in numbers. In Indonesia, YouTube as an originally grass-root video sharing platform has now evolved into a convenient and preferable media distribution tool due to increase of accessibility of Internet. The shift of focus and targeted audience in video sharing platform—in this case YouTube—also shapes the contemporary trend of stories, productions, and its genres. Amateur finds a low-cost platform to share their creation with the world. Independent filmmakers have a public space to share their films. Internet continuously expanding network further promises wider than ever exposure, enabling local and any form of audio-visual creativity to flourish and proliferate.

Moreover, mainstream film industry has also set their eyes to the free of charge medium, participating in the trend as the party with the biggest production capital. During the past years, large established companies have started to use video sharing platform and webseries format as a part of their advertisement campaign. With the utilization of serial stories, they are able to cross the boundary of short thirty-second limitation of audio-visual advertisement format. The main attraction of this medium is most probably its being a free of charge medium; audio-visual advertisement traditionally involves putting advertisement in television station or other charged for hire visual media at hefty cost, meanwhile, same as the next person, posting public video sharing platform such as YouTube is free.

Due to the large extent of web videos, the definition of webseries remains organic and continues to expand. Web video series format began to gain popularity in the late 1990s as the Internet plays more significant part of our daily lives. By the mid 2000s Indonesian netizens have begun to experiment and work with the format. The early version of the webseries was uploads of spontaneous short home and personal videos in successive episodes. Along with the easier access and wider audience prospect, the webseries has evolved into planned and professional film production.

To this day, hundreds of Indonesian webseries titles—with different variety of genres, durations, and contents—can be traced and are available for viewing. Similar to the trend for televised episode, romance and travel episodic stories are the most popular genre with straightforward narrative. The duration of the episode generally ranges under ten minutes, complete with opening and closing credits at every one of them. Webseries also utilizes episodic narrative units, breaking down the stories into smaller stages of events as the plot continues and ends in resolution. The regular installment usually last for no more than a dozen episodes, and can be extended to another season where new overall plot is introduced for the same settings and characters.

This paper focuses on settings and characters of *Nic & Mar* webseries, a high-end webseries production as part of a promotion campaign for one of a communication phone app, LINE. The series is set in Europe and begins its installment in early 2015. It spans in seven of six-minutes episodes and is originally promoted as ‘mobile drama’ for limited app users before distributed openly in YouTube by the company’s official channel. The overall story revolves around the reunion of two Indonesians—Nic and Mar—in Paris and their extended travel to Prague. In this paper, I will first discuss how settings and its representation in the webseries connected to the story of two Indonesians in Paris. I will also explore the time-space interconnection of the story settings to the promotional campaign and webseries format. My preliminary argument is that the temporal narratives and the featured

European city spatial settings portray traces of transnationalism. These new spatio-temporal approaches and collaborations thus mark certain aesthetics in representing (local) Indonesian story in international setting, to further connected with the global both in spatial actual setting and digital media sphere.

Chance Encounter in Paris, The Connection

The story of *Nic and Mar* revolves around Nic's visit to Paris and him finding out that his ex-girlfriend, Mar, is also in town. In line with the designated campaign of communication smartphone app, their meeting begins after a series of chats between the two. They then decide to further explore Paris together while catching up with the story of their lives. Their adventure then extends to Prague when Mar decides to join Nic for further travel around Europe, twisting the plot further and also broaden the range of travel conducted in the webseries. By using Paris as unfamiliar place for both the characters and viewers, the series weaves many narrative spatial connections. For the characters Paris is a neutral space where they both are far from the past back in Indonesia when they were together as a couple. Their encounter also underlines their new start for the story since Paris represents a city often associated with romantic motion due to the reference of global popular culture. Meanwhile, Paris is also creating images of romantic city for the viewers of the series. By placing the story in Paris, the viewers are also expected to draw an association with the notion of Paris as romantic city and connect the background with the presented story.

In the first part, Paris becomes a meeting point for the two webseries characters by serendipity. This encounter, while appears to be happening by chance, shows how Paris plays part in forming spatial connections in the series. Nic arrives in Paris without a real plan and his intention to be in the city is because he is travelling for the sake of travelling. Stating that his trip is just "*jalan-jalan doang*" (traveling for no reason), Nic regards Paris as just another city he is visiting. At the same time, Mar is in town for work. As an Indonesian who is based in New York City, she has the opportunity to visit Paris for work—even if she's not had the chance to explore the city until her meeting with Nic. During this exploration Paris further becomes the important backdrop for the series, becomes a space where they both are far from the past back in Indonesia when they were together as a couple.

Paris becomes a narrative setting allowing them both to reunite and narrate each other story to both parties and the viewers. As the last part of the narrative arch moves to Prague, the story continues to exploit the foreignness and unfamiliarity of the setting. Now that they both are in a city they both unfamiliar with, the story revolves further toward dénouement in more laid-back pace. The story closes with an open ending, highlighting the chance encounter as pivotal point of the narrative that causing them "who doesn't seek but [still] managed to find each other" at the end.

Another significant marker in the series is the time setting. Despite the series not set on a lengthy span of time, the chance encounter and the meetings afterward happen in the middle of winter, By meeting at the coldest time of the year, the series also indicates that the characters are meeting during their coldest time of their life. Albeit financially independent, they are not at home and far from their family and loved ones. It is at *that* time of their lives that they are finding each other. As a webseries targeting independent young adult, the spatial-temporal setting and marker are significant as portrayal of contemporary young Indonesian lifestyle. These young Indonesia are able to travel and find connections in foreign places. The webseries further exploit the time and setting for emphasize the portrayed lifestyle and the significance of the story being in foreign places. I will further discuss the significance of this spatial-temporal setting aesthetic and its trajectories representation in the next section of this paper.

Indonesians Trajectories in the (Digital) World

In connection with its spatiotemporal markers, the webseries features the notion of relationality of Indonesian and Others. These connections are noticeable in form of trajectories and their paths of movement both their origin and destination. In *Nic & Mar*, the trajectories and their mobility are portrayed in the travels conducted by the characters to reach their meeting point, the characters lingua francas during the meeting and narration, and the narrative dénouement at the open-ended ending.

The movement of the characters mostly highlights mobility of Indonesians; starting from the true starting point of departure for both characters. They reside in Indonesia before story time before they are moving across the globe after their separation. Young Indonesians are portrayed to be able to travel, reside, and choose their places in the world in free manner. Nic lives in Indonesia but is financially independent enough to make the choice to travel to Europe. Meanwhile Mar is able to work as professional in New York City before taking up on a project in Paris. Upon their meeting in Paris, they later in the story easily decide to continue their adventure to Prague, and spend more time together out of sentimental reason. The trajectories of their travel intersperse in the story and bring these two characters to the meeting place. By portraying mobile and independent young Indonesians, the webseries puts emphasizes on fluidity of connectivity and highlights on the significance of travel fluidity for contemporary young Indonesians.

The placement of these characters in Paris spatiotemporal setting is then juxtaposed with language usage. Throughout the series, the communication between these characters is mainly conducted in interchanging Indonesian and English. Nic and Mar start with Indonesian and seamlessly mixing English to highlight several part of their dialogue. Their main communication with the natives are in French, while direct address to the viewers—in from of chat room talk—is narrated mainly with Indonesian. This fluidity in language usage, especially in communication between two main characters, suggests another sign of attempt of connectivity. Without setting aside Indonesian as their first lingua franca these characters uses English to bridge their communication and at the same time and space emphasize their belonging in the global realm. With English as secondary lingua franca, they are also explicitly portraying young Indonesian as part of the global English-speaking world.

The narrative dénouement at the open-ended ending becomes another kind of trajectory. The webseries shows that Nic and Mar end their story with suggestion of further interaction, without any explicit solid resolution. They will end their adventure in Prague, now that both have shown their feelings toward each other. The story has hinted that they will have no trouble to stay in touch since they are connected through the app. And they will continue with their lives presumably back to their origin, with Nic in Jakarta and Mar in New York City. With technology advancement bridging the space and time separating these two, their mobility can continue and they will stay connected.

In broader spatiotemporal sense, the medium of the story is also supporting the mobility and connectivity of the story. The story continues to be placed in public video sharing platform and its viewers are able to access it any time. In a way, this new medium enables viewers to revisit the story at any place and time. This new experience will allow viewer to have multiple approaches on the series. Viewers are able to watch first for fun, and re-watch the same sequence again for new perspective. They can focus on their favorite parts and skip whenever they are not keen. As long as the story stays in the medium it continues to become mobile and form well-connected relationality.

Experiencing Transnational: Future Discussion

In reflection and as a preliminary conclusion, the relationality and mobility featured in Nic and Mar thus form a transnational experience constructed by interlacement of narrative and spatiotemporal aspects. In narrative realm, the setting plays an important role in constructing the experience of foreignness and connectivity of place and time. The characters inhabit real place together in their encounter, but they stay connected even when they are apart, as the app and future condition allow them to. Concurrently, the medium in which the story resides also supports the connectivity between viewers and story and spatiotemporal aspect and the story. With new media storytelling and its extended distribution means, story experience shifts into further form of engagement.

Starting with discussing the trend of exploiting spatiotemporal aspects in storytelling, I would like to point out the significance of transnational experience through new media. The experience is set to entice the viewers to discover transnational space and time experience. New filmic spatiotemporal aesthetic offers more in experiencing a story through new media. Not only series focuses solely on story as text, exploitation of spatiotemporal filmic aesthetic gradually becomes staple in webseries. Story is always supported by filmic treats, either beauty panoramic shots or prominent feature of global landmarks. New media enables broader filmic exploration because of its technology practicality, thus allowing story to be fully visually constructed. At the same time, the new media continues to become public space to explore further connection. Due to global Internet access, Indonesia creativity receives the support to further flourish into many kinds of innovative narratives. The story can then be designed, produced, and showcased to enhance the global connectivity while serve as one trajectories of Indonesia's connection and representations of Indonesia in the world.

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Multicultural Education, Christian Worldview, and Teaching Literature

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Abstract

Indonesia cannot deny the fact that it is composed of various systems of belief, and, thus, living. Ignoring this fact can lead us to destruction as a nation, and probably will reveal utter discrepancies in the way we live. Facing this reality, Christianity, as one of many systems of belief, or worldviews, offers a comprehensive way of seeing and dealing with fundamental issues of life. Particularly through its general theme: creation, fall or sin, and restoration, Christian worldview can still retain its exclusive nature or identity and coexist with other systems of belief, hence contribute to the development of this nation along with its pluralistic nature. This paper, first, will cover the unavoidable fact of multiculturalism especially in this era of globalization in Indonesia. Secondly, it deals with how any worldview should be exclusive in its proclamation; then it will explain how, in Indonesia, Christianity can consistently live together with other contradictory belief and life systems, especially when it comes to education, where Christian schools or universities have to teach students coming from various cultural and religious backgrounds. Lastly, there will be an example of how this is implemented in teaching literature for non-literary students in Universitas Pelita Harapan, a Christian university located in Karawaci, Tangerang, Indonesia.

Keywords: *multiculturalism, multicultural education, Christian worldview, grand narrative, teaching literature*

Introduction

Literary texts are always fascinating to many because they are always inherently related to reality of human experience. In other words, when we are reading and trying to understand literary texts we essentially are reading experience (Lundin & Gallagher, 1989, chapter 1, Section 1, para. 8) (Gallagher, 1989). This assumption helps us to understand why definition of 'what literature is' is not that easy to settle. It is because experience of human being is so complex and varied to be contained in only one working definition of literature. The experience and, consequently, ways of reading and valuing it might be different from one place to another, from one moment of time to another. However, this does not mean value-judgment in literature only works based on private taste. It is, instead, rooted in "Deeper structures of belief which are as apparently unshakeable as the Empire State Building" (Eagleton, 2005. P.14). It is changeable yet apparently unshakeable.

An issue that I want to raise in this paper is how this reality of various experience and systems of valuing are related to my Christian faith? Can I claim the exclusivity of my faith when coming to discuss diverse experience and ways of living, particularly in current context, where multiculturalism and multicultural education are apparently inevitable? My contention is that a Christian can still claim the exclusivity of Christianity while at the same time go hand in hand with other people with different cultural and belief systems to find the truth for the betterment of this country in particular, and this world in general.

Multiculturalism & Multicultural Education

One experience that is becoming more apparent in Indonesia is the fact that people from different systems of living and believing do meet and interact to form certain community. The island of Java, for instance, is not only composed of Javanese people, but, is visited, lived and developed also by people from various regions and cultural backgrounds. In Yogyakarta, specifically, university students come from all over Indonesia. We can even find some campuses where number of students coming from eastern part of Indonesia is quite numerous if not dominating. Sanata Dharma University itself is a vivid example where cultures converge and create such a wonderful synergy.

This is the diversity that our founding fathers were aware of so that the idea of *Bhinneka Tunggal Ika* (Unity in diversity) was promoted since the beginning of the existence of this country. This fact of diversity gave birth to the idea of multiculturalism which basically believes and value the existence of more than one (multi) cultures in one community or area. This concept looks valid, relevant and safe, but below I would like to discuss a possible consequence of this idea that makes situation more intricate that we think.

Philosopher Steven Yates claims that *multiculturalism* can be understood in two forms. The first is called *weak multiculturalism* which basically means "the understanding, appreciation, and recognition of those who have been ignored or oppressed" (Yates in Beckwith & Koukl, 1998. Chapter 9, Para.9). This definition promotes a study and understanding of "various cultures and subcultures of our country and the world" (Yates in Beckwith & Koukl, 1998. Chapter 9, Para.10). It accepts the fact that historically some groups in a community have been ignored because of various reasons, and then it is the time now to take them into consideration when making decision in a community. Their voice will be heard and discussed, but not necessarily accepted and declared as true. It presupposes right and wrong exist when we discuss cultures, that there are cultures that promote false idea, concept or way of living.

Strong multiculturalism, on the other hand, states that “no single culture, thinker, or group has discovered objective ‘truth’ about anything, because no universal truth exists” (Yates in Beckwith & Koukl, 1998. Chapter 9, Para.12). Such definition not only welcomes previously ignored systems of living to get recognized and learnt for the flourishing of this society, but insists that they have to unequivocally have equal position because they also are true. This is called a *strong* definition because it is strongly rejecting an idea that some cultures are wrong. The proponents of this multiculturalism are convinced that all cultures or systems of living are equally true, an idea not proposed by *weak multiculturalism*. Thus, in school, when we talk about multicultural education, each available culture needs to be represented in the curriculum. Whereas *weak multiculturalism* retains an idea that available and relevant cultures need to be heard and studied, but they can be declared wrong, *strong multiculturalism* demands that such cultures must be guaranteed the same position and portion in school, because they have their own truth which cannot be said wrong by anyone.

So, we can see that on one side, multiculturalism can be defined as embracing the diversity without sacrificing the possibility of attaining the ‘real’ and ‘objective’ truth, on the other side, some believe that the existence of diverse systems of living shows the impossibility to attain the real and objective truth; truth is culture-based, therefore, relative. *Objective truth* means truth that is not bound by someone’s feeling, personal preference, or knowledge. It is normally contrasted with *subjective truth* which would be absurd if we debate about it, since contradiction is welcome. We will see the problem with *strong multiculturalism* by, first, understanding the idea of ‘worldview’.

Worldview

Worldview as a term is actually a translation from the German *Weltanschauung* and was first used by the Enlightenment philosopher Immanuel Kant (Goheen & Bartholomew. 2008, P. 11). It basically means “functioned as an idea of pure reason to bring the totality of human experience into the unity of the world-whole, or Weltganz” (Naugle in Underhill, 2009. P.54). Kant came up with a term that was widely discussed afterwards. Besides being picked in philosophical system of German philosophy, particularly nineteenth century idealism and romanticism (Goheen & Bartholomew. 2008, P. 12), in the course of history this notion once happened to be a slogan for Nazi Party member, as they also believed to have “their vision of the world, a radiant vision, shared by each and every party member” (Underhill, 2009. P.55).

What is currently relevant definition of *worldview*? James Sire (2015) offers what he calls a refined definition of worldview, after surveying several experts who have proposed their definition of the word throughout history. He states that:

A worldview is a commitment, a fundamental orientation of the heart, that can be expressed as a story or in a set of presuppositions (assumptions which may be true, partially true or entirely false) which we hold (consciously or subconsciously, consistently or inconsistently) about the basic constitution of reality, and that provides the foundation on which we live and move and have our being (P. 141).

Above definition entails several things. First, the word ‘commitment’ indicates the totality of being or disposition, rather than simply a matter of mind or reason (Sire. 142). It is not only thought but also lived. Moreover, this definition opens to the possibility that no one is always conscious about their worldview. It is like some people who are wearing glasses and are sometimes not aware of glasses they are wearing. They are simply aware that they can see clearly, without always realizing what makes them able to do so. People are also not always consistent in applying their worldview. Next, according to Sire, *worldview* affects how we see this reality and it becomes the foundation for our total existence.

For further insight, we can borrow an idea from David K. Naugle when he explains that worldview or *weltanschauung* “establishes a powerful framework within which people think (reason), interpret (hermeneutics), and know (epistemology)” (Naugle. 2002. xix). This indicates that worldview is inescapably possessed by everyone because our thought, interpretation, and understanding, always occur from certain framework (worldview). This is consistent with what John Nash claims that we place or fit everything we believe, and interpret and judge reality based on certain worldview (Nash. 1992. P.17).

A complete worldview, moreover, commonly will include beliefs in at least the following five major areas: God, reality, knowledge, morality, and humankind (Nash, 1992. p.26). These areas are so essential that all worldviews will compete to provide the best explanation on them.

Neutrality is a myth

One certain consequence of the fact that everyone has a worldview is that no one can be neutral when it comes to judging reality. If neutrality means not taking position, then it is an impossibility. It is a classic example of a self-contradictory statement, because not taking position or not choosing any available options is already taking position of not-taking-position.

Let me illustrate by taking a case of abortion. The issue is whether abortion is morally acceptable or a grave evil. This is an example of telling what is right and wrong. Facing this issue, someone can have three possible positions, namely ‘yes, it is morally wrong’, ‘no it is not’, or ‘I do not know and I do not need and want to know’. These three responds emerge from three different ways of seeing this reality and existence. Even the third answer can be claimed to be taking a position of being agnostic, which in many cases is unlivable.

Law of Non-contradiction

Furthermore, the first two responds in above case cannot be declared to be both right. Abortion, in the same sense, situation, definition and context cannot be both morally true and wrong. It is 'either or situation', not 'both and' one. Such idea of 'either or' is the implementation of *law of non-contradiction*, which states that when making statement about reality of something (A), it cannot be both B and -B at the same time in the same sense. It utterly does not make sense when someone says 'abortion is morally right and wrong at the same time in the same sense'. It might be different, perhaps, if we use different senses of meaning of the word 'abortion'. For instance, we use abortion because of unwanted pregnancy due to rape, and abortion needed for the life and death of the mother reason. If we have these two cases of abortion, then law of non-contradiction does not apply.

As a result, when it comes to understanding, interpreting and judging reality and our existence, some ideas from different worldviews are in direct conflict with other worldviews; therefore, they cannot be all correct. Heaven cannot 'exist' and 'not exist' at the same time. The same is true for the existence and nature of God. Statements 'a personal God exists' and 'a personal God doesn't exist' cannot be both true at the same time in the same sense, and the idea of we are still not certain does not make both true.

The impossibility of neutrality and the existence of law of non-contradiction make *strong multiculturalism* is hard to embrace. As said before, strong multiculturalism insists that every culture is true, and no culture is better or superior than other cultures. This is in fact, not simply cultural pluralism, but cultural relativism. It presupposes an idea that truth is subjective and relative. Every system of belief and living can be true in its pronouncements about reality. However, if culture is understood as systems of belief and living, all cultures must assume certain worldview. If that is the case, it must be admitted that some worldviews are frequently in contradiction to other worldviews in interpreting and judging reality. This means conflicting worldviews cannot be all true, and consequently, conflicting cultures cannot be true as well. To declare all conflicting cultures are true is the same as denying reality.

Christian Worldview

Christianity is one available worldview among many worldviews that exist in this world. I am aware that the word 'Christianity' is problematic as people can ask "which Christianity are you talking about?". here I want to use what C. S Lewis say as "Mere Christianity" which refers to a wide range of Christ followers who hold the same view on the key areas of worldview, which comprise essential doctrines of Christianity (Lewis, 1952, p. x). With this, normally Protestantism and Catholicism would be together, while Jehovah Witness is not at the same boat. In short, Christian worldview sees God as triune, and he chose to create this reality. He is God who revealed himself throughout history, and wants human beings that are created in his image to follow his commands. Finally, that God is a just and good being from which morality is derived (Nash, 1992).

With such beliefs, Christian worldview always welcomes the presence of other cultures and beliefs. Diversity is seen as a part of God's grandeur wisdom that might beautify this existence. Yet, Christianity also holds a belief that sin has caused human being diverted from truth, which means some people and cultures are wrong in their view of reality. Accordingly, an educational institution that is based on Christian worldview should always welcome and love to those who are in conflict with Christianity, without necessarily declaring them to be true. Furthermore, criticism and evaluation are always possible in order to bring people to the right track since the existence of sin may cause Christians to be away from truth, and God always wants his followers to struggle to follow him.

Moreover, when it comes to teaching, Christian worldview can offer a biblical narration as a framework for curriculum. This narration is composed of three words: creation, sin and restoration. Creation places the importance of God as the creator who is sovereign over all in this existence. All God's creation is good, especially human being whom he trusts to cultivate this world to certain goal. Sin reveals the condition where human being is no longer in a perfect communion with God, after the first human disobeyed God. Consequently, evil, suffering, and pain are part of human existence, as punishment for their disobedience. Yet, God is a loving God who desires his creation to be restored into 'good' again. That is why Jesus came and died on the cross. His sacrifice functions as redemption and salvation for human being. As the connection is restored, human being still have to struggle in the reality of 'already but not yet' which means restoration has already happened, yet, not in a full sense. Christians still have to struggle in this world, to create a better world by maximizing all potentiality that God has given, as well as, evangelizing those who still disbelieve, to come to join the beauty of God's salvation (Goheen & Bartholomew, 2008).

Teaching literature from Christian worldview

In practice, a literature class in a university based on Christian worldview can start by stating that taking position is inevitable, including in terms of educating people. Students will be invited to think about Christian faith as an subject of an academic training, where it can freely be tested and questioned. This opening statement shows the rational aspect of Christian faith.

Next, students will be introduced to the value of literature as one of God's creation where he would reveal his truth. In this phase of learning, students will be challenged to see how God is sovereign, that all things are under his control, that all can be used to glorify him, including literature. Beauty as an aspect of creation can also be discussed here. God is an artist who creates beautifully.

In my classroom, the biggest part would be for discussing how sin has permeated human life that false beliefs, evil, pain, and suffering can easily occur in human experience. The discussion of Oscar Wilde's *The Selfish Giant*, for instance, can be lead to see how inevitable it is for human to think about themselves, and see others as a threat. Students can generally reflect on this, and usually they can see how this also can happen in their lives, for example, when they feel threatened by the presence of others who simply perform well academically.

The story of *Clara* by Seno Gumira Ajidarma can shed a light on how evil human being towards other human beings who suffer. The internal conversation of the policeman rightly reveals how human being can be in conflict not only with other human beings, but also with themselves. Politically, the life and work of Wiji Thukul can show how human being desire to control others, and feel so uncomfortable and threatened when someone try to bring mirror and reveal their true self. Morality, ethics, evil, and suffering in this reality become the central of discussion under the idea of sin.

The story of *Robohnya Surau Kami* by A.A. Navis can be the example how human being actually cannot be always consistent in obeying God’s command, thus they need an intervention from the savior. Human being needs grace to be good. Although this concept of grace is not what A.A. Navis believes, but it is always interesting to see how students react towards our longing to be with their creator, and how difficult it is to attain that connection and restoration with our own effort. This idea of restoration shows the deepest condition of human being, and at the same time the inability to attain connection with God with our own effort.

Conclusion

Christian worldview is a view that is open to people with different systems of beliefs, or cultures. It commands its believers to treat others as respectfully as possible because all human beings are created in the image of God. However, it does not mean Christian-worldview-based educational institutions have to restrain themselves from proclaiming the exclusivity of Christian faith. Exclusivity is unavoidable, and it is our duty as beings with logical capacity to test every exclusive claim, including Christian faith. Thus, in this era of pluralism, Christianity with its worldview can still declare as the best worldview to understand reality and therefore to create a better nation and world.

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Am I a Christian Yet?: A Diasporic Persian Liminality Portrayed in Pari Mansouri's "No, I Was Not Dreaming"

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Abstract

Diaspora is a term that denotes people who are displaced from their native place through migration, immigration or exile. The displacement causes changes not only geographical differences but also economical, religious, political, social, historical, and almost all of aspects of life. The changes drive the people to adjustments which are not very easy, that they have to negotiate their identity. The adjustments process brings about a liminal space that is in-between the designations of identity, a space when people face ambiguity or disorientation that occurs in the middle stage of rituals, when the participants no longer hold their pre-ritual status but have not yet begun the transition to the status they will hold when the ritual is complete. The liminal space is also felt by An Iranian wife, the protagonist in Pari Mansouri's "No, I Was Not Dreaming" who migrated to London with her family due to economical condition of her country. One night, she got a dream taken to Santa Claus's palace and asked to judge the Christian people whether they are deserved to have Christmas or not. She was confused because she was not yet a Christian. Even though she celebrated it with Christmas tree and sending cards to her English neighbors, she was not a Christian nor left her Zoroaster yet. Moreover, as minor community it is not her right to decide for the majority.

Through Homi Babha point of view, this paper aims to explore the liminal space of the protagonist as her diasporic experience and how she solves the thresholds as her responsibilities of her present identity.

Using descriptive qualitative method, the results of the study found that the protagonist's motif leaving her native land, Iran is to find a better place due to the poor economical condition. Parts of her ritual of being English have been done very well such as being a good citizen: paying tax regularly, does not involve in politics, espionage, or terrorism, and being a good neighbor to her social: sending cards to her Christian neighbors or having Christmas tree at their house to celebrate the joy and happiness as her sympathy, and doing good deeds to all people. But, the rituals do not make her a Christian—a belief held by most English people, she considers all the rituals as her practices of Zoroaster teachings she believes in: Christmas as *Noruz* and Santa Claus as *Amu Noruz*. Her answer to Santa Claus's questions for Christian people is also a part of her belief teaching that the believer has an ultimate responsibility for the welfare and goodness of humanity and all creation, and her responsibility toward her nation's as well. The proofs of Babha's statement of liminal space, "a new sense of identity that maybe "almost the same, but not quite"", that she is a Zoroaster-English.

Keywords: *diaspora, liminality, christian*

Introduction

Life fulfillment is an ultimate dream to every human. The absurdity of the world where they live make them to move from a place to a better one. Therefore, migration immigration, or exile are movements that we called it as diaspora. Diaspora implies a "dislocation from the nation-state or geographical location of origin and relocation in one or more nation-states, territories, or countries" (Brazier and Mannur, 2003: 1). From the statements we can infer that the displacement causes many changes of geographical economical, religious, political, social, historical, and almost all of aspects of life. Adjustments and negotiations from native lands to a new one will lead to a new life and identity in a long period of time. Confusing, inconvenience, anxiety or dread of the new identity which is not chosen yet led to a space of liminality—a space between the two worlds or cultures of the colonizer and colonized as the "Third Space of enunciation (Babha, 2007: 54).

Entering the "Third Space" or liminal space shows the potentiality of constructing a non fixed identity, it generates a new sense of identity that maybe "almost the same, but not quite" (ibid, 123). The colonized subject encounters two different worlds: one of the colonizer and the other of the colonized. He is caught between two clashing cultures and none of them is like his home, and he feels unhomey. He is missing his home which is no longer his while living in a new home which is not his yet.

Liminal space or the third place is also experienced by An Iranian wife, the protagonist in "No, I Was Not Dreaming" who was one night, she got a dream taken to Santa Claus's palace and asked to judge the Christian people whether they are deserved to have Christmas or not. As non native, she did not expect such an honor and extraordinary experience that she had the right to give a crucial decision. She and her family migrated to London due to economical condition of her country for a better place to live. She was a Zoroaster living in a country which most of the people are Christian, and she was not Christian yet. As "foreigner" she tried to make adjustments and adaptations by being a good citizen. Her family celebrated Christmas by having Christmas tree at their house and

sending cards to their English neighbors. She imagined Christmas as *Noruz* celebration, and Santa Claus as *Amu Noruz*. However, she still felt as a minor community that had not right to decide for the majority.

Applying the theories of Homi Bhabha's liminality, this paper aims to explore the liminal space of the protagonist as her diasporic experience and how she solves the thresholds as her responsibilities of her present identity.

Diaspora and Liminality

Diaspora studies explore the importance and intricacies of diasporic movement and investigate the poignant subtext of movement that maps the motivation for dispersion. It allows us to grapple with keener issues interrelated to dispersion, the idea of homeland and the impact of lost homeland on the host homeland. Diasporic space is a hybrid space motivated by historical changes. It can be observed that “in the emergence of the interstices—the overlap and displacement of domains of differences—that the intersubjective and collective experiences of nationness, community interest, or cultural values are negotiated” (Bhabha, 2). Therefore within the limited space that allows cultural exchanges and divergences the spatial venture of the diasporic subject negotiates the identity that perpetually interacts with the diasporic cultural differences. The process of the negotiations happens in a liminal space showing the potentiality of constructing a non fixed identity, it generates a new sense of identity that maybe “almost the same, but not quite” (ibid, 123).

Liminal space in Pari Mansouri's “*No, I Was Not Dreaming*” is a space of the negotiations and adjustments of in-betweenness being Persian and English, minority and majority, and Zoroaster and Christian as her rituals of her liminality.

Christian

Christian is defined as “one who professes belief in the teachings of Jesus Christ (n), treating other people in a kind or generous way; has a very Christian concern for others (adj)” (www.Merriam-Webster.com). Therefore, it can be defined that a Christian is one who believes in the teaching of Jesus Christ which practices the ethics of treating other people in a kind or generous way, and concern for others.

In Pari Mansouri's “*No, I Was Not Dreaming*” it refers to majority of London Christian citizen or English who are expected to practice the Christian ethics. Or in diaspora view, it can be seen Christian as the colonial and Zoroaster as colonized.

Discussion

Being Persian and English

Being Persian means growing and living as Persian with its geography, history, and culture. Persian and London have the same season and climate as stated “I come from a country where for centuries regardless of what people have suffered, they endured the cold winter with the hope of the coming of *Amu-Noruz* who brings the warm breath of Spring. Now that events have brought me to this country where the sun hardly ever shines (Mansouri, 1988:4)”. A Persian is used to the cold of winter which rings sufferings for the people who live in poverty, Spring season becomes a season of hope of prosperity. The poverty motivates her family to move to London. The condition is not to different for English different hopes that winter means the coming of Christmas, a holy day for caring and meeting family and friends so is called greeting season.

Being Persian is familiar with “classical literature is often enriched with respectful and awe inspiring images of Christ, the messenger of Love (Mansouri, 1988: 3)”. So it eases her to understand the English's myth of Santa Claus and Christian ethics of love, as she knows *Amu-Noruz-Uncle Newday* which is a title given to a mythical old man who rings with him the New Year and Spring and *Noruz*-celebration-Persian New Year. she is also grown up with Zoroaster teachings which believe in spreading love through the good deeds toward others and all creations (Kapadia, 1905:26)

The similarities of getting used to cold of winter and the warmth of Spring make the protagonist be able to adjust and adapt to be an English and not too much exchanges. On the other side, she is also aware of love teachings of Christian believers.

Being minority and majority

Entering London as a Persian is a change of becoming a minor people. London with sets of rules to be obey by all the citizens and the immigrants makes her to be able to meet them to be considered as majority. Disobedience will cause punishment and exile. Therefore, the protagonist and her family try to meet all their obligations as a good citizen, as seen in the statements “I then tried to think what crime my family, or I may have committed to justify being summoned like this... I was certain that it could not be income tax evasion, since my husband is in the habit of paying it months in advance...had affinity to groups involved in politics, espionage, or terrorism (Mansouri, 1988: 2)”. The statements show that even though she is able to do as majority, on certain condition she is minority that is it is easy for minority to be accused or suspect to do a crime when something wrong. So when the protagonist was taken by Santa Claus unexpectedly, she thought of crimes or wrong deeds or even betrayal of the nation done by her family at once. Or doing practices do not belong to hers such as sending cards to her Christian neighbours or having Christmas tree at their house.

Another portrayed of being minority is that when she was chosen to give arguments to Christian people as the majority, she felt that she did not have any right to do so. Even though she believes that the country where she lives now is a democratic country as she said, “I always believed that we were in a democracy (Mansouri, 1988:2)”, she still doubts that she has the same right as the majority as her statement, “I am neither a Christian

nor from one of the powerful countries of the world. How was it possible that Santa Claus with all magnificence would want a consultation with an unworthy person like me? (Mansouri, 1988:2)". In her confusing, she also feels proud that she is chosen among the minority and tries to meet the command of Santa Claus by thinking as majority.

Obedying the rules and doing majority practices are not erasing the feeling of being minority. So she has to know when become the majority and when behave as minority.

Being Zoroaster and Christian

Zoroaster teachings practice of good deeds to all creations as a unity of universe, so "a Zoroastrian is able to concentrate his mind in divine contemplation of the Creator, and live in peace, unity, and harmony with his fellow-bethren. For the love of his fellow-men, he is rejoined to protect them in danger; to help them in need and want...to enhance the prosperity and welfare of community...and of all mankind" (Kapadia, 1905:35). It can be concluded that the believers should always think, say, and do of good things to beat the evil deeds which create suffers and destructions of mankind. The teaching is similar to Christian ultimate law of "Love the Lord your God with all your heart and with all your soul and with all your mind and with all your strenght. Love your neighbor as yourself (Mark 12:30-31,KVJ, 2011:59).

The reason why Santa Claus decided to discontinue Christmas celebration is that,"there are any true Christian left. There is no compassion and kindness toward others...greed and selfishness rule people's lives (Mansouri, 1988:3). Before he did it he wanted to hear the opinion of the non Christian whom fortunately she was chosen from a lottery. Eventhough she declared,"I am not a Christian myself (Mansouri, 1988:3)" and it is not her right to judge Christian people, she tried to answer the question by finding what she knew about Christian teaching which inspiring most stories she had ever heard in Persia. She remembered what her daughter, Shirin, said everytime she forbid her to have christmas tree,"... if we must symphatise, and feel the grief and sorrow of all nations, regardless of their religion and culture, then why can't we share in their happy occasions, and feel their joy?" (Mansouri, 1988:2)". Therefore, she disagreed to Santa Claus's decision upon Christian. She remembered *Noruz* and *Amu Noruz* bringing joy and hope to her native land have similar joy and hope of Christmas celebration for Christian people who believe in. Her responsibility of her present identity obliged her to do the good deeds for her present country's welfare and prosperity. In this way, she fulfills her longing for her native land,"I once again remebered Noruz, and saw in my mind the dazzling Spring sunshine on the snow-capped peaks of the Alburz Mountains...As I lay there filled with the dreams of my homeland (mansouri, 1988:4).

She is able to share happiness and joys of Christian community by joining Christmas celebration to show her symphaty while she imagines the similarities of the meaning of Christmas and *Noruz* and *Amu Noruz*. It does not make her a true Christian as English majority, but it makes her aware of herself as a Zoroaster English.

Conclusion

The protagonist diaspora experience is her process of changing her life which full of tresholds should be met through her negotiations and adjustments which are not easy to overcome the ambiguities of being Persian and English, minority and majority, and Zoroaster and Christian. She should be aware of what the differences and similarities of the new land and the native land. The similarities help her to cope with the new life, and the differences should be considered deeply to choose which ones must be kept and not. So in the liminal space she is able to do the rituals of being a good citizen, a good neighbor, and a good person in her betweeness identity as a Zoroaster English not as Christian English yet.

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On Humanity and Individuality: Lessons Drawn from Ha Jin’s “A Lecture”

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Abstract

Research projects have shown the values of introducing and teaching literature in the classroom, including the use of short stories in the classroom to encourage students to draw their own lessons of humanity and individuality in order to better prepare them to face the current world of multiculturalism, to guide them to the understanding that while the world consists of different beliefs, ideals, political views, and religions, at the center of all things, humans share common needs, desires and feelings. This kind of understanding, in the end, may lead to the existence of world peace and understanding. The research will show how this goal is reached, that through education, through literature, students may understand and embrace and accept differences facing them and exercising their own individuality. Literature may help prevent the frightening phenomenon of radicalism and fundamentalism from growing. Works of literature offer readers different situations, different human dramas in different parts of the world, leading them to the conclusions that although people are different, at the core of it all, all individuals share commonalities despite their differences in ideals, beliefs, political views and religions. Jin’s “A Lecture,” leads readers to understand that the values of humanity and individuality may be found in different parts of the world. Even though Jin’s characters are characters living in Communist China, they portray men displaying the commonality of human beings, with their needs, desires and feelings resembling those of common individuals. Abstract text should have 1 cm indentation from left and right and be written in one-column format in one paragraph. Text must not exceed 250 words.

Keywords: *multiculturalism, humanity, individuality, predicaments, choices*

Introduction

The Chinese American novelist and poet Jīn Xuěfēi has won a number of prestigious literary awards for his works. He was first awarded the PEN/Hemingway Award for *Ocean of Words* (1996), a collection of twelve short stories. One of the twelve stories is “A Lecture,” which becomes the focus of this paper. One of the possible reasons why Ha Jin’s works are intriguing is that they try to spotlight “painful and very complex” problems that result from a culture that restricts its adherents (societies in Communist China) and brave individuals (his characters) of those particular societies who desire to live in dignity as human beings - to fulfill their personal needs. His works talk about humanity in a society that denies its citizens his or her individuality.

Ocean of Words, sometimes titled as *Ocean of Words: Army Stories*, is Ha Jin’s debut short-story collection. It was originally published in the United States in 1996 and comprises of twelve stories highlighting the lives of Chinese military personnel during a period when tension between Communist China and the Soviet Union were high, a historical situation in which Jin has actual experience. The stories are set in the border between China and Russia in the early 1970s. The twelve stories are “compelling”, “powerful in their unity of theme” and that they “offer glimpses of human motivation that defy retelling....” A reviewer notes how Ha Jin delves into the characters and reveals the “predicament of these simple, barely literate” characters “with breathtaking concision and humanity.”

The Judges of The 1997 Ernest Hemingway Foundation/PEN Award for First Fiction states the following:

Ha Jin’s collection of stories *Ocean of Words* portrays army life in China with subtlety, grace, and infinite complexity. With his fine attention to the manners of his time, and evident technical mastery, he has created out of perverse reality, pure art. The best of these tales wreak pleasure from pain and resound with an irony that distances us not from the characters but from the harshness of their world. Ha Jin has christened a whole new territory in American literature. This debut book, of simple style and understated beauty, is occasion for real celebration (Jin, 1998).

Ha Jin read Tolstoy’s *War and Peace*, and a revelation came to him. In an interview, he stated “What a revelation this is. I’m here fighting the Russians, and Tolstoy showed me that the Russians were just like me.” From his statement, then, it is understandable that even though Jin’s characters are characters living in Communist China, they portray men displaying the commonality of human beings, with their needs, desires and feelings resembling those of common individuals.

It can be safely concluded that the stories included in Jin's *Ocean of Words*, of which "A Lecture" is one, the strength lies in the theme espoused by the stories: themes of humanity and individuality. In a discussion about theme, one talks about ideas and also values: "[L]iterature embodies values along with ideas" (Roberts, 1999, p.100). Further, value is defined as "a standard of what is desired, sought, esteemed, and treasured". In addition, ideas and values, or in short theme, is what writers want to communicate through works of literature. Theme is vital "to understanding and appreciating literature" (Roberts, 1999, p. 101).

Finding and analyzing theme, as expressed in ideas and values present in a work of literature, is different from finding and analyzing character and setting. To establish a theme in literature, readers need to "consider the meaning" of what they are reading and then "develop explanatory and comprehensive assertions" (Roberts, 1999, p.102).

On Humanity

The word *humanity* is the one word that keeps surfacing when discussing works by Ha Jin. Humanity is the human race, which includes everyone on Earth. It's also a word for the qualities that make us human, such as the ability to love and have compassion, be creative, and not be a robot or alien. The word humanity is from the Latin *humanitas* for "human nature, kindness." Humanity includes all the humans, but it can also refer to the kind feelings humans often have for each other....But when you talk about humanity, you could just be talking about people as a whole. When people do bad things, it tests your faith in humanity. When people ask for money to help feed starving children, they're appealing to your sense of humanity (vocabulary.com).

The stories that Ha Jin offers teach us about humanity. Readers learn about humanity from the struggle or the predicament that Jin's characters experience in the context of Communist China, a totalitarian state in which the government watches every move of its citizens. His characters experience what people in all other parts of the world experience: They feel love, they aspire to be somebody, they stand up for humane causes. They long for the fulfillment of the same desires and needs: the need for love, affection, belongingness, self esteem, and self actualization. To fulfill these needs, Jin's characters have to deviate from the accepted norms. They have to become a nonconformist. Therefore they stay true to themselves. As already mentioned previously, his characters are brave individuals. His characters, although they live in a society that demands uniformity and conformity, are brave enough to deviate, to take different actions from what is expected of them as members of a Communist society. Jin's characters are in conflict with the society they live in. They are forced to choose what is not popular in their contexts.

A review mentions the following about Jin's works:

[This] is an absorbing work by a deeply gifted writer, spare yet rich, witty yet heart-rending. Despite the pain these characters endure, Jin rejoices in the humanity he so aptly depicts. (Huang, 2003, p. 113)

Further reviews that talk about the themes of humanity and individuality as found in Ha Jin's stories are the following:

[Ha Jin's stories] deal with the painful and very complex problems that arise out of the conflict between a rigid society that politicizes all aspects of life and the deeply personal needs of those who must find a way to live in that society with some dignity or be destroyed by it. (thelifelonglearningacademy.com)

On Individuality

Another theme in the story is individuality. There are several words that can be used to describe Ha Jin's protagonists, namely deviant and non-conformists. This is so because they excel in keeping their individuality, despite the fact that they are put in a setting that demands conformity. What is the meaning of individuality? Individuality means the inward act of choosing for yourself regardless of social and communal situations. Individuality is the state or quality of being an individual; a person is separate from other persons and possessing his or her own needs, goals, and desires.

The Importance of Setting

The story *A Lecture* is set at a time in a historical period called The Cultural Revolution. In order to understand the story clearer, readers need to be familiar with some events and real Chinese historical personalities: The Long March, The Cultural Revolution, Mao Zedong,

The Long March

One important event in the history of Communist China is The Long March (October 1934 - October 1935), also known as Ch'ang Cheng. The Long March is mentioned in the story *A Lecture*, in which the main character, Liu Baoming, is a portrayal of a veteran of the Long March. It is part of a civil war between the Chinese Communists, led by Mao Zedong, and the Chinese Nationalists, led by Chiang Kai-shek. The civil war in China between the Nationalists and the Communists broke out in 1927. The march itself lasted 368 days and covered 6,000 miles. It is through this war, the leader of the Chinese Communists, Mao Zedong, or also known as Chairman Mao, emerged as the undisputed leader of Communist China. During the Long March, the troops of the Red Army crossed 18

mountain ranges and 24 rivers. The heroism attributed to the troops participating in the Long March is mentioned in the story A Lecture as it becomes the inspiration of many young Chinese to enlist in the Chinese Communist Party. In the end, the communists defeated the Nationalists and overcome China. Mao's leadership was then strongly established.

The Red Army/the People's Liberation Army

The Chinese Red Army or The Chinese Workers' and Peasants' Red Army (traditional Chinese: 中國工農紅軍; simplified Chinese: 中国工农红军; pinyin: Zhōngguó Gōngnóng Hóngjūn), or simply the Red Army, was the armed forces of the Communist Party of China. It was later known as the People's Liberation Army. It was created on May 25, 1928, at the beginning of the Chinese Civil War.

The Red Guards

The Red Guards are students who abused and humiliated those who are deemed to be Mao's "political enemies" in order to eradicate the "Four Olds," namely old ideas, old customs, old culture, and old habits of China to answer Mao's call to continue the revolution. The Red Guards destroyed historical sites and cultural relics. Chinese people feared the Red Guards. As they became more extreme, the People's Liberation Army was needed to put them back in control.

The Cultural Revolution

The Cultural Revolution (1966-1976) is also known as the Great Proletarian Cultural Revolution. It was a movement in China started by Mao Zedong, the Chairman of the Communist Party of China. Its goal was to stay true to the ideology of Communism and imposing the thought of Maoism, the dominant ideology of the Party. Mao Zedong wanted to reassert his authority over the Chinese government. Therefore, he wanted to eradicate the old elements of Chinese society and restore the spirit of the revolution or the revolutionary spirit. The Revolution ended with Mao's death in 1976. However, its effects last until the present time.

During the Cultural Revolution, schools were shut down (schools were considered too academic and too elitist), books were burned, students formed the Red Guards, who attacked teachers and other intellectuals. This was touched by Jin in the story Ocean of Words.

Mao Zedong

Then, during the time of Chinese Cultural Revolution existed a personality cult of Mao Zedong. This cult is strengthened by the existence of "Little Red Book," a book containing Mao's quotations (Jin's characters also quote Mao in the stories included in the collection Ocean of Words). The book was printed and distributed all over China.

Mao Zedong, or sometimes referred to as Mao Tse-tung was born on December 26, 1893, in Shaoshan, Hunan province, China. Mao Zedong was the principal Chinese Marxist theorist. He was also a soldier. He was famous for being the statesman who led China's communist revolution. He was the leader of the Chinese Communist Party (CCP) from 1935 until his death. He was also the chairman (chief of state) of the People's Republic of China (1949-1959). He chaired the party until he died on September 9, 1976 in Beijing. Mao Zedong is considered the principal architect of the new China. This actual figure is mentioned in A Lecture.

Mao aimed to create a China in which peasants, workers and educated people work together. His China was a classless China - a China in which everyone were equals. A source stated the following: Some 1.5 million people were killed during the Cultural Revolution, and millions of others suffered imprisonment, seizure of property, torture or general humiliation. The Cultural Revolution's short-term effects may have been felt mainly in China's cities, but its long-term effects would impact the entire country for decades to come. Mao's large-scale attack on the party and system he had created would eventually produce a result opposite to what he intended, leading many Chinese to lose faith in their government altogether. (<http://www.history.com/topics/cultural-revolution>)

The Cultural Revolution caused many casualties, for example. The army made their targets "the authorities on campuses, then party officials and "class enemies" in society at large." There were also reports of cannibalism, a fact mentioned in the story A Lecture. Austin Ramzy in his article titled China's Cultural Revolution, Explained, mentioned:

They carried out mass killings in Beijing and other cities as the violence swept across the country. They also battled one another, sometimes with heavy weapons, such as in the city of Chongqing. The military joined the conflict, adding to the factional violence and killing of civilians. The pogroms even included cannibalization of victims in the southern region of Guangxi. <https://www.nytimes.com/2016/05/15/world/asia/china-cultural-revolution-explainer.html>

“A Lecture”

Liu Baoming in the story "A Lecture" is addressed as "Old Liu" and even "leader". He is an old, retired member of Chairman Mao's first generation of military/militiamen, the Red Army. Liu has also participated in the legendary Long March, an actual historical event considered pioneering and patriotic, which was led directly by Chairman Mao. These events both in Liu's life and in history are considered to be feats which make him a kind of pioneering veteran who is highly respected by other characters in the story.

In "A Lecture", he is invited to give a lecture to soldiers of Radio Company by Party Secretary Si Ma Lin. Liu Baoming is supposed to share patriotic stories to raise the spirit of the young soldiers. However, his stories are not what the superiors expect. Liu does tell of the Long March, but almost all of the deeds he recounts are neither

glorious nor heroic. His candid storytelling resembles more of a truth-revealing testimony interspersed with black humor and personal confessions than a lecture.

Through his "lecture" Liu Baoming defends humanity and his individuality by telling the bare truth to the young soldiers despite the consequences that may await him after the lecture. The character Liu Baoming in the story "A Lecture" is not an active personnel of the military. In the story he is sometimes addressed as "Old Liu" and even "leader". (Jin, 1998, pp. 125,129) He is an old, retired member of Chairman Mao's first generation of military/militiamen, the Red Army. Liu participated in the legendary Long March, an actual historical event led directly by Mao and is considered a pioneering, glorious, patriotic, and heroic deed. These events both in Liu's life and in history are considered to be feats which make him a kind of a pioneering and heroic veteran who is highly respected by other characters in the story and his society at large.

With such high respect comes certain assumptions and expectations about Old Liu Baoming. Si Ma Lin assumes that he is patriotic and therefore expects him to give "a vivid lecture [that] would arouse the soldier's interest in the Party's history" (Jin, 1998, p.124). Moreover, Si Ma feels "that there might be something worth writing in the old revolutionary's experience" that Si Ma may use to better his own reputation (Jin, 1998, p.124).

Si Ma asks Liu to teach the soldiers about the party's "glorious history" by recounting his experiences in the Long March, the "heroic deeds" done during the march (Jin, 1998, pp. 126-127). Liu does tell of the Long March, but almost all of the deeds he recounts are neither glorious nor heroic. Liu starts his speech by admitting that the first reason he joined the Red Army was so that he "could have something to eat", a reason which is rather unheroic. (Jin,1998, p. 126) Then, at Si Ma's specific request, he tells of the time when he and his comrades were climbing snow mountains. He says that due to wearing summer clothes in a winter weather, they were "trembling with cold and fear". He believes that they "could hear ghosts and spirits screaming on the mountain and in the black sky". He even mentions losing his own sandals, a rather laughable trivial matter. Then when a hailstorm came, hailstones "as big as eggs" pounded them to the ground. Liu remembers being "knocked down on [his] butt, [his] eyes filled with sparks". While many of their faces were smashed and bloody, some of them "knelt down kowtowing to the mountain peak", obviously begging the mountain for mercy. Eventually, to survive the hailstorm, they buried their heads in the snow and let the hailstones strike their buttocks because "[t]he flesh is thicker there, more durable, you know". He ends this part of his recounting by laughing a "Ha-ha-ha!" (Jin, 1998, pp. 127-128). So far, Liu's "lecture" is more of a tragicomedy than a heroic/glorious story. In response to Liu's narration, some of the soldiers attending the lecture "titter", laugh restrainedly, while the one may also laugh freely and felt pity and guilt at the same time. Next, Liu recounts his experiences in "the grass marshes". He recalls the time when he helplessly watched his comrades die sinking into quicksand in the form of mud. "I can't stand to recall it, my stomach will ache again. Their screams were horrible, I can still hear them", says Liu. Still in the marshes, they had to eat "shoes, clothes, waistbands, anything that water can boil." During this part of Liu narration, a bit of heroic deed is told: "Chairman Mao had his horse shot and gave the meat to some sick men." The next part of Liu's recounting is the time when they were chased off by Tibetan villagers. Some of them were killed while some others including Liu were "scared half to death" and escaped. Their horses ran away in the process. In response to this particular part, some soldiers at the lecture "put their hands to their mouths" to hold back laughter while a few laugh out loud. Quite panicking and seeing that the lecture is resulting an very undesirable response, Si Ma Lin again politely asks Old Liu to tell "something about the battles and victories."

Ironically, Liu Baoming's recounting of his experiences results almost the opposite of Si Ma Lin's expectation. His candid storytelling resembles more of a truth-revealing testimony interspersed with black humor and personal confessions than a lecture, let alone a lecture about a "glorious history" as Sima wants. Herein lies the conflict: Liu wants the harsh realities of the Long March to be known while Sima wants these potentially discouraging parts of history to stay unknown.

Liu's "lecture" also brings forth a worst-case scenario for Si Ma. Si Ma's rather frantic reactions to Liu's "lecture" are mainly motivated by either his own denial of the truth, the harsh realities that Liu speak of, or the fear of being reported by Company Commander Pei Ding to higher authority about the rather unpatriotic/counterrevolutionary lecture, considering that the relationship between Pei and Sima is on "uneasy terms" due to Pei's rank being slightly lower than his (Jin, 1998, pp. 125, 133).

Liu Baoming is a bold character. Liu dares to tell the truth in a candid manner, without any euphemism or hyperbole whatsoever, in a society where everyone seems to be demanded, not only expected to glorify the Party and its history. Liu does have the benefit of being a respected veteran, a hero of sorts, but he still faces a grave risk by saying what he says. In the beginning of the story, it is told that there was a person named Lin Biao who "had been [called] "the Wise Marshal," but the next year he [was determined as being] a traitor throughout the history of the Chinese Communist Party" [Jin, 1998, 124]. As is Chairman Mao, Lin Biao is an actual historical figure and as is the Long March, his tragic change of status from hero to traitor is an actual historical occurrence. Lin Biao had been Vice Chairman of the Communist Party and had been named as Chairman's Mao successor. If such tragic treatment could befall a man of Lin Biao's caliber, one can only imagine what can happen to Liu Baoming the veteran. It is unlikely that Old Liu does not know the risk of his telling the rather discouraging, if not shameful, stories of his experiences. Nevertheless, he goes on to the truth, what he actually experienced, in all honesty to the point of shedding tears.

This risk that Liu takes shows that his decision to tell the truth can be a hard choice to make. He may seem to just casually spout out the truth with ease, but imagine what one would choose if he/she is put in Liu's position. Liu is described to have been living his retirement by playing chess "every day", a rather leisurely daily activity. He is also repeatedly described to be highly respected (Jin, 1998, 125). Living a relatively comfortable life like such, would one tell the truth and open the possibility of being persecuted or let the truth be untold (not necessarily lying) and continue to live a comfortable, safe life? The much easier choice is obvious, yet Liu chooses the hard one.

It may be, however, that Liu's candor, his straightforwardness in recounting his experiences is a result of his being aware that he is highly respected and his confidence that no one will dare report him to the authorities, but it is likely that he upholds an honorable principle encouraging him to plainly tell the truth, to simply be honest. Considering the manner of his speech, the importance of the truth he tells, and the gravity of the risk he faces, it is believed that the latter motivation is more at play. According to Liu, the soldiers have "all heard of those victorious battles lots of times and must have calluses in their ears. Let me think of something else" [Jin, 1998, 129]. Liu is not saying that there aren't any victorious battles and heroic deeds that make the Party's history glorious. Rather, he is testifying that not all of the battles were victorious, not all deeds were heroic, and that the Party's history is not perfectly glorious. He thinks that the soldiers, his juniors, need to realize that that is the truth. Liu is fully aware that they have been taught to glorify the Party by being told only the glorious stories, the kind of stories Party Secretary Si Ma Lin wants them to hear. By saying that the soldiers have been told about the victorious battles many times, Liu implies that they have been repeatedly shown an incomplete picture of the Party's history that may hinder them from making a fair assessment of history. Si Ma assumes that the Long March was all heroic and victorious, but Liu bears witness that the reality of the march is almost completely the opposite. Liu does not seem to intend to smear the Party's reputation although his speech may be interpreted counter-revolutionary. He merely wants a fair and balanced assessment of history in pursuit of truth, the truth that no human being, and human creation, is perfect. "The truth will set you free", it is said. Would Liu have told the truth if he does not, consciously or not, believe the aforementioned? At least one may not believe he would. And would he have shared the truth he had witnessed if he does not care about his juniors? No, he would have kept it to himself. It's worth noting, therefore, that in the very beginning of his speech he addressed them as "Sons". Indeed, Old Liu treats his juniors as if they were his own sons by being honest to them. [Jin, 1998, 126]

Teaching “A Lecture”

“A Lecture” was selected to be part of the teaching material in a course titled “ASIAN LITERATURE.” The class is taken by students majoring in English literature -- 11 females and 7 male students. These students are in their 3rd semester. The course is concerned with introducing its participants to the Asian people, their cultures, languages, history and politics, through Asian literature (read literature in English or translated into English by Asian writers). The story itself is written by Ha Jin, an immigrant writer from China. However, the story is found to be suitable for the course because the story talks about one period in the history of China - the Cultural Revolution. Through the story, it is hoped that the story may offer insights to the students regarding various historical, sociological and politics of China, which may still have its impacts to the present day. It can be safely assumed that students nowadays are not familiar with China and past events taking place in the country. The story may also remind the students of the danger of extreme beliefs and setting a figure as a cult, such as Mao Zedong or even Adolf Hitler.

Pre-reading activities

1. Students (Ss) are given a small piece of paper. They are asked to give their own definitions and examples of three words related to the story, namely “humanity,” “conformity,” and “individuality.” One finding is that more students are still not familiar with the words “conformity,” and “individuality. Some students claim that they do not know the meaning of “conformity.” Furthermore, they mistake “individuality” with “egotism.”
2. Ss are shown pictures related to the themes “humanity,” “conformity,” and “individuality.” Students are asked to identify whether the pictures show “humanity,” “conformity,” or “individuality.” This activity aims at strengthening students’ understanding of the three key words above. They now understand more of the meaning of the words.
3. Teacher (T) shows pictures of the Chinese leader of Cultural Revolution “Mao Zedong.” T checks whether the students are familiar with the history of China. Teacher asks questions to check what the students know about the history of China.
4. T shows pictures related to Chinese of the time of the story, the Communist China. T talks about the Long March, the war between the Nationalists and the Communist.
5. T explains concepts of “humanity,” “conformity,” and individuality.”

While reading

1. Ss read the assigned reading. T asks how they find the stories - easy or hard.
2. T gives several comprehension questions to check the students’ understanding.
3. T goes over the story together with the students.
4. T asks students whether they understand the story. T explains points in the reading that Ss may not understand.

Post reading

1. Ss are asked to write an individual reflective paper, with a set of questions to guide them in their writing. The questions are:
 - a. Is the story hard? Why?
 - b. What are the predicaments faced by the main character(s)?
 - c. What conflicts do they have to face?
 - d. What hard choices or decisions do they have to make?
 - e. What lessons about humanity and about individuality did you get from reading the story?
 - f. What new information about China did you learn from “A Lecture”?
What do you think of the situations posed in the stories? What would you do if you were Liu

- Baoming? Would you do the same? Or would you do something different? What do you understand now from the short stories about China? Any change in perspectives?
- g. How different is the culture of China and your own culture?
 - h. Do we have the same history? What would you do if we had the same situations here in Indonesia?
 - i. What lessons about humanity and individuality did you get from reading the two short stories and knowing the two characters? What resolutions about life do you have now after the readings?

On Humanity and Individuality: Lessons Drawn from Ha Jin's "A Lecture"

What lessons of humanity and individuality did the students draw from reading Ha Jin's "A Lecture?" The reflective paper result in the following lessons (language is unedited, taken as is):

Student 1: Lessons of Humanity that described in the story of A Lecture when the Long March experiences. When they (young soldiers) have to face the heroic epic. They have to climb the snow mountain, and stoned by their enemies until bleeding and they death one by one. The lessons of humanity has described when conversation between Feng Shun and Liu Baoming. Feng Shun taught Liu to eat his enemy's meat, he said Liu must learn to, and mustn't take an enemy as a man. Liu was scared when heard Feng Shun statement. Liu was wise man, so he said to Shun he never eat his enemy's meat although he hate Chiang Kai-shek and all the reactionaries.

Student 2: The individual in this story is the writer tried to look different from the other who are forced to be communism or Red Army. In the situation in this story is communism tried to manipulated China land because of the people are being to forced so people who are rich are suffered for their life. Lesson about humanity is the importance of maintaining togetherness, putting the common good, being a devout person and carrying out order from any boss of his form. The lesson about individuality in these two stories is to dare to be different fight flow but remain in a sustained truth.

Student 3: There are some lesson about humanity from the story. That to help each other like when the Red Army caught the Rich men and left the poor folks share their wealth. From both stories the lesson about humanity and individuality is aabout help each other, and to be be a good person you don't have to judge each other, even you don't like their hobby. From the two characters i've learned how to be patient, if you're considered weird. And we don't have to be like anybody if you want to be succes.

Student 4: Things can be learned from this story that is about humanity and individuality. The lesson about humanity when the troops red army long march and many troops are starved and finally killed.

Student 5: As humans sometimes we forget the one thing that make us humans and that is, humanity. We often prefer to have power or play safely rather than defending human rights. And we have to be brave, doing something right even when we're alone while doing it. Liu Baoming refused to do the same as her comrades even when he's risking himself.... My resolution is to be humble and stay kind to the others, even if i'm already successful.

Student 7: The lesson about humanity that we can learn is in the story "A Lecture" is when the troops of The Red Army long march and many troops are starved and finally killed, the remaining troops helped other troops who died.

Student 10: The lesson about individuality is sometimes it is a better choice. Individuality could be the only option. The lesson about humanity is every person has the rights to do what they like and they deserve freedom in any form.

Student 11: Things that can be learned from this story that is about the humanity and individuality. Humanity here means that in those days in china people ruler not concerned with where the ruler more concerned with its own welfane, and those who resist will be tortured so many casualties at the time. And individuals here it means standing alone to uncover the truth.

At the time it was for the people who want to oppose the dictator ruler Assembly and referred to them as the red army.

Student 12: The lessons I get from the stories about individuality is sometimes it is a better choice. Individuality could be the only option in order to have a good life. Sometimes we have to stand alone if others were on the bad or wrong path. We have to take care of ourselves, we have to be smart.

Student 14: By reding the stories, i get lessons about humanity and individuality. The lesson about humanity is how we can share love each other, helping each other just like Zhou and Liang have done. And the lesson about individuality is how we can be just the way we are....

From the two characters, i know that we do not have to be afraid to do something that we think it is good or to against something that is bad. And after the reading, the revolution do i have now is keep study hard and keep doing all the good things.

Student 15: At the time its citizens are not allowed to embrace any religion. What can be learned from this story is about humanity and individuality. Difficult circumstances encountered in a lecture story that is stuck in difficult icy rain. Difficult circumstances encountered in the ocean story is Zhou Wen who likes to read books.

Humanity here means at that time in the ruling China did not attach importance to the people where the ruler is more concerned with in his own welfare and for those who resist will be tortured and so many victims at that time. And the individual here stands alone to reveal the truth. In those days for the people who wanted to oppose the dictator's rules gathered and referred to them as Red Army.

Conclusions and Recommendations

From the teaching of the selected story and from the clipped parts of the reflective papers by the students, it may safely be concluded that indeed the students are now can grasp the three concepts introduced in the lesson, namely “humanity,” “conformity,” and “individuality.” They are also able to draw lessons regarding humanity and individuality from the short story given. From stories like “A Lecture” students are taught ideas important in multiculturalism. Students are introduced to different ideas and are invited to celebrate diversity that they may come across in their daily lives. One can see these from the following ideas that students write in their reflective papers:

1. the importance of maintaining togetherness, putting the common good, being a devout person
2. to dare to be different fight flow but remain in a sustained truth.
3. some lesson about humanity from the story. That to help each other
4. to be a good person you don't have to judge each other, even you don't like their hobby.
5. learned how to be patient, if you're considered weird. And we don't have to be like anybody if you want to be success.
6. As humans sometimes we forget the one thing that make us humans and that is, humanity. We often prefer to have power or play safely rather than defending human rights. And we have to be brave, doing something right even when we're alone while doing it.
7. My resolution is to be humble and stay kind to the others, even if I'm already successful.
8. The lesson about individuality is sometimes it is a better choice. Individuality could be the only option. The lesson about humanity is every person has the rights to do what they like and they deserve freedom in any form.
9. individuals here it means standing alone to uncover the truth.
10. The lessons I get from the stories about individuality is sometimes it is a better choice. Individuality could be the only option in order to have a good life. Sometimes we have to stand alone if others were on the bad or wrong path. We have to take care of ourselves, we have to be smart.
11. The lesson about humanity is how we can share love each other, helping each other
12. the lesson about individuality is how we can be just the way we are....
13. we do not have to be afraid to do something that we think it is good or to against something that is bad.

From this experience of teaching the values of “humanity,” and “individuality,” it is recommended that students be given more stories that may teach them values celebrated in multiculturalism. Teaching world literature offers such opportunity. Students may further be encouraged to take up projects connected to multiculturalism after encountering ideas of “humanity,” and “individuality.” Students should be encouraged also to be more courageous to embrace their “individuality” while at the same time endeavors to uphold values of “humanity” in their own “world” in order to create a better world for people of different beliefs, social, political and cultural backgrounds.

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Dramatizing Medical Communication: Conceptual Metaphor of Disease in American Television Medical Drama *House M.D.*

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Abstract

Medical terminology is complex and often hard to be understood. This makes medical practitioners need medium to accommodate patient's health information inside the terms whenever they speak to the patients or even to the other medical practitioners. Thus, they are easier in understanding the medical terms. Metaphor is kind of alternative medium which can be used by medical practitioners. It used to be seen as non-literal or figurative languages which are largely used in literature, such as poems and novels. However, metaphor comes frequently in everyday life nowadays. In the American Medical Television Drama *House M.D.*, the medical communication is found rife with conceptual metaphors. This study applies the parameters of the Conceptual Metaphor theory of Lakoff and Johnson (1987) to identify the underlying disease metaphors spoken by doctor House M.D. The analysis results that conceptual metaphors of disease are portrayed as a puzzle to be solved, warfare, criminals, animal, and people.

Keywords: Conceptual Metaphor, Disease, Medical Communication, Drama, House M.D.

Introduction

Conceptual metaphor as proposed by Lakoff and Johnson (1999) are often used in medical communications to accommodate the transfer of hearer's understanding on health condition, disease, treatment, or human body works. Conceptual metaphor expressions in medical communication are made by the speaker as medium to make the hearer has better understanding on what speaker says by considering the hearer's experience towards the expressions. Lakoff and Johnson (1999) state that the reason behind the use of conceptual metaphor is the most important thing to understand it. In other words, there is always motive behind the use of conceptual metaphor in speech. Warren (1991:39) conveys the conceptual metaphor influences attitudes, moral beliefs, and actions relating to the physician-patient relationship and to the medicine generally.

The conceptual metaphor "BODY IS A MACHINE" is often heard whether it is spoken by doctors or hearer's surrounding people which emphasizes the vision that BODY IS A MACHINE consisting of many parts which can break but can be fixed (Johnson 1987). Medical specialist notice this use of conceptual metaphor that can be beneficial for the whole medical world. By using conceptual metaphor, medical language can be easier understood among the medical practitioners during the diagnosis process, by the patients and family or sympathizer. It can also build the interations among medical practitioners and patients and their family and sympathizers.

The aim of the present paper is to analyse the conceptual metaphors on disease in the American television medical drama *House M.D.* which aired on the Fox network since 2004. This drama tells about diagnosticians team solving difficult and unusual cases. The main character is doctor Gregory House played by Hugh Laurie. He is uniquely portrayed in the drama. While medical drama doctors are presented as caring and empathic, House is presented as genius, physiological unstable, sarcastic, cynical, and seems doesn't care about this patients. He tries to avoid personal contacts with most of his patients. On the other hand, House will attempt to discover what is actually happened to his patients. Making a diagnosis for him is like having a challenge, the more difficult the case, the more he will feel challenged. He will put all of his efforts to solve the patient's case which sacrifice his time, relationship, and sometimes even his health. *House M.D.* is often compared to Sherlock Holmes for House's efforts presented in the drama.

Method

This article will focus on the conceptual metaphors of disease in the five seasons of *House M.D.* whose scripts were analyses for the needs of the present paper. The names of the main character is House with which helped by his assistants: Cameron, Chase, and Foreman, his true friend, an oncologists: Wilson, and his boss, hospital

administrator and dean of medicine: Cuddy. The method used is a descriptive-qualitative method. The conceptual metaphor is analysed by theory of Lakoff and Johnson (1980), blending theory of Fauconnier and Turner (1996, 1998).

Discussion

After analysing the scripts of the drama, the conceptual metaphor of disease in House M.D. are portrayed in analogies as below.

Disease is a puzzle to be solved

House M.D. is often compared to Sherlock Holmes for the drama presents the doctors as if decectives. The drama shows how doctors solve the cases like solving a puzzle, where every symtom is a piece of puzzle. The metaphors are revealed in the scripts below.

- (1) *House: New puzzle piece, always good news. What's the bad news?*
Foreman: We've got 2 puzzle pieces from 2 different puzzles.
Foreman: What if there really are two puzzles?
Cameron: You think she had 2 unrelated rare conditions in one week?

Disease as warfare

Another conceptual metaphor treats diseases as warfare. The main scene in House M.D. is the situation when doctors talking to doctors (the diagnostic team lead by House) which about patients' cases, instead doctors to the patients. The doctors talks about what's happened in the patients' body. The conceptual metaphor expressions are used to figure out what's going on. House usually uses analogy of war for explaining the allegation. House is usually the one confusing the team, but sometimes one of them rise to the challenge. The side in the war such as viruses, patient's immune system which defends the whole body by attacking the disease nad fighting of it (2-6)

- (2) *House: The immune system wakes up and attacks the worm and everything starts to swell, and that is very bad for the brain.*
- (3) *House: It's peripheral. Guillain-Barre syndrome attacks there, not the brain.*
- (4) *Foreman: An infectious agent's molecular structure can resemble the spinal cord's. When the immune system attacks the infection, it ends up attacking the spinal cords as well.*
- (5) *House: His new HIV meds kicked his system out of a sound sleep. When it doesn't find an active infection, starts attacking the harmless remnants of old infections.*
- (6) *Wilson: The body recognized that infection, increase the white count and send in the troops to start fighting and the initial infection would get caught in the cross-fire.*

Disease as criminals

By considering House M.D. is a medical drama which has similar plot with Sherlock Holmes, then MEDICATION is portrayed A DETECTIVE STORY. This can be observed that diseases are personified either as suspects or criminals which attack patients' immune system. Hence, patients' immune system with doctors are personified as soldiers fighting them of. The personifications are presented in (6-9).

- (7) *House: All potentially treatable. Question is which. We need to catch the little bastards in the act. What's the largest organ?*
- (8) *House: Nothing explains everything. What if it's a crime syndicate? Let's say Ritalin and the fertility meds plotted a caper.*
- (9) *House: The tumor is Afghanistan, the clot is Buffalo. Does that need more explanation? OK, the tumor is Al-Qaeda. We went in and wiped it out, but it had already sent out a splinter cell--a small team of low-level terrorists quietly living in some suburb of Buffalo, waiting to kill us all. . . . It was an excellent metaphor. Angio her brain for this clot before it straps on an explosive vest.*

Disease as animal

In House M.D. diseases are also treated like animals. When the doctors speak about viruses for example, they speak about them as if they were animals which can be haunted. The diseases are personified as what animals can do, such as eating brain cells, run out food, sit at some place in the human body, and travel inside human body (10-15).

- (10) *House: Get up! We're going hunting.*
- (11) *House: (...) now it's back, and the spirochetes that cause syphilis are eating away at your brain cells.*
- (12) *House: Will the guardian convince the disease to hold off eating her brain until we can get the legalities worked out?*
- (13) *House: Instead of Dan having a fever and a rash the virus travels to his brain and hides like a time bomb.*
- (14) *Foreman: In rare cases the fungi travel up the blood stream and into the brain causing a lesion or inflammations.*
- (15) *House: Pheochromocytoma sits on top of the adrenal gland, randomly spits out oodles of the stuff.*

Disease as people

Besides treating disease as animals, House M.D. also views diseases as people. The diseases are personalised as if they have human behaviours. The doctors draw analogies between diseases and people which is listed below.

- (16) *House: Little bacteria cauliflowers clinging to his bowels. Except something they can't hold on. They go swimming in his bloodstream. Thursday, one breaks off, goes to his right hand. Black fingers, gangrene. Friday's child heads for the kidneys. We all know what Saturday's are all about. Party with the left hand. Also explains the fever.*
- (17) *House: Or a bacteria lurching on his heart. Or cardiac myopathy or some other very bad thing. He needs an EHG.*
- (18) *Chase: Get a sample of his CSF before the little bugs that are now feasting on his brain move on to dessert*

Personalised diseases made by House or other doctors display typical human behavior like moving in, getting married, build a wall, shut down the body's immune response. The analogy are shown below.

- (19) *House: Exactly. Creates a perfect world for fungus ... Moves in, gets married..*
- (20) *House: The worm builds a wall, uses secretions to shut down the body's immune response and control fluid flow.*

Conclusion

Based on analysis results that conceptual metaphors of disease are portrayed in House M.D. as a puzzle to be solved, warfare, criminals, animal, and people. The conceptual metaphors are often used by House as main character as alternative to translate complex medical conditions into language that his colleagues can understand. House as the 'sick' doctor uses metaphor actually to avoid pain. He is scared of being hurt by others. He also takes drugs to remove his pain. He calls drugs he takes as "painkiller". Sarcasm and cynism are to keep him away from pain. So nobody can hurt him. However, House is a kind of genius and good doctor who are very concerned with his patients. The metaphorical language of medicine he uses is supposed to make the medical notions are more concrete and comprehensible to the member of the diagnostic team. This drama is not only made to amuse the audience but also to give them knowledge on medical conditions. The conceptual metaphors here can be reference for medical practitioners in the real world, so they the complex language of medicine can be easily understood.

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The Phenomenon of Cultural Violence Behind The Literary Work, The Study of Comparative Literary Model

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Abstract

This paper aimed to describe cultural violence in literary works. In this research, the problem was to reveal the customs that tended to display violence, whether physical, psychological, or sexual violence. This social phenomenon occurred in Japan and Indonesia. In Japan, there was a tradition of Giesha and in Indonesia, there was a tradition of Ronggeng. This research used descriptive qualitative method with content analysis technique done by taking the flow model, that was data reduction, data presentation, and draw the conclusion. The analysis used sociological theory and comparative literary model. The sources of research data were taken from two novels, *Memoirs of A Geisha* by Arthur Golden and *The Dancer* by Ahmad Tohari. As a historical novel by American author, *Memoirs of A Geisha* was published in 1997. Told in first person perspective, the novel was a fictional story of a geisha working in Kyoto, Japan, before and after World War II. The Dancer or ronggeng was a type of Javanese dance in which couples exchange poetic versed as they danced to the music of a violin and a gong. Ronggeng was the main theme of Ahmad Tohari's novel "Ronggeng Dukuh Paruk" or "The Dancer". It was the story of a dancer girl in a remote village in Central Java. Ronggeng was closely related to Sundanese Jaipongan dance. The results of the study were as follows. First, the two novels revealed traditional female entertainers who were skilled at different arts. Second, both novels revealed cultural violence suffered by the artists. Third, the cultural violence could be physical, psychological, and sexual violence.

Keywords : *cultural violence, tradition, sociological theory, comparative literary model, literary works*

Introduction

Culture is the characteristics and knowledge of a particular group of people, encompassing language, religion, cuisine, social habits, music and arts. "Culture encompasses religion, food, what we wear, how we wear it, our language, marriage, music, what we believe is right or wrong, how we sit at the table, how we greet visitors, how we behave with loved ones, and a million other things," Cristina De Rossi (via Zimmermann), an anthropologist at Barnet and Southgate College in London.

Culture consists of the beliefs, behaviors, objects, and other characteristics common to the members of a particular group or society. Through culture, people and groups define themselves, conform to society's shared values, and contribute to society. Thus, culture includes many societal aspects: language, customs, values, norms, mores, rules, tools, technologies, products, organizations, and institutions.

In his essay on social importance of customs, Pranav Dua (2016) described four roles of customs. (1) Customs regulated our social life. Customs acted as the effective mean of social control. Individuals could hardly escape their grip. They were the self-accepted rules of social life. They bound people together, assimilated their actions to the accepted standards and controlled their purely egoistic impulses. They were found among (4) Customs supported law. Customs also provided the solid ground for the formulation and establishment of law. the preliterate as well as the literate people. They were the strongest ties in building up a social order. (2) Customs constituted the treasury of our social heritage. Customs preserved our culture and transmitted it to the succeeding generations. They had added stability and certainty to our social life. They brought people together and developed social relationships among them. They provided for a feeling of security in human society. People normally obeyed them for their violation was always condemned and resisted. The children learnt the language spoken, and the occupation followed by their parents through the customs. The imprint of custom could be found on various activities of the members of society. (3) Customs were basic to our collective life. Customs were found in all the communities of the world. They were more influential and dominant in the primitive society than in the modern industrial society. Still no society could do without them. Customs were mercilessly imposed on the people in the primitive societies. As Malinowski wrote in the context of the study of Trobriand Islanders that "a strict adherence to customs....is the main rule of conduct among our natives..." In the traditional societies customs were like sacred objects and their violation cannot be thought of. Customs were so dominant and powerful that they could be called the "King of man". Shakespeare called it a "tyrant". Bacon considered it "the principal magistrate of man's life". People followed customs not just because they were traditionally enforced but very much because they were mixed with people's sentiments, feelings and personal obligations. (4) Customs supported law. Customs also provided the solid ground for the formulation and establishment of law. Customs became laws when the state enforced them as rules binding on citizens. Law divorced from custom was bound to become artificial. Such laws might often end in failures, as it has happened in the case of 'prohibition' in U.S.A. Customs consolidate law and facilitate its practice. If the laws were not supported by customs, they could not succeed. It was to be noted that

in the modern complex society customs were not enough to control the behavior of the people. Hence they were supplemented with various formal means of social control.

As people normally obeyed the customs for their violation was always condemned and resisted, they also obeyed the violence happened on the name of culture. Galtung (1990) described cultural violence as any aspect of a culture that could be used to legitimize violence in its direct or structural form. Symbolic violence built into a culture did not kill or maim like direct violence or the violence built into the structure. However, it was used to legitimize either or both. The relations between direct, structural and cultural violence were explored, using a violence triangle and a violence strata image, with various types of casual flows. Examples of cultural violence were indicated, using a division of culture into religion and ideology, art and language, and empirical and formal science.

Cultural violence referred to aspects of culture and social life - exemplified by religion, ideology, language, art, law and science - that could be used to justify or legitimize direct or structural violence, making direct and structural look, or even feel, right - or at least not wrong. (Galtung, 1990)

By using the comparative literary theory, the analysis was focusing on cultural violence in Japan and Indonesian cultures. The research data were two novels, *Memoirs of A Geisha* and *The Dancer*. In these two novels, cultural violence was reflected both in Asia (Japan) and southeast Asia (Indonesia). The cultural violence analyzed was in three categories, they were physical violence, psychological violence, and sexual violence.

Comparative literature is the study of common features in the literatures, cinema, and other forms of cultural production from more than one culture. It can focus on a genre, a period or a theme, or it can focus very broadly on the materials of literature itself—structure, rhetoric or language. We live today in a global society where languages, literatures and cultures intersect and interbreed, and that is why it is important to broaden our scope, to understand the many distinct ways in which peoples understand the world.

Comparative literature is to say that it is a comparison between the two literatures. Comparative literature analyses the similarities and dissimilarities and parallels between two literatures. (Bijay)

Cultural Violence in *Memoirs of Geisha* and *The Dancer*

Advancement of Woman In-depth Study on All Forms of Violence against Women Report of The Secretary-General (1974) explained that violence against women was not confined to a specific culture, region or country, or to particular groups of women within a society. The different manifestations of such violence and women's personal experience of it were, however, shaped by many factors, including economic status, race, ethnicity, class, age, sexual orientation, disability, nationality, religion and culture. In order to prevent violence against women, the underlying root caused of such violence and the effects of the intersection of the subordination of women and other forms of social, cultural, economic and political subordination, needed to be identified and addressed.

While some cultural norms and practices empowered women and promoted women's human rights, customs, traditions and religious values were also often used to justify violence against women. Certain cultural norms had long been cited as causal factors for violence against women, including the beliefs associated with "harmful traditional practices" (such as female genital mutilation/cutting, child marriage and son preference), crimes committed in the name of "honor", discriminatory criminal punishments imposed under religiously based laws, and restrictions on women's rights in marriage. However, the cultural based of other forms of violence against women had not been adequately examined, at least in part because of narrow conceptions of what constituted "culture."

Culture was formed by the values, practices and power relations that were interwoven into the daily lives of individuals and their communities. Social behaviour was mediated by culture in all societies and culture affected most manifestations of violence everywhere.

Cultural justifications for restricting women's human rights had been asserted by some States and by social groups within many countries claiming to defend cultural tradition.

The ways in which culture shaped violence against women were as varied as culture itself. For example, the phenomena of "date rape" and eating disorders were tied to cultural norms but were not often labeled as cultural phenomena.

The role of culture as a causal factor for violence against women therefore had to be investigated within diverse cultural settings, taking into account the many ways in which the concept of culture was used.

Cultural violence occurred when a person was harmed as a result of practices that were part of her or his culture, religion or tradition. Cultural violence included, but was not limited to: Committing "honor" or other crimes against women in some parts of the world, where women especially might be physically harmed, shunned, maimed or killed for; Falling in love with the "wrong" person; Seeking divorce; Infidelity; Committing adultery; Being raped; Practicing witchcraft; and, Being older. Cultural violence might take place in some of the following ways: Lynching or stoning; Banishment; Abandonment of an older person at hospital by family; Female circumcision; Rape-marriage; Sexual slavery; and, Murder.

Memoirs of A Geisha was a historical novel written by an American author, published in 1997. The novel was the fictional story of a geisha working in Kyoto, Japan, before and after World War II. Spacey (2015) described Geisha were professional entertainers who were well versed in Japanese aesthetics. They helped to keep alive Japan's cultural traditions. Geisha were found all over Japan but their customs differed widely from one place to the next. The Geisha of Kyoto, known as Geiko represented perhaps the most sophisticated and elegant geisha culture. In Kyoto, there was a regimented training system for Geisha. Geisha were subject to much misunderstanding, exaggeration and myth. They were a mystery even to the Japanese. Perhaps they were even a mystery to each other. Life as a Geisha differed widely from one geisha house to the next.

The day-to-day life of Geisha included activities such as: (1) Makeup and Kimono. Geisha and Maiko had a difficult fashion routine that involved complex makeup, hair styles and kimono. It took Geisha a considerable

amount of time to get ready each morning. (2) Okiya Relationships. Geisha were under contract to an Okiya (geisha house). The Okiya was run by a proprietress who the Geisha would call Oka-san (literally: mother). A Geisha had to maintain her relationships and status within the complex social mesh of the Okiya. (3) Networking. Successful geisha knew a great number of people. In many cases, they would be friends with business and political leaders. This keeps the customers flowing to the tea houses despite high prices. (4) Traditional Games. Geisha might be invited to visit a tea ceremony club or to entertain the guests of a luxury ryokan. These events weren't strictly female-only but tended to attract mostly women; They were usually in the afternoon and might involve a performance and traditional games. (5) Rehearsals. Geisha might be involved in several performances at theaters and festivals throughout the year. They would typically need to practice for these several months in advance. (6) Festivals. Geisha were well linked to the cultural life of Kyoto. They were involved in the big festivals in the city. If they were not performing, they might attend with a patron. (7) Tea Ceremony. Tea ceremony was an important cultural activity in Japan that was focused on the aesthetics of preparing, serving and appreciating tea. Geisha were well versed in this art. It was one of their core disciplines. (8) Dealing with Photographers. Geisha were a symbol of Japan who were quite photogenic. They had a semi-celebrity status that attracted throngs of photographers both Japanese and foreign. (9) Ochaya. Geisha entertained customers at Ochaya. The word Ochaya meant "tea house" but they were essentially restaurants and bars. Ochaya were amongst Japan's most expensive spots for an evening of drinking. Geisha acted as hostesses at the Ochaya pouring drinks for guests and entertaining them with song, dance, games and conversation. (10) Private Parties. Geisha were often hired to host private parties at ryokan or restaurants that had private rooms such as kaiseki establishments. (11) Event Hostess. Geisha also hosted large events with hundreds of guests. They might also perform for large groups of tourists. (12) Posing for Photographs. Geisha were surprisingly gracious to accept polite requests to pose for a photo. They usually tilted their head a little in photographs. (13) Training Maiko. Within an Okiya, Geisha formed a military-like hierarchy with ranks and badges. Trainee Geisha known as Maiko were mentored by senior Geisha in everything from tea ceremony to social skills. As a Maiko achieved milestones in her training she was allowed to wear different hairstyles. The color of her shoe straps would also change. The last way to see a Maiko's status was in her collar. Her collar would turn from red to shades closer to white. When she was a full Geisha she could wear a white collar. (14) Geisha Performance. Geisha worked hard. They sought an aesthetic ideal that almost faded into the past. Performances were where they shone. (Spacey, 2015)

The Dancer or Ronggeng was a type of Javanese dance in which couples exchange poetic verses as they danced to the music of a violin and a gong. Ronggeng was the main theme of Ahmad Tohari's novel *Ronggeng Dukuh Paruk*, which told the story of a dancer girl in a remote village in Central Java. Ronggeng was closely related to Sundanese Jaipongan dance. The dancer was celebrated as a very popular cultural artifact in public life, particularly in Java. This tradition was originally part of a sacred ritual, which ultimately became a performing art, but tended to be viewed negatively. In a historical context, the dancer was originally seen based on cultural concept and evolved into culturally sacred profane. Negative reception of ronggeng was not only uttered orally but also embodied in the written tradition. (Yulianeta, 2013)

Ronggeng was one of most popular folk dancing and cultural artifact which had undergone many development in Indonesian history. Ronggeng was performed by a female dancer who was dancing and singing at the same time. The dancer wore a dance outfit similar to the gambyong dancer's costume. She wore batik, shawl, tank top, without kebaya, a traditional cloth. On her shoulder was hanging a piece of sampur. Sampur was a shawl that she would give to her male dancing partner. This kind of performance had been famous since ancient Java era in which a ronggeng was performing dancing in any condition, especially ronggeng dance. Ronggeng as magic sympathetic practice was well known by people who lived in the area of field rice farming. They considered it as a mimetic of sexual practice. The more erotic the dance, the more power they would receive from the sky and the earth. This meant the sky was capable at forming environment that also performing sexual intercourse by falling rain from the sky to the earth. They believed that as well as focusing the transmission of the power from the mythical world. Therefore, the fertility ritual was still largely done by society until nowadays. (Yulianeta, 2013)

Furthermore, Surur (2003: 12) said that when ronggeng was performed, it became the center good to come, or even tahajjud (one of people power as slametan, ritual to express thankful to god), hajatan (ritual for hoping something Islamic pray) for santri, an Islamic student. Ronggeng was considered to possess magical power and very meaningful to society.

As professional entertainers who were well versed in Japanese aesthetics and helped to keep alive Japan's cultural traditions, Geisha became a victim of cultural violence. Geisha suffered from physical violence, psychological violence, and sexual violence. In this case, cultural violence as any aspect of a culture was used to legitimize violence.

In Indonesia, ronggeng was the center good to come as it was considered to have magical power and it had an important role in society and it was also a cultural artifact. But the ronggeng also had to suffer from cultural violence, namely physical violence, psychological violence, and sexual abuse.

UN General Assembly (1993) in the Declaration on the Elimination of Violence against Women, Article 1 stated "For the purposes of this declaration, the term "violence against women" meant any act of gender-based violence that resulted in, or was likely to result in, physical, sexual or psychological harm or suffering to women, including threats of such acts, coercion or arbitrary deprivation of liberty, whether occurring in public or in private life". Article 2 stated "Violence against women would be understood to encompass, but not be limited to, the following: (a) Physical, sexual and psychological violence occurring in the family, including battering, sexual abuse of female children in the household, dowry-related violence, marital rape, female genital mutilation and other traditional practices harmful to women, non spousal violence and violence related to exploitation; (b) Physical, sexual and psychological violence occurring within the general community, including rape, sexual abuse, sexual harassment and intimidation at work, in educational institutions and elsewhere, trafficking in women and forced

prostitution;(c) Physical, sexual and psychological violence perpetrated or condoned by the State, wherever it occurred.”

Physical Violence

Based on General Assembly (1974), Physical violence involved intentionally using physical force, strength or a weapon to harm or injure the woman. **Physical violence occurred when someone used a part of their body or an object to control a person's actions.** Physical violence included, but was not limited to: Using physical force which results in pain, discomfort or injury; Hitting, pinching, hair-pulling, arm-twisting, strangling, burning, stabbing, punching, pushing, slapping, beating, shoving, kicking, choking, biting, force-feeding, or any other rough treatment; Assault with a weapon or other object; Threats with a weapon or object; Deliberate exposure to severe weather or inappropriate room temperatures; and, Murder.

In the novel *Memoirs of a Geisha*, Arthur Golden tried to show the physical abuse that suffered by the woman character who came from poor family. She was sold to become a geisha. The physical violence could be clearly seen in the following events.

When Mr. Tanaka took her and her sister to Mrs. Fidget. The old woman began to examine her sister's face, not only with her eyes but with her fingertips. She spent a long while checking her nose from different angles, and her ears. She pinched the lobes a number of times. Then she proceeded to do the same thing to her. (Golden, 1997:24-25)

At the same time, Mrs. Fidget untied the peasant shirt her sister was wearing and removed it. She moved her bosoms around a bit, looked under her arms, and then turned her around and looked at her back. ... The old woman took her by the shoulders and seated her on the platform. Her sister was completely naked, ... , for in an instant the old woman had put her hands on her sister's knees and spread them apart. And without a moment's hesitation she reached her hand between the girl's legs. ... The girl had to have resisted, for the woman gave a shout, and at the same moment ... a loud slap, which was the woman smacking the girl on the leg ... The little girl gave a big sniff. She may have been crying, ... Then the old woman also did the same to her. (Golden, 1997: 25)

The next violence could be seen when the girl said “From the expression on Mrs. Fidget's face, I knew I should answer her or she might hurt me. But I was in such shock I couldn't speak. And then just as I'd feared, she reached out and began pinching me so hard on the side of my neck that I couldn't even tell which part of me hurt. I felt as if I'd fallen into a tub of creatures that were biting me everywhere, and I heard myself whimper”. (Golden, 1997: 33)

The girls not only got violence from the old woman but also from the man who took them to geisha house. He took a comb from his drawstring bag and began tearing through her sister's hair. She's certain he had to have hurt her, but she could see that watching the countryside pass by outside the window hurt her sister even more. In a moment her sister's lips turned down like a baby's, and she began to cry..., she did watching her sister's whole face tremble. (Golden, 1997:34)

The girl also got a violence from a geisha in okiya. This happened as she described “I felt as if a poisonous snake had come up and began to rub against me like a cat. Then before I knew what she was doing, she worked her fingers down to my scalp; and all at once she clenched her teeth in fury and took a great handful of my hair, and yanked it to one side so hard I fell to my knees and cried out. I couldn't understand what was happening, but soon Hatsumomo had pulled my to my feet again, and began leading me up the stairs yanking my hair this way and that.” (Golden, 1997:90)

The violence was also suffered by the Auntie as she told her “I wasn't such an unattractive girl when Granny bought me from my parents, but I didn't turn out well, and Granny's always hated me for it. One time she beat me so badly for something I did that she broke one of my hips.” (Golden, 1997: 78).

In the novel “The Dancer”, Ahmad Tohari tried to describe the culture of ronggeng in society. Based on the custom, a young woman could not become a ronggeng dancer without being possessed by the indang spirit. In the world of ronggeng, the indang was revered as a kind of supernatural godmother. (Tohari, 2003: 8) A respected elder of the village was musing over the behavior of his granddaughter earlier that afternoon. Unseen, he had been watching his granddaughter as she danced beneath the jackfruit tree, and he was convinced that she was possessed by ronggeng spirit. The the old man said to himself that Paruk Village without a ronggeng dancer isn't Paruk village. In his opinion, his granddaughter will bring back the true greatness of their village. He believed that the soul of Ki Secamenggala would chuckle, knowing there was a ronggeng in Paruk. The girl's grandfather was supported by the dukun who said “Those of us is this hamlet who are elderly don't want to die before seeing Paruk return to what it once was. I've been worried that ki Secamenggala might even refuse me a spot in the cemetery if I don't preserve the ronggeng tradition of this hamlet.”(Tohari, 2003:11-12).

Even when the girl was only eleven years old, she had been a ronggeng dancer for two months, but village custom dictated that there were two more stages for her to pass through before she could call herself a real ronggeng. One of them was a ritual bath, traditionally carried out in front of Ki Secamenggala's grave. (Tohari, 2003: 42) “Grandfather Secamenggala was just here. He danced with Srintil,” explained the grandfather. “That's right. His spirit entered your body. You wouldn't have been aware of it though. This means that our prayers this morning have been accepted by him. Srintil has been given his blessing to become a ronggeng.” (Tohari, 2003: 48-49) At the same time, the dukun embraced the girl so powerfully that the young girl gasped for breath. The girl groaned in pain, as if she felt her ribs breaking from the pressure of the dukun's powerful arms. Watching his granddaughter in pain, the old man slowly approached the dukun who was still holding his granddaughter in a tight embrace. He could see his granddaughter's bulging eyes as she struggled to breathe. He began to chant, softly and slowly, “Release the child, Grandfather Secamenggala. I beg you to release Srintil. Have pity on her, Grandfather. She's your own flesh and blood,” canted the old man over and over. (Tohari, 2003: 47-48) This event clearly reflects the cultural violence as people do not considered it as a violence, they can accept it as a custom.

Psychical violence also can be seen when the wife of the dukun had massaged her in a way that had somehow destroyed her ability to reproduce. The dukun and his wife would have believed that they had to do this because the custom in Paruk dictates that a ronggeng's career would be finished with her first pregnancy. (Tohari, 2003: 93)

Psychological Violence

Psychological violence included controlling or isolating the woman, and humiliating or embarrassing her. (General Assembly, 1974) Psychological violence included ‘threats, humiliation, mocking and controlling behaviours’. (United Nations Statistical Commission 2010). **Psychological violence occurred when someone used threats and causes fear in a person to gain control.** Psychological violence included, but was not limited to: Threatening to harm the person or her or his family if she or he left; Threatening to harm oneself; Threats of violence; Threats of abandonment; Stalking / criminal harassment; Destruction of personal property; Verbal aggression; Socially isolating the person; Not allowing access to a telephone; Not allowing a competent person to make decisions; Inappropriately controlling the person's activities; Treating a person like a child or a servant; Withholding companionship or affection; Use of undue pressure to: Sign legal documents; Not seek legal assistance or advice; Move out of the home; Make or change a legal will or beneficiary; Make or change an advance health care directive; Give money or other possessions to relatives or other caregivers; and, Do things the person doesn't want to do.

In the novel *Memoirs of a Geisha*, the psychological violence could be clearly seen when Mr. Tanaka had taken the girl and her sister from their mother and father, sold her into slavery and sold her sister into something even worse. After several months in Gion, Auntie told her “When you begin working as a geisha, you'll pay the okiya back for it, along with everything else you'll owe - your meals and lessons; if you get sick, your doctor's fees. You pay all of that yourself. Why do you think Mother spends all her time in her room, writing numbers in those little books? You owe the okiya even for the money it cost to acquire you.” (Golden, 1997:77) This was also explained by “the mother” when she said “Half a yen might have been more than you're worth. Well, I had the impression you were clever. But you're not clever enough to know what's good for you... I paid seventy-five yen for you, that's what I paid. Then you went and ruined a kimono, and stole a brooch, and now you've broken your arm, so I'll be adding medical expenses to your debts as well. Plus you have your meals and lessons, and just this morning I heard from the mistress of the Tatsuyo, over in Miyagawa-cho, that your older sister has run away. The mistress there still hasn't paid me what she owes. Now she tells me she's not going to do it! I'll add that to your debt as well, but what difference will it make? You already owe more than you'll ever repay.”(Golden, 1997:99)

The violence could also be seen after the ceremony. She was no longer known as Chiyo. She was the novice geisha Sayuri. During the first month of apprenticeship, a young geisha is known as a “novice” and cannot perform dances or entertain on her own without her older sister, and in fact does little beside watching and learning. As for the name Sayuri, “her older sister” had worked with her fortune-teller along while to choose it. (Golden, 1997:167) As an older sister, she managed the girl's future life starting from changing her name to be

Sayuri, told her how to attract men, managed her mizuage, and to have a donna.

Before the mizuage, the “mother” asked a young doctor to examine her. The girl felt so humiliated and exposed that she had to cover her face. But when she wanted to draw her legs together, she was afraid anything that made the doctor's task more difficult. So she lay with her eyes pinched shut, holding her breath.

In the novel “The Dancer”, Ahmad Tohari described the psychological violence that was done on the name of culture so people did not consider it as a violence. According to the tradition, the bathing ritual in the cemetery was not the last requirement for a girl to become a ronggeng dancer. The people of Paruk believed that the girl still had to fulfill one more condition before she could be a paid performer. (Tohari, 2003:49) It was believed that she was born to be a ronggeng dancer, a woman who was possessed by all men. The bukak klambu ritual that she had to undergo was an established custom in Paruk, and no one could change it. For the ritual, the dukun had decided on the particular right on which the girl was to lose her virginity. The dukun himself was required to spend money for the event. He sold three goats at the market, and with the money bought a new bed for her, complete with mattress, pillow and mosquito net. In this bed, the girl would be deflowered by the man who won the contest. (Tohari, 2003: 51-52)

The man who felt that he had bought the girl wouldn't respect her as for one night she would become an object he had purchased, and he could treat her as he likes. The girl was sold for a gold piece, she was not longer Srintil, she was the ronggeng of Paruk Village. The girl didn't fully comprehend the level of distress. She told her boyfriend that she was born to become a ronggeng dancer and for that to happen she had to go through the bukak klambu ritual. (Tohari, 2003: 61-62)

The wife of the dukun was just finishing preparing the girl, dressing her in a wrap-around batin kain and a new blouse, and arranging her hair in a chignon while her husband was performing a ritual to ward off potential rain. He had lit an incense burner and place it in a corner of the yard. In the same pot, he planted a water dipper with its handle in the ground. He threw old panties, brassieres, and other items of underwear onto the tiled roof of his house. Finally, he stood in the center of his yard with his face upturned to the sky. (Tohari, 2003:70)

The psychological violence could also be seen when the girl told her boyfriend that she hated to be bought and sold and commented that the requirements for becoming the ronggeng of Paruk Village were truly harsh. It was also reflected when the dukun's wife said to her “You've now received your reward in the bukak klambu competition. The two silver coins and the ox belong to my husband and me. You're satisfied, aren't you?” (Tohari, 2003: 77-78).

The girl had also begun to regard her apparent infertility as a frightening ghost that would haunt her for the rest of her life. She had heard stories about those ronggeng who never even reached old age because they had

succumbed to syphilis or other forms of venereal disease. Also she's chattering about babies and marriage was emotional, intuitive. Her desire to have a baby was brought on by her fear of old age. (Tohari, 2003: 93-94)

When her grandmother supported her to get married, the dukun threatened her by saying "Not if she weren't a ronggeng wearing the name Paruk Village on her sash, that is." "Be careful not to harbor ideas like that," The dukun warned. "Remember your duties as the caretaker and deputy chief of the descendants of Ki Secamenggala in this village. You're not permitted to place your personal interests above your responsibilities." He continued by saying "Since when have I ever hurt your grandchild?" What's more, who was it that gave Srintil the power to own nice things and all that jewelry? ..." (Tohari, 2003: 131) A ronggeng trainer usually wants to take care of every aspect of her charge's life, often even wishing to control her possessions. A ronggeng is often considered prime livestock by her guardian. Think of all the times people hold rituals or during the harvest season. A ronggeng has to perform every night. During the day she has to service the men. And the person handling the affairs especially those involving money, is the dukun. It is a pity for the girl while the dukun and his wife have become fairly wealthy. (Tohari, 2003: 133)

Sexual Violence

Sexual violence included abusive sexual contact, making a woman engage in a sexual act without her consent, and attempted or completed sex acts with a woman who was ill, disabled, under pressure or under the influence of alcohol or other drugs. sexual violence (including rape, sexual assault and harassment in all public and private spheres of life); trafficking in human beings, slavery, and sexual exploitation; harmful practices such as child and forced marriages, female genital mutilation, and crimes committed in the name of so-called 'honour'; emerging forms of violations, such as online harassment, various forms of sexual abuse instigated or facilitated through the use of information and communication technologies, stalking, and bullying. (United Nations Statistical Commission 2010). **Sexual violence occurred when a person was forced to unwillingly take part in sexual activity.** Sexual violence included, but was not limited to: Touching in a sexual manner without consent (i.e., kissing, grabbing, fondling); Forced sexual intercourse; Forcing a person to perform sexual acts that may be degrading or painful; Beating sexual parts of the body; Forcing a person to view pornographic material; forcing participation in pornographic filming; Using a weapon to force compliance; Exhibitionism; Making unwelcome sexual comments or jokes; leering behaviour; Withholding sexual affection; Denial of a person's sexuality or privacy (watching); Denial of sexual information and education; Humiliating, criticizing or trying to control a person's sexuality; Forced prostitution; Unfounded allegations of promiscuity and/or infidelity; and Purposefully exposing the person to HIV-AIDS or other sexually transmitted infections.

On the name of Japanese culture, sexual violence happened in the novel "Memoirs of a geisha". When The girl was told about the tradition of mizuage. Her older sister told her that mizuage was "the first time a woman's cave is explored by a man's eel". (Golden, 1997:232). A man made a great deal of money in the pursuit of mizuage. The tradition of mizuage was a tradition when the girl before becoming a real geisha, her virginity was sold to a man who could pay a record amount. This tradition also happened to her old sister a year or two before, a doctor had paid a record amount for her older sister's mizuage. "At this time, it was a sum that Mother whose every thought was about money and how to get more of it. "Mameha's mizuage in 1929 actually cost more than mine in 1935, even though mine was Y11.500 while Mameha's was more like Y7000 or Y8000. Of course, none of this mattered back at the time my mizuage was sold. As far as everyone was concerned I had set a new record, and it remained until 1951 when Katsumiyo came along - who in my opinion was one of the greatest geisha of the twentieth century". (Golden, 1997: 279)

In Japanese tradition mizuage was not considered violence as the victims obey to do it as the girl said "Of all the important moments in the life of a geisha, mizuage certainly ranks as high as any. Mine occurred in early July of 1935, when I was fifteen years old. It began in the afternoon when Dr. Crab and I drank sake in a ceremony that bound us together. The reason for this ceremony is that even though the mizuage itself would be over with quickly, Dr. Crab would remain my mizuage patron until the end of his life" (Golden, 1997: 280).

When she was eighteen, Sayuri was told that she had to have a donna. It's the term a wife uses for her husband or rather, it was in my day as mentioned by her older sister. But a geisha who refers to her donna isn't talking about a husband. Geisha never marry. Or at least those who do no longer continue as geisha. (Golden, 1997: 147)

Sexual violence was also shown in the novel "The Dancer" by Ahmad Tohari in Indonesian culture. In the novel a gowok was a woman hired by a father for his son when he reached a marriageable age. A gowok provided lessons for the young man regarding matters of married life. These ranged from learning what was needed in a kitchen to how to treat one's wife with respect and love. While she was a gowok, the woman stayed alone with the young man and kept her own kitchen. The period of training was usually just a few days, at the most a week. The general understanding was that the most important duty of the gowok was to prepare a young man so that he would not disgrace himself on his honeymoon. Related to this was the delicate problem that arose if a young man refused to part with his gowok, even when he had a potential bride already picked out for him by his parents. The gowok's position was always tenuous because, customarily, she was a widow or divorcee, or a woman who otherwise offered herself for the task. Although there were in fact men who volunteered their wives as gowok, such cases occurred only in very rare circumstances. (Tohari, 2003:219)

On the name of culture, the dukun also did sexual violence to the ronggeng. The dukun's dancing became more and more sensual. Gyrating, he stepped closer to the ronggeng. First he left, then his right hand encircled her waist and, with surprising strength, he suddenly lifted her up high. Setting her down again, he lustily kissed her... the dukun continued to kiss the ronggeng, unperturbed by the dozens of pairs of eyes watching him. (Tohari, 2003: 47)

As a tradition, to become a ronggeng there was still the last ritual called bukak klambu - “opening of the mosquito net” ... Bukak Klambu was a type of competition, open to all men. What they competed for was the virginity of the candidate wishing to become a ronggeng dancer. The man who could pay the amount of money determined by the dancer’s trainer had the right to take his pleasure with this virgin. (Tohari, 2003: 51). The dukun also ordered the ronggeng to service as many men as possible without paying attention to taboo days while he became rich. Doubts were emerging about the idea of acting both as a ronggeng and a gowok. ... Everyone in Paruk knew that such thoughts diverged from custom, and so did the ronggeng. (Tohari, 2003: 220)

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Investigating Children's Books: John Stephens' Narrative Theory of Point of View

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Abstract

This paper seeks to analyze two children's books based on a true event titled *Librarian of Basra: A true story from Iraq* and *Alia's mission saving the books of Iraq* through the lens of Stephens' (1992) narrative theory of point of view. It departed from an assumption that many children's authors utilize a story narration in order to accomplish their projection about what counts as ideal and what is valued. With a right theoretical tool, like Stephen's point of view, a story narration is possible to be investigated. It helped to raise critical questions such as who narrates a story and how narrators offer a point of view. The answers have shed the lights on the narratives intentionally developed in order to make a case about an ideal image and valued ideology subscribed by the book authors.

Keywords: *point of view, John Stephens, narratology, children's literature, Basra, Librarian.*

Introduction

There has been a consensus that children's literature is an object created by adult authors of which they projected an image and message deemed ideal and valuable for children to subscribe to (e.g., Nodelman, 2008). In light of the view, this paper seeks to analyze two children's books based on a true event through the lens of Stephens' (1992) conception of point of view, as a critical part of his theory of narrative. Both of the books in question tell a remarkable story about an extraordinary heroine named Alia Muhammad Baker, a chief librarian in Basra city, whose great courage had helped to rescue almost the entire library collection days before it set to flame by the war. Both authors of the books Jeanette Winter (*Librarian of Basra: A true story from Iraq*) and Mark Alan Stamaty (*Alia's mission saving the books of Iraq*) drew their inspirations to write their books from a cover story written by Shaila K. Dewan in the New York Times in 2003.

In her New York Times's article, Shaila K. Dewan described how the library books were all over the places when she met Alia at her house. She described Alia a person who had a genuine love for books and library and loved sharing her love for books to people, sometimes, even by breaking the library's policy of not lending the books home. According to Dewan, Alia recounted the ordeals of how the books finally found their shelter in her place. As the war is approaching Basra, Alia felt growingly nervous, fearing that the library might be in danger. Upon learning that the governor flatly turned down her request for rescuing the books, Alia took pain quietly transferring the books to her house. Alia's little mission immediately turned bold when as the newspaper described it "the beast of the war" escalated and the library was visibly in danger. Racing against the time, Alia and her restaurant owner friend Anis Muhammad co-coordinated the books rescue process, which also involved friends and people of the community. They used whatever means available, like curtains and sacks, to move the books to Anis's restaurant, the safest place nearby. The rescue process was nearly completed when suddenly the library was engulfed with fire. They could only watch the fire burning the remaining books; their plea request to British army returned no response. Fortunately, thanks to Alia's heroic effort, almost 30,000 books were safe. They temporarily resided at Alia's until their permanent house of the new library of Basra is rebuilt.

John Stephens' Narrative Theory of Point of View

As mentioned at the beginning of the essay, the treatment of these two books utilizes Stephan's notion of point of view in children's literature as a theoretical framework. *In Language and Ideology in Children's Fiction* (1992) Stephens advances a theory of narrative that suggests, among other things, that the discourse of narratives must be viewed as a linguistic as well as narratological process. One way to do that is to take into account narration's point of view, which Stephens characterizes as "the aspect of narration in which implicit authorial control of audience reading strategies is probably the most powerful." (p. 26).

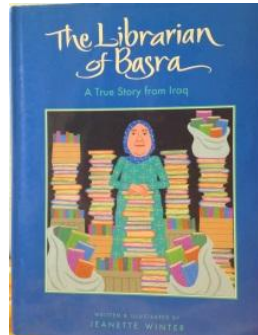
Stephens maintains that the effort to develop reading strategies for children entails enhancing of their capacity by adults such that the children can recognize narration's point of view and how it is constructed in discourse. This is because, Stephens goes on to stress, an author's implicit control in children's literature is typically framed within a point of reference (discourse) he /she wants to highlight.

In Stephan's view, there are two major characteristics of point of view, *perceptual* and *conceptual*. While the former denotes a "vantage point from which something is represented as being visualized," the latter refers to "all intratextual acts of interpretation of all kinds" (p. 27). It is important to notice that for Stephens, perceptual point of view is concerned with the way in which "phenomena are *focalized* by some perceiving agent," whom Stephens calls "focalizer." (27) Ultimately, authors will assign focalizer and orchestrate alternately among characters and narrator(s) deemed strategic to serve their own discourse(s). Discourse in this sense can be best understood as "the complex process of encoding (a) story which involves choices of vocabulary, of syntax, of order of presentation, of how narrating voice is to be oriented toward what is narrated..." (p.17) Conceptual point of

view, by contrast, deals with various interpretations based on other stimuli, the actions of other characters, or the ideological stance of focalizer. In this sense, perceptual and conceptual points of view are separated one another but at the same time interrelated with each other. In other words, point of view, according to Stephens, always involves a focalization by process of visualization followed by a conceptual frame.

Having briefly described Stephens’s account of point view, this paper will use it as the theoretical tools to examine *The Librarian of Basra* and *Alia’s Mission Saving the Books in Iraq* in subsequent sections.

The Librarian of Basra by Jeanette Winter



Narrator focalized

In *the librarian of Basra*, the narrator’s point of view (*narrator-focalized*) dominates the first pages of the book, which clearly illustrates the perceptual point of view. Gradually, narrator and characters take turn switching focalization depending on what best serves the authorial intention. *Narrator-focalized* briefly orients readers with the narratives. This is evident, for instance, in the blurb on the back of the book’s dust jacket:

Alia Muhamad Baker is the Librarian in Basra, Iraq. For fourteen years, her library has been a meeting place for those who love books. Until now. Now war has come, and Alia fears that the library—along with the thirty thousand books within it—will be destroyed forever. In a war-stricken country where civilians—especially women—have little power, this true story about a librarian’s struggle to save her community’s priceless collection of books reminds us all how, throughout the world, the love of literature and the respect for knowledge know no boundaries.

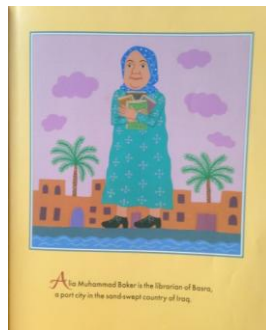
In the first chunk of sentences, narrator-focalized (*focalizer*) introduces narratees (*readers*) with the character who is described as ‘the librarian of Basra’ (Figure.1) Using a definite article, focalizer immediately wants to convey to the readers a sense of closeness to the character. The focalizer’s emphatic tone gets apparent in the next sentence. The focalizer uses ‘fears’—a verb word that suggests internal thinking—when describing the character’s feeling. In the second chunk, the focalizer switches to the conceptual point of view in which the narrator highlights the moral of the story the readers can arguably relate to. Using the words ‘reminds us,’ the focalizer directly talks to the readers the message of the story, implying an ideological position of the focalizer, that is, an admiration of strong women and a love of books. In the first page, the visualization of the character and setting is more concrete. Inside a square-shape frame is a picture of a muslim-wearing women holding books close to her heart foregrounds a city with typical Middle East trees (i.e. date trees). The text beneath reads:

Alia Muhammad Baker is the librarian of Basra, a port city in the sand-swept country of Iraq.

The focalized narrator repeats earlier information, offering conceptual point of view about the character, which now, with the illustration, becomes visually more vivid for the readers. What is new in this page is the point of noticing from the story setting. That is the city of Basra. The focalizer describes Basra as ‘a port city.’ The illustration in the background coupled with the text enhances the port city of Basra as an additional point of noticing in the story.

Turning page, conceptual point of view moves to a library setting. Alia and other fellow Iraqis of different genders and appearances look engaged in an animated interaction inside a room filled with arranged bookshelves. The page reads:

Her library is a meeting place for all who love books. They discuss matters of the world and matters of the spirit. Earlier in the dust jacket, the focalizer has hinted about the library that serves as people’s meeting place. In this page, a bustling library of Basra as the focalizer’s point of noticing is even more apparent.



(Figure. 1)

Multiple focalizations: Narrator and characters focalizations

In the next page, the illustration dramatically changes. The same people, who earlier look at ease, now appear frantic. A dark background enhances the tense mood of the characters; they simultaneously voice their concerns:

*Will planes with bombs fill the sky? Will bombs fall here? Will soldiers with guns fill the streets?
Who among us will die? Will our families survive? What can we do?*

The text is then followed by a text that reads:

Until now—now, they talk only of war.

The narrator still serves as a focalizer. But now, the focalization multiplies to include the story characters. The character's focalization suggests an authentic narration (lived experiences) that enhances conceptual point of view about the war that is only slightly mentioned at the front (dust jacket). According to Stephan (1992), having multiple focalizers within one narrative is a common practice in children's literature. To put it differently, text focalization moves between narrator and characters. As for the text, it is interesting to highlight that narrator uses the word 'now' that, according to Stephan (1992), indicates "closeness (proximal deictics)" (p. 28) between focalizer and readers.

In the subsequent two pages, the focalization completely switches to the story character. In the illustration, a concerned looking Alia is talking to a passive-looking man (Figure. 2). The text reads:

Alia worries that the fires of war will destroy the books, which are more precious to her than mountains of gold. The books are in every language—new books, ancient books, even a biography of Muhammad that is seven hundred years old. She asks the governor for permission to move them to a safe place. He refuses.

As the focalized character, Alia's inner thinking about the survival of the library—that holds precious collection including those of Islamic prophet Muhammad—becomes point of noticing in this page. Alia focalization will enhance readers' initial perception about the character (i.e. her motive) for more informed interpretations. For instance, readers could not help but feeling sympathetic with Alia when the passive governor declines Alia's request for help. This part of narrative is worthy of notice for it serves as conceptual view and justification for Alia's following actions.

In the next illustration, Alia is seen carrying piles of books to a car trunk. A dark sky with stars and a crescent moon suggests that Alia removes books from the library quietly in a dark night (Figure.2). The text reads:

So Alia takes matter into her own hands. Secretly, she brings books home every night, filling her car late after work.

By now, Alia's focalization manages to draw readers' sympathy that her action of sneaking out library books is for a justifiable reason. It assumes that readers are yet taking sided with Alia. Narrator-focalized reappears in the next few pages directing readers' attention to the war's growing tension. Alia's focalization emerges once only to enhance the narrator's focalization.

The whispers of war grow louder. Government offices are moved into the library. Soldiers with guns wait on the roof.

*Only once Alia's focalization interjects only to reinforce the narrator's focalization.
Alia waits—and fears the worst.*

Narrator-focalized goes on directing readers' attention at the approaching war. The illustration—civilians in the midst of firing jetfighters and war tanks—adds more detailed description enhancing readers' initial perception about the war (Figure.3). The text reads:

Then...rumors become reality. The city is lit with a firestorm of bombs and gunfire.

It is interesting to point out that the narrator deliberately leaves out information about soldiers that strike against the government soldiers. Who the government army is fighting against thus is left unclear. For the next few pages, narrator-focalized is hardly present. Instead, Alia and other characters take over focalization. It begins with Alia who tell readers the chaotic scene during the war strike that leaves the library unattended, which ultimately results in Alia’s books rescue process:

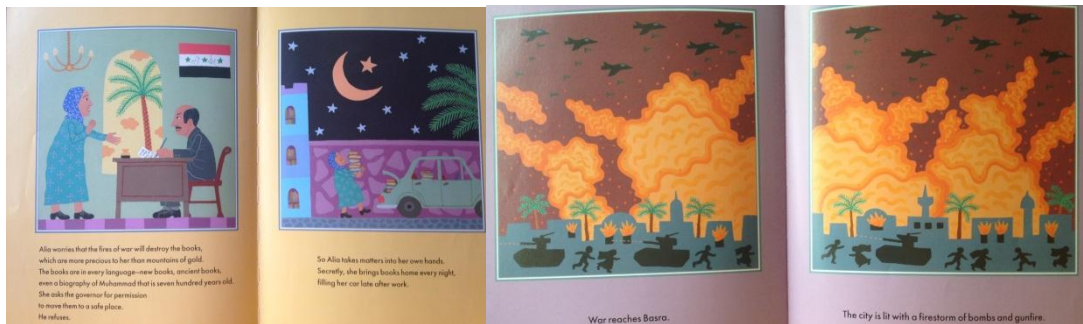
Alia watches as library worker, government workers, and soldier abandon the library. Only Alia is left to protect the books. She calls over the library wall to her friend Anis Muhammad, who owns a restaurant on the other side. “ Can you help me save the books?”

Alia’s focalization brings readers closer to the actual process of rescuing books by way of highlighting some possible facts: who help Alia? Anis Muhammad and people in her community; how do they rescue the books? by using simple means like curtains, crates, and sacks; where do they keep the books? by passing them over the wall and hide them at Anis’s restaurant. Overall, Alia’s focalization in this process as well as the illustration offer vivid visualization of the books rescue process that support to the desirable interpretation of the narrative (Figure.4). In the text two pages, narrator-focalized takes over the narrative visualizing the time lapse since the first day of the book rescue process. In the illustration, a concerned looking Alia foregrounds Anis Muhammad and two Caucasian soldiers whom each one of them carries a gun. And in the page is a picture of library building engulfed with fire.

The books stay hidden as the war rages on. Then, nine days later, a fire burns the library to the ground.

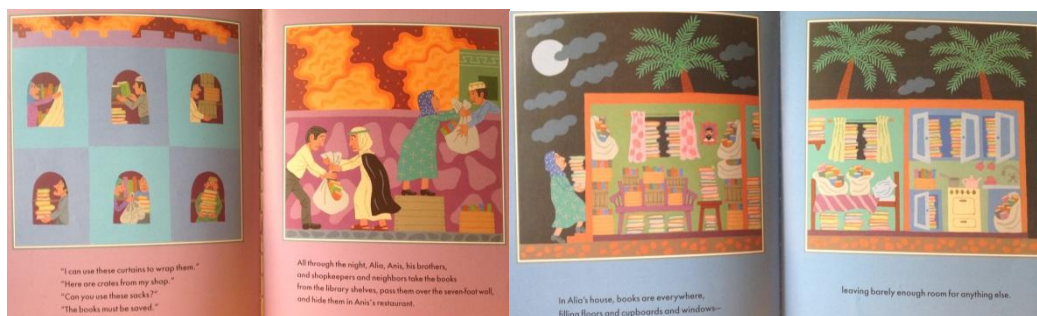
The focalization, then, switches to Anis Muhammad whose restaurant becomes a refugee house for library books. Alia vividly describes the day a group of soldiers inspect his restaurant. Although describing it with an intense tone, Anis focalization intentionally leaves soldiers identities unidentified. The illustration, however, clearly shows that the soldier is of Caucasian race (Western). Here, the text and illustration compliments each other to tell the narrative.

The focalization is back to Alia again. The point of noticing is the process of transferring books from Anis’s restaurant to Alia’s house. First, it takes a huge truck to carry 30.000 books. *So she hires a truck to bring all thirty thousand books to her house and to the houses of friends.* Second, it takes up the entire space of Alia’s house for the books (Figure.5). *In Alia’s house, books are everywhere, filling floors and cupboards and windows—leaving barely enough room for anything else.* The next point of noticing focuses on Alia’s dream of peace and of a new library. Finally, narrator-focalized takes over the narrative and concludes by restating the initial ideological position about a strong women who loves for books (Figure. 6), also known as ‘the librarian of Basra.’



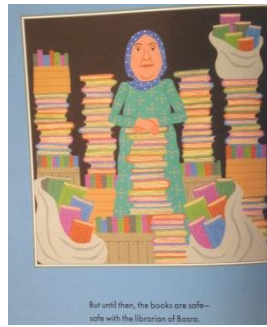
(Figure. 2)

(Figure.3)



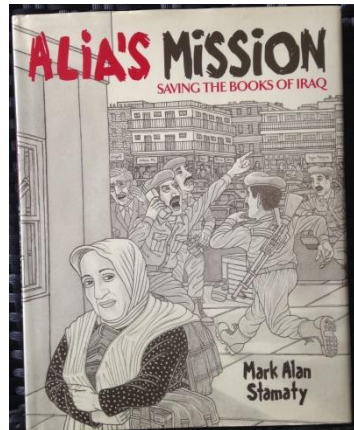
(Figure. 4)

(Figure.5)



(Figure. 6)

Alia's Mission Saving the Books of Iraq by Mark Alan Stamaty



Formatted in graphic novel panels, *Alia's mission* contains a sequence of juxtaposed images and texts offering a more animated and, somewhat, long stretched and fast moving narratives encompassing the present and the past. The story is framed within the context of an ordinary person (woman) whose courage acts exemplifies superhero. The woman who has determination and courage to take actions: the dominant discourse the author wants to highlight. Prior to the main story, focalized narrator, represented by a talking book, orients readers with the story, or as Stephens (1992) describes it as “what is narrated” (p. 19), consisting of events (wars and library book rescue), and existents (Alia and the library of Basra).

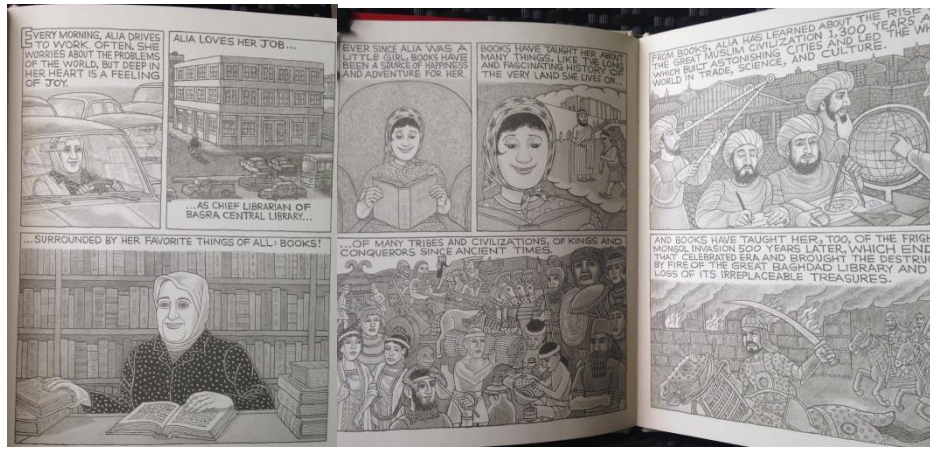
Narrator-Focalized

The narrator-focalized component of the narration is clearly evident in the first few pages when the author introduces the main character, Alia, whom Stamaty the author fondly describes as a dedicated and book-loving librarian. In addition, Stamaty also depicts the Basra library, the setting where the narrative takes place (Figure. 7). The narrator-focalized then traces back to young Alia who grew up enjoying books. Entering into young Alia's mind, the narrator-focalized tells facts—old civilizations and Mongol soldiers conquest—that do not have immediate relevance to the present narrative of Alia the librarian (Figure. 8). This suggests that the narrator offers a perceptual point of view to readers by way of describing the story character and setting (story existents). Simultaneously, the narrator also equips them with a conceptual point of view since the narrative is loaded with an attitude (attitudinal description) fondly describing Alia as a passionate librarian who loves books.

Alia's focalization: A determined and fearless Alia

Story characters begin taking over focalization when young Alia expresses her concern about the past history of the burning library in Iraq “Why would anyone want to destroy a library?” Her concern later becomes a clue and justification of her heroic action rescuing library books. Alia's focalization takes readers into her life as a librarian as well a citizen who's concerned with an increasing tension of war in Iraq. Alia's focalization is dominant; she looks as if she is talking to herself. Without the visualization readers wouldn't know that Alia is sharing her concern with her husband. It is interesting to highlight that Alia's concern is driven largely by her (childhood) fear of the history of the burning library, “with one bomb or one fire, all those books could be destroyed just like the great library of Baghdad!” the fear that repeats many times in Alia's focalization and it serves to motivate her brave action. The page ends with Alia's determination to contact the government about her concern, “I know! I'll go to the government!”

The discourse of a determined Alia recurs in the next few pages. Alia's focalizations shows determination after her request to a government officer is denied, “there's got to be a way!” Alia's determination increases as she observes a growing threat of war endangering the library and books, “I've got to do something!” In the next couple of pages, focalization comes from Alia's mind that engrossed with a plan to rescue the library collection. Alia silently makes a number of round trips sneaking out books from library to her house. This almost silent focalization is only to highlight not only Alia's determination but also her courage of taking great risks.



(Figure.7)

(Figure.8)

Multiple focalizations: Narrator and characters

As the war threat draws nearer, focalizations begin to multiply and switch between narrator and characters. It begins with Alia’s focalization that narrates the rampage of looting emptying all that were in the library, except for the books. The focalization then switches between Alia dan Anis, her restaurant owner friend, coordinating the books rescue plan, “yes, Alia...I’ll help you. Those books are the history of Basra!” The fear of the repeating history of the burning library emerges again in Alia’s focalization, “looters have already attacked our library. In all this chaos it could easily be destroyed just like the great library of Baghdad...” Some pictures are clearly showing Alia’s leading role during the books rescue process. One picture shows Alia urging people to help. In another picture Alia is shown to gesture a man to pick up a stack of books. These together enhance visualization of Alia and her courage.

Turning page, the narrator-focalized takes over the narrative to describe the scale of book rescue process that involves community members from different walks of life. Then focalizations are multiplied as unidentifiable characters of various ages and different genders simultaneously narrate the important and the hard work needed to save the library.

In the next several pages, focalizations of Alia and Anis serve as the center of the narrative of minutes-by-minutes the culmination of the story events. Center in the focalizations is the discourse that only to emphasize Alia’s great affection of books that drives her courage to do anything possible to rescue them (Figures. 9 & 10). Alia disregarded Anis’s concern about her health by saying, “but there’s so much to do” and “I wish I had the strength to work all night again tonight and every night till all the books are safe.” When the library is finally caught by fire (Figure. 11), Alia’s focalization enhances the brave woman discourse that has earlier has been established, “the library’s on fire! I’ve got to get there right away!”

Anis’s focalization is not distinctive for it largely serves to support Alia’s focalization. When the library is completely engulfed with fire, Anis’s focalization is to highlight that Alia’s effort has rescued a significant number of books, “we did a lot. You don’t realize how many books we did save...all the books...add up to more than 30,000 books!” (Figure.12)

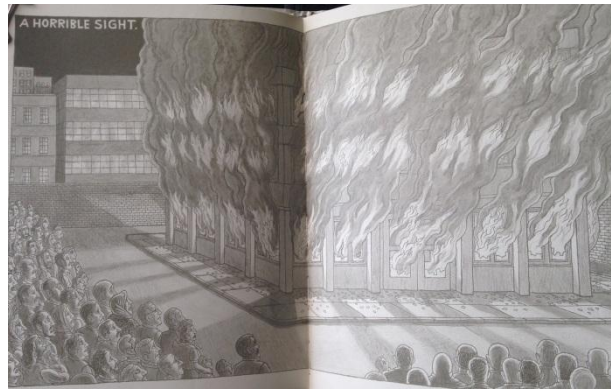
Narrator gradually takes over the focalization as Alia and the community begins to reorganize to restore the library. The talking book or the narrator focalized appeared earlier in the beginning of the story reemerges. It narrates the central role of Alia in the process of rebuilding the library involving many people and professionals (Figure. 13).



(Figure. 9)



(Figure.10)



(Figure. 11)



(Figure.12)

(Figure.13)

Conclusion

The intention in this paper is to investigate the way in which narration's points of view in John Stephens's sense manifest themselves in two books about an extraordinary heroine, Alia, the librarian of Basra. The assumption behind this investigation is that recognizing of the perceptual and conceptual point of view in children's literature and how such a point of view is constructed is tremendously important for developing reading strategies for children.

The main thrust of Stephens's notion of point of view is that of focalization, which can loosely be described as the one who sees and narrates the narrative. Focalization is inextricably linked with the perceptual point of view. Focalization in both *The librarian of Basra* and *Alia's mission* is dominated by Alia as the main character. Much of the narratives are generated through her point of view.

This tendency, the paper has argues, is intentional on the part of both authors for reasons that they want to emphasize the 'determined and brave' and "heroic" Alia who takes a great risk to rescue library books. This is also the moral story Shaila K. Dewan wishes the readers to take away from her story in the New York Times. From Stephens' perspective, this tendency can be categorized as conceptual point of view, which includes, among other things, the ideological stance of the narrator. But seen from a larger perspective, this tendency is also in line with the main purpose of writing for children in general, which according to Stephens is "to foster in the child reader a positive appreciation of some socio-cultural values which, it is assumed, are shared by author and audience"(p.3).

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World-Mindedness in Ida Ahdiah’s *Teman Empat Musim*

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Abstract

The development of Indonesian literature in the 21st century is marked by the boom of the popular fiction. One of the characteristics of this fiction is the main character living in foreign country. By living abroad, the author of this fiction wants to show to the readers that the main character is world-minded. World-mindedness means having values that rely on humanity rather than any one nationality as the principal frame of reference.

By using foreign country as the setting, the author wants to show to the readers that the main character is world - minded. By applying theory on world mindedness, this study tries to see how Indonesia popular fiction shows that the Indonesian in fiction is now able to be global and local at the same time. By focusing on a novel written by unknown writer, this study tries to see how Indonesia popular fiction embraces global connectedness.

Keywords: *Acceptance of different culture, Concern with the World Problem, Interconnectedness, world citizenship, world-mindedness*

Introduction

Foreign country as the background and English title are commonly found in Indonesia popular novels published in the 21st century. Hetih Rusli, fictional editor of Gramedia Pustaka Utama, in her interview with CNN Indonesia in Jakarta stated that the spread of Indonesia popular novels using foreign countries as their setting are mostly influenced by cultural changes and technological developments. She stated further that going abroad and having friends from foreign countries are not difficult things to do. One of the novels with overseas settings is a novel written by Ida Ahdiah entitled *Teman Empat Musim*.

In *Teman Empat Musim*, Ida Ahdiah wrote the lives of immigrants from various countries in Montreal, Quebec, Canada. This collection of short stories is like a non-fiction story about the struggle of female immigrants. These immigrants generally come from war-torn countries such as Sri Lanka and Rwanda. The endless wars resulted in the poverty of its citizens, so they seek a better security and livelihood by immigrating to Canada. As refugees they work as servants, cashiers or anything that do not require formal education certification. As immigrants, they work hard not only to survive, but also try to eliminate the childhood trauma of war.

As the author wrote in the "dari Penulis" section, Montreal, like any other big city in Canada, still open the door for foreign immigrants who want to settle down and become local citizens. In this city where French become the official language, the women of various countries come up with various causes. Displaced by conflict or disaster in the country of origin, immigrating at their own expense to change lives they work as migrant workers to make a living. Using first point of view the "I" is easy to make a friend with women from various nations, including her own nation. The "I" wants to show to the readers that the she is world - minded.

The "I" act as the narrator of the story who brings various stories of women without intending to go further into their lives. She tells like a storyteller how longtime immigrants who have permanent residence help newly arrived immigrants to Canada. They understand the problems of the new immigrants when they first come to a place that is different from the one they lived in before. Cultural and linguistic differences sometimes become their barriers to adaptation. So with the help of immigrants who have settle in Canada they try to follow the plot of life there. This is not only profitable for new immigrants but also beneficial for the old immigrants. Because by helping others, they can cure their past trauma. She brings the readers an understanding that we should help each other regardless of race, religion, ideology and socio-political background. She shows that harmony can only be achieved if we have no prejudice against others.

World-mindedness

A term coined by Merryfield and colleagues (2008) that refers to a person’s disposition to think and care about how his or her actions and decisions affect and are affected by other people around the world. Merry M Merryfield cited from Lawthong that there are four points in defining world mindedness.

1. Acceptance of different culture : the appreciation of awareness of the values and issues of other cultures and communication with people of different languages and nationalities
2. Concern with the World Problem : interest in and awareness of the present and possible future of the planet, especially those related in the use of resources and preservation of the environment

3. Interconnectedness: the realization of interdependence and value of living together in harmony.
4. World Citizenship: the understanding in addition to being a member of one's own society or country, each person is a citizen of global society who views people of all nations and languages as equal, and respects the value of all fellow human beings.

A Global Citizen is someone who:

- is aware of the wider world and has a sense of their own role as a world citizen
- respects and values diversity
- has an understanding of how the world works
- is outraged by social injustice
- participates in the community at a range of levels, from the local to the global
- is willing to act to make the world a more equitable and sustainable place
- takes responsibility for their actions.

Discussion

In *Teman Empat Musim*, the narrator, the I, observes the tragedies of migrant women living in Canada that she met. Not just an observer, the narrator, puts herself as a friend or an acquaintance of women who experienced sadness and difficulties. They are women who rebel, who want to be equated with men, old women who lost power, fashionable workers, cooks, etc. They are immigrants from different countries in Africa, Cambodia, Vietnam, Iran, etc. As the narrator, the I never becomes the main character. The I just wants to tell the story of others, even when there are Indonesian figures, for example in the short story *Asnita Cha-cha*, the I chooses to become acquaintances of Asnita instead of trying to become Asnita. As a friend of women from different countries, the I concern with the problem faced by them.

Acceptance of different culture

Acceptance of different Culture means recognizing other culture without trying to change it or protest it. In *Suong Memilih Perayaan*, the narrator tells the readers how Suong, the main character, learns religion and religious celebration. Suong's family is from Vietnam. They escaped from Vietnam's war by boat and known as boat people. Living in a western country that celebrates Christian tradition, Suong is protested by her son because they never celebrate religious festivity. Suong is never interested in talking about religion. Though she believes in Supreme Being, she does not practice any religion. For her, good deed is more important than practicing any religion "Sebagai manusia, aku berusaha berbuat kebaikan dan menghindari perbuatan jahat. Itu kan, yang dibutuhkan oleh manusia dan alam semesta," katanya. (p. 4)

The narrator acceptance of different culture is shown when she does not try to intimidate Suong into choosing her religion. Suong and the narrator are friends. When Suong asks her about her belief, the narrator told her about fasting and the celebration of Eid fitri that she does. Although living abroad the narrator still carries out fasting and celebrates Eid Fitri. Nevertheless she does not try to invite Suong to celebrate Eid and fasting. She also does not judge Suong as an atheist though she is a non-believer. As a Vietnamese refugee, she understands Suong cultural and social background. Her mother never told her about religion. All Suong knew was how to survive. Her mother also never taught religion to her, so when her son asked about religious celebration she could not decide which religious festival to follow. As a friend, the narrator lets Suong learn religion by herself. "Sudahkah kau menemukan agama yang sesuai dengan hatimu?" (p. 8)

Concern with the World Problem

One of the world problems faced by the world community is refugees. According to Amnesty International, refugee is a person who is outside his or her country of nationality and cannot return due to a well-founded fear of persecution because of his or her race, religion, nationality, political opinion, or membership in a particular social group. The number of refugees in the last few years has reached levels not seen in decades. And these numbers could increase further in the near future.

Cross-border migration comes in several forms. It includes both refugees who are *forced to* leave their country and economic migrants who *voluntarily* leave in search of opportunities. Regardless of the motivation, the decision to uproot and leave one's home is difficult and can be risky. These people's journeys can be full of danger and fear. Some are detained by the authorities as soon as they arrive in a new country. Many face daily racism, xenophobia and discrimination, and risk falling prey to human trafficking and exploitation. Others end up feeling alone and isolated, having lost the support networks most of us take for granted - their community, relatives and friends.

There are five short stories in which the main characters background are refugees ; *Suong Memilih Perayaan*, *Rahasia Tanggal Lahir Boupaha*, *Laetitia Menangis di Kebun*, *Perempuan Pukul 12.00* and *Proyek Dua Dolar Vamaa*. In *Suong Memilih Perayaan*: Suong, the main character, is one of Vietnamese boat people who saved and her parents decided to immigrate to Canada. Having experience as a boat person when she was a child, Suong only knows and learns how to survive. She has never studied religion because her mother never taught her about it. Therefore, she cannot answer her 5-year-old son question about religious celebrations. Before answering his son's question, Suong does a small survey about religion by asking her friends who practice their religions and visiting the church.

In *Rahasia Tanggal Lahir Boupaha*, Boupaha, the main character, left Cambodia when the civil war broke in her country. Born from a farmer's family, Boupaha had to leave Cambodia and become refugee because the Rouge Khmer won the war. Before arriving in Canada, Boupaha with his family join a group of refugees who walk for days, through forests and hills to get into the nearby country. In *Laetitia Menangis di Kebun*, the author presents

Laetitia as the main character. Laetitia left Rwanda because of civil war between two ethnic groups: the majority Hutus and minority Tutsis. The two ethnic groups are actually very similar - they speak the same language, inhabit the same areas and follow the same traditions. Most of the dead were Tutsis - and most of those who perpetrated the violence were Hutus. As the member of Tutsi, Laetitia saw mass murder done by Hutu tribe. During the genocide, she lost her husband and her family. Besides that, she was also brutalized by Hutu's men. Because of this, she is traumatized for the rest of her life. Her past always shadows her.

Like Laetitia, in *Perempuan Pukul 12.00*, the main character in this short story is haunted by her past life. The experience of war makes her hard to face reality. The narrator tells the readers that Every 12 o'clock, this Cambodian woman would stand in front of her apartment to pray and invite people to talk with unclear talk. Another story about refugee is *Proyek Dua Dolar Vamaa*. Vaama, cashier at a supermarket, left Sri Lanka because of never ending conflict between the government and the Tamil Tigers. Her Experience as a refugee makes her care with others especially to newly arrived refugees. In order to help other refugees, Vamaa becomes the coordinator for the two-dollar coupon project.

Interconnectedness

Interconnectedness means connect with one another. It is part of the terminology of a worldview which sees a oneness in all things. In *Teman Empat Musim*, the narrator or the I shows the readers the need to realize that human beings are interconnected with one another and that they depend on one another for survival. Human beings must help one another unconditionally to survive. The Interconnectedness in this collection of short stories explores how humanity transforms from living in fear into living by loving, such as Laetitia and Vaama. Laetitia, Rwandan widow with four children, tries hard to survive by leaving her home country because of her love to her children. Vaama's action to coordinate two dollar project is also part of her love. As a former refugee, she understands the problems faced by newly arrived refugees. Her participation in a project shows that human beings must love each other by helping other. No one is ever excluded, as unconditional love means, by definition, that there are no conditions when it comes to whom or what we love.

World Citizenship

According to Hannah Arendt a world citizenship is “An ethic of care for the world.” It is a way of living that recognizes our world is an increasingly complex web of connections and interdependencies. One in which our choices and actions may have repercussions for people and communities locally, nationally or internationally. In *Teman Empat Musim*, the writer characterizes Claire, Alice, and Veronika as women who are aware of the wider world and has a sense of their own role as a world citizen. Claire, Alice, and Veronika are not migrant women. They are Canadians who have caring and kindness to strangers.

Claire managed a foster home for abandoned children. Her act makes her involved with the unwanted children emotionally. By opening foster home, Claire values diversity. Most of the children living in her foster home are children from different race. One of the children that she lived with is a Caribbean immigrant boy named Brian. Unfortunately Brian is far from her expectation, instead of being a basketball player like Kobe Bryant, Brian was involved in a crime so he had to put in jail. Another character who respects and values diversity is Veronika. Veronika is Irish descendant. She is a woman with colorful family. She is white, her husband is dark-skinned, her adopted son is tanned and has almond shaped eyes. The next character who participates in the community at a range of levels, from the local to the global is Alice. Alice is rumored as a supporter of the referendum who wants Quebec separate Canada. In reality she is happy being the Quebecois. She is described as a woman who has a high concern for foreigners living in Quebec. She likes to introduce authentic Quebec food to foreigners. She also likes to help people who are stricken by disasters such as war or natural disasters.

Conclusion

In this collection of short stories the author managed to present various female characters who have strong character and have principles to move forward. These women do not only stay at home but they work hard to earn a decent living. They do not only fight for their own life but also for the next generation. They want their children to get a good education and have guidance for survival.

Teman Empat Musim is the story about difficulties, sadness, happiness, irony, humor and satire faced by women living in a foreign country. Portraying women from various background, it can be said that the writer succeeded in describing world mindedness in her fiction. This novel shows the readers if human beings want to live in a more harmonious, loving and compassionate world, they have to awaken to their true selves and realize the underlying reasons for the many human-made problems. Most of the main characters in this collection of short stories left their countries because of civil war. The author's message is clear, friendship is the glue that connects everyone to everyone else, without having pay attention to their background: race, religion, social and political. The Interconnectedness of life goes far in explaining just why we need to step back and take a look at our relationship with other, and sheds light on the daily. An individual can be tolerant, and so can a community or a nation if it accepts people from lots of different cultures or backgrounds

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Multikulturalisme dalam Bacaan Anak Indonesia

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Abstract

Indonesia adalah negara kepulauan, sekurangnya tujuh belas ribu pulau besar dan kecil membentang dari Pulau Sabang di ujung barat hingga ke Pulau Merauke di ujung timur. Dengan kondisi seperti ini, maka Indonesia memiliki beragam etnis, suku bangsa, bahasa, budaya, bahkan agama dan kepercayaan. Sebagai negara dengan keberagaman tersebut, maka terjadinya konflik antarkelompok tentunya rentan terjadi. Karya sastra tidak hanya bersifat menghibur, karya sastra berperan pula untuk menambah pengetahuan, mengenalkan nilai-nilai kehidupan, bahkan dalam membentuk sikap para pembacanya terhadap sesuatu. Karya sastra yang mengangkat persoalan keberagaman dalam masyarakat Indonesia bagi pembaca sastra dewasa telah banyak ditulis. Namun demikian, persoalan keberagaman dalam kesusastraan anak di Indonesia belum banyak. Kalaupun ada, beberapa bacaan anak bertema keberagaman- terutama dalam bentuk pengenalan suatu budaya- umumnya dikemas kurang menarik. Padahal, pembaca anak-anak merupakan aset utama bangsa, karena kelak nasib bangsa ada di tangan mereka. Menyajikan persoalan keberagaman dalam bacaan anak sebenarnya merupakan usaha untuk menanamkan nilai, melatih anak berempati pada sekelilingnya, sekaligus mengetahui akar budaya bangsanya. Jika kesadaran dan sikap bijaksana atas keberagaman tidak pernah diperkenalkan kepada mereka, tentunya mereka hanya akan saling membenci, berprasangka, dan saling tidak percaya. Litara Books dan penerbit Bhuana Ilmu Populer merupakan penerbit buku anak yang menghadirkan keragaman budaya bagi pembaca anak dalam buku-buku yang diterbitkannya. Penelitian ini melihat bagaimana persoalan multikulturalisme digambarkan dalam bacaan anak Indonesia? Dari penelitian ini diharapkan dapat menunjukkan persoalan multikulturalisme yang tergambar dalam bacaan anak Indonesia. Penelitian ini berfokus pada bacaan anak terbitan Litara Books dan Bhuana Ilmu Populer dengan tema keberagaman bagi usia sekolah dasar.

Kata Kunci: multikulturalisme, bacaan anak, penanaman nilai, penerbit buku anak

Pendahuluan

Sebagai negara kepulauan, dengan jumlah pulau yang tersebar hingga belasan ribu, berjajar dari Sabang hingga Merauke, menjadikan Indonesia sebagai negara yang kaya. Tidak hanya kaya dari jumlah pulau yang dimiliki, tetapi kaya atas beragam suku bangsa, budaya, bahasa, kebiasaan, nilai, cara hidup, dan sebagainya. Keberagaman ini lahir sebagai dampak dari lokasi pulau yang menyebar, yang dipisahkan dengan gunung, sungai, danau, hutan, bahkan lautan. Letak geografis yang beragam ini menghasilkan kehidupan dengan sistem hidup, sistem nilai, sistem budaya, juga sistem kepercayaan yang berbeda-beda pula.

Sebagai negara dengan kondisi seperti di atas, sebenarnya menguntungkan. Hal ini membuat negara Indonesia menjadi negara yang memiliki keberagaman dalam kehidupan warga negaranya. Namun demikian, kondisi keberagaman yang tidak disikapi secara baik justru akan memunculkan keretakan. Bagaimana pun, keberagaman pada dasarnya rentan terhadap perpecahan.

Oleh karena itu, pengenalan terhadap keberagaman bagi seluruh warganegara mutlak adanya. Dengan mengenalkan persoalan tersebut, tentunya setiap individu akan dapat lebih bersikap bijaksana dalam menghadapi perbedaan. Untuk itulah, pengenalan terhadap adanya keberagaman sebaiknya memang dimulai sejak masa kanak-kanak.

Anak-anak seringkali diumpamakan sebagai kertas putih. Akan menjadi apa mereka kelak, semua tergantung warna yang diberikan untuk mereka dalam hidupnya. Jika sejak kecil mereka terbiasa menghadapi keberagaman dan menyadari bahwa tidak semua yang mereka hadapi adalah sesuatu yang harus seragam, maka kelak mereka akan lebih bijaksana dalam bersikap. Namun, jika sejak kecil anak-anak secara sengaja atau tidak sengaja telah mengenal benih-benih kebencian antarsuku bangsa, menaruh prasangka dalam stereotipe, serta merendahkan satu golongan tertentu, maka masa depan dan keutuhan bangsa menjadi taruhannya. Tentunya, keluarga menjadi agen sosialisasi yang utama dalam mengenalkan keberagaman kepada anak-anak. Setelah itu, baru lah lingkungan di sekitarnya: sekolah, masyarakat, dan media massa.

Ada banyak cara untuk mengenalkan keberagaman kepada anak-anak. Salah satunya adalah melalui karya sastra. Sastra Anak tidak hanya bertujuan untuk membuat pembaca anak gembira dan mengembangkan imajinasinya. Melalui sastra anak, anak-anak pun diharapkan dapat belajar untuk mengetahui dan mengerti apa yang ada di sekelilingnya.

Sastra Anak dengan tema keberagaman, terutama bagi pembaca anak-anak di usia sekolah dasar, belumlah banyak. Beberapa bacaan yang mengangkat persoalan budaya dari berbagai suku bangsa di Indonesia seperti dongeng, memang telah banyak diterbitkan oleh Kantor Balai Bahasa. Namun demikian, tentu saja bacaan tersebut belum sepenuhnya dapat memenuhi kebutuhan anak-anak untuk mengenal lebih jauh soal keberagaman.

Lebih dari itu, bacaan terbitan Balai Bahasa tersebut juga tidak terjual bebas di toko buku, sehingga dari segi distribusinya pun tidak merata.

Di antara minimnya terbitan buku bertema keberagaman budaya bagi pembaca anak-anak, terdapat seri *Aku Cinta Indonesia* yang diterbitkan oleh penerbit Bhuana Ilmu Populer dan seri *Bianglala Anak Nusantara* yang diterbitkan oleh Litara Books. Barangkali ada pula penerbit lain yang juga menerbitkan bacaan serupa namun luput dalam pencarian dan pengamatan penulis.

Tulisan ini merupakan penelitian pendahuluan terhadap persoalan multikulturalisme dalam bacaan anak Indonesia. Penelitian ini lebih terfokus pada bagaimana persoalan multikulturalisme digambarkan dalam bacaan bergambar untuk anak yang diterbitkan oleh penerbit Bhuana Ilmu Populer dan Litara Books. Melalui penelitian ini, maka diharapkan dapat menunjukkan persoalan multikulturalisme yang tergambar dalam bacaan anak Indonesia sehingga dapat mendata persoalan apa saja yang umumnya muncul dalam bacaan anak bertema multikulturalisme tersebut.

Multikulturalisme dalam Bacaan Anak

Sastra anak adalah sastra yang ditujukan bagi anak-anak. Seperti yang dikemukakan oleh Davis dalam Sarumpaet (1976), sastra anak merupakan sastra yang dibaca oleh anak-anak dengan bimbingan dan pengarahan orang dewasa yang penulisannya pun dilakukan oleh orang dewasa. Namun, dalam perkembangannya, sastra anak kini juga tidak hanya ditulis oleh orang dewasa. Sastra anak juga ditulis oleh anak-anak. Tentu saja, masih dalam perdebatan apakah yang ditulis oleh anak-anak itu masuk dalam kategori sastra, jika mengacu pada pengertian sastra sebagai karya yang memiliki nilai estetis dalam hal gaya bahasa, komposisi, juga kedalaman dalam persoalan yang diangkat (Wellek dan Warren, 1990). Terlepas dari semua itu, sastra anak pada prinsipnya adalah sastra yang dibaca oleh anak-anak dengan karakter yang khas dalam hal ragam, format, maupun tema (Sarumpaet, 2010). Dalam tulisan ini, istilah bacaan anak digunakan untuk menggantikan istilah sastra anak dalam upaya mengacu pada bacaan yang tersedia tanpa penggolongan terhadap muatan teksnya yang sastra atau nonsastra.

Karakter sastra anak yang khas merupakan implikasi dari karakter pembacanya, yaitu anak. Anak-anak merupakan kelompok usia yang masih membutuhkan banyak bantuan dari pihak lain dalam pertumbuhannya. Tidak hanya pertumbuhan fisiknya saja, tetapi juga dalam tumbuh kembangnya aspek sosial dan emosionalnya. Untuk memenuhi kebutuhan itu, anak-anak membutuhkan bantuan, dukungan, dan bimbingan dari orang dewasa—terutama dari kedua orangtuanya. Maka, bermacam bentuk, jenis, dan tema dari sastra anak hadir untuk memenuhi kebutuhan tersebut. Sebut saja misal dari jenisnya, maka buku sastra anak dibedakan dengan cerita berjenis realistik, fantasi, biografi, sejarah, dan sebagainya. Dari bentuknya ada buku *pop up*, bacaan bergambar, komik, novel, dan sebagainya. Sementara dari temanya, tentu bermacam-macam yang kesemuanya merupakan gambaran atas dunia anak-anak.

Multikulturalisme merupakan salah satu tema dalam bacaan anak-anak. Multikulturalisme menurut KBBI diartikan sebagai gejala pada seseorang atau suatu masyarakat yang ditandai oleh kebiasaan menggunakan lebih dari satu kebudayaan. Di negara-negara barat, persoalan multikultural dalam bacaan anak-anak lebih banyak menyoroti pada persoalan ras, terutama bagaimana hubungan antara kelompok mayoritas dengan kelompok minoritas.

Bacaan bertema multikultural mengenalkan anak-anak mengenai persoalan nilai dan budaya dari berbagai etnis budaya. Sebagaimana yang dikemukakan oleh Rasinski dan Padak dalam Creany, Anne Drolett, And Others (1993), sastra anak dapat digunakan untuk menggali, mengembangkan, dan mengapresiasi bermacam perbedaan budaya yang ada. Sementara Norton (1990) menyatakan bahwa melalui bacaan bertema multietnis, maka (1) anak-anak yang berasal dari kelompok etnis minoritas akan menyadari bahwa mereka memiliki warisan budaya yang dapat dibanggakan, (2) kebanggaan terhadap warisan budaya akan mengukuhkan kesadaran terhadap identitas anak-anak dari kelompok minoritas, (3) mengenal kebudayaan yang berbeda dengan kebudayaannya mengajarkan anak-anak untuk menghargai kelompok lain yang berbeda, dan bukan membuat stereotip, (4) melalui bacaan multietnis, anak-anak akan belajar bahwa setiap individu atau pun kelompok memiliki cara hidup dan pandangnya sendiri, (5) melalui bacaan mengenai multietnis maka anak-anak akan mengerti bahwa saat seseorang dapat mengharagai perbedaan, maka mereka akan hidup dengan harmonis, (6) melalui bacaan multietnis, anak-anak yang berasal dari kelompok mayoritas akan belajar bagaimana menghargai kelompok lain yang berbeda, (7) melalui bacaan multietnis, anak-anak juga belajar mengenai letak dan kondisi geografis, sejarah, dan budaya setempat, (8) melalui bacaan multietnis, anak-anak pun belajar mengenai perubahan sosial, dan (9) melalui bacaan multietnis yang mengangkat cerita mengenai kehebatan yang dicapai kelompok minoritas, akan menginspirasi anak-anak, terutama bagi anak-anak dari kelompok minoritas itu sendiri.

Di era global ini, ketersediaan bacaan anak bertema multikultural dirasa perlu. Hal ini berkaitan dengan semakin terbukanya berbagai kesempatan yang memungkinkan setiap individu untuk terlibat dalam berbagai aktivitas yang terhubung baik secara lokal maupun internasional. Dengan keberadaan bacaan anak bertema multikultural diharapkan anak-anak sejak dini telah mengenal adanya perbedaan, sehingga kelak ketika mereka dewasa mereka dapat bekerja sama dengan kelompok yang berbeda dengan dirinya tanpa menaruh curiga sehingga dapat berkontribusi positif bagi bangsa dan negaranya.

Bacaan anak di Indonesia yang mengangkat persoalan budaya sudah cukup banyak yang menerbitkannya. Namun, bacaan anak bertema multikultural memang tidak banyak jumlahnya. Terutama bacaan yang mengangkat persoalan antara dua kelompok budaya yang berbeda. Padahal, Indonesia yang kaya dengan keberagamannya ini menyimpan banyak persoalan dalam keberagamannya tersebut. Stereotip misalnya. Seringkali stereotip dilekatkan oleh suatu kelompok etnis terhadap kelompok etnis tertentu hanya berdasarkan subjektivitas semata. Persoalan stereotip ini bermula dari anggapan dan pandangan suatu masyarakat yang kemudian diadopsi oleh individu ataupun kelompok, yang akhirnya tersosialisasi dari generasi ke generasi. Keluarga merupakan agen sosialisasi

pertama dan utama dalam kehidupan seorang anak. Bukanlah hal yang tak mungkin, jika anak-anak juga belajar mengenai stereotip tersebut dari keluarganya.

Salah satu ragam bacaan anak yang efektif dalam mengenalkan persoalan budaya adalah bacaan bergambar. Melalui ragam bacaan ini, anak tidak hanya menikmati cerita melalui teks. Gambar yang tersaji akan memperkuat pemahaman anak terhadap isi cerita. Hal ini seperti yang dikemukakan oleh Schwarcz (1990) bahwa bacaan bergambar merupakan bacaan menarik karena berfungsi menjadi media bagi teks dan gambar bertemu dalam satu wadah untuk menghasilkan suatu pemahaman yang saling terkait dalam rangka mengantarkan pesan dari cerita itu sendiri. Bacaan bergambar yang mengangkat persoalan budaya akan memudahkan anak-anak untuk memahami gambaran nyata dari persoalan budaya itu sendiri. Sebagai contoh, pembaca anak akan mudah mempelajari kondisi geografis suatu daerah, mengenal bentuk budaya dari daerah lain, dan memahami adanya perbedaan fisik maupun nilai dari kelompok lain yang tergambar melalui ilustrasi cerita. Bacaan bergambar menjadi sarana bagi pembaca anak untuk menggunakan imajinasinya dalam menyambangi daerah di luar daerah tinggalnya, menengok produk budaya di luar produk budaya yang dikenalnya, bahkan berkenalan dengan kelompok budaya dengan identitas yang berbeda dengan dirinya.

Dari sekian banyak bacaan anak yang terbit di Indonesia, khususnya bacaan dengan tema budaya, bacaan bergambar seri Bianglala Anak Nusantara adalah bacaan bergambar bertema budaya yang diterbitkan oleh Litara Books. Seri Bianglala Nusantara bukan merupakan cerita yang memiliki benang merah antara satu judul dengan judul lainnya. Penamaan Bianglala Anak Nusantara sepertinya hanya untuk menegaskan jenis cerita yang memang mengangkat tema budaya seperti, *Cap Go Meh* (2014), *Ketika DamDam Kehilangan Wajahnya* (2014), *Taman Bermain dalam Lemari* (2015), *Mandala* (2015), *Pewarna Langit* (2015), *Di Mana Songket Kakak?* (2015), dan *Jangan Sedih, Bujang!* (2015).

Hasil penelusuran terhadap bacaan bergambar terbitan Litara Books tersebut, hanya *Cap Go Meh* (2015) yang mengangkat persoalan multikultural. Sementara cerita lainnya hanya berisi pengenalan satu budaya tertentu yang dirangkai dalam bentuk fiksi. *Ketika DamDam Kehilangan Wajahnya* misalnya, berisi cerita mengenai boneka yang diberi berbagai bentuk topeng khas Cirebon. *Taman Bermain dalam Lemari* merupakan fantasi seorang anak atas bermacam motif batik Nusantara. *Begitu pula dengan Di Mana Songket Kakak?* yang menggambarkan keindahan songket Palembang. *Mandala* dan *Pewarna Langit* menggambarkan kebiasaan khas dari suatu daerah- *Mandala* mengenai tradisi menjadi joki cilik di Wilayah Dompu Nusa Tenggara Barat, sementara *Pewarna Langit* mengenai pesta layang-layang di Sumatera Barat. *Jangan Bersedih, Bujang!* mengisahkan kehidupan suku Kubu di rimba Sumatera.

Selain Litara Books, di tahun 2017 Penerbit Bhuana Ilmu Populer menerbitkan seri Aku Cinta Indonesia. Dalam seri buku ini terdapat empat judul cerita mengenai budaya bagi anak-anak melalui cerita. Keempat judul seri Aku Cinta Indonesia tersebut adalah *Wayang Daun Singkong*, *Pentas Tari Topeng*, *Lampion Gresik yang Istimewa*, dan *Batik bersurek dari Nenek*.

Dari keempat judul cerita tersebut, *Lampion Gresik yang Istimewa* lebih mengangkat persoalan multikultur. Sementara ketiga cerita yang lainnya hanya mengisahkan satu budaya tertentu saja. Dalam *Wayang Daun Singkong*, cerita bertujuan untuk mengenalkan wayang sebagai produk budaya bangsa. *Pentas Tari Topeng* pun demikian, melalui tokoh cerita yang ingin menari topeng, buku ini mengenalkan anak-anak atas tari topeng sebagai tarian tradisional khas Betawi. Sementara *Batik bersurek dari Nenek* merupakan cerita yang mengajak anak-anak untuk mencintai batik.

Berdasarkan atas isi dari bacaan bergambar bertema budaya dari kedua penerbit tersebut lah maka penelitian mengenai multikulturalisme ini bermula. Bagaimana kedua penerbit mengolah persoalan budaya dalam bacaan anak, khususnya persoalan budaya yang menyangkut persinggungan budaya antara dua etnis yang berbeda.

Multikulturalisme dalam *Cap Go Meh* dan *Lampion Gresik yang Istimewa*

Seperti yang telah dikemukakan pada bagian sebelumnya, *Cap Go Meh* dan *Lampion Gresik yang Istimewa* lebih jelas dalam menunjukkan adanya multikulturalisme dalam bacaan untuk anak dibandingkan dengan judul lainnya yang juga mengangkat persoalan budaya. Meskipun demikian, judul lain dari kedua penerbit tersebut tidak bisa diabaikan begitu saja. Keseluruhan judul cerita yang ada, pada hakikatnya bertujuan untuk mengenalkan budaya Indonesia yang beraneka ragam. Dalam kemasan cerita, anak-anak belajar mengenai berbagai produk budaya dari berbagai daerah.

Cap Go Meh yang ditulis oleh Sofie Dewayani bercerita mengenai seorang anak bernama Nisa yang mengajak temannya yaitu Lili untuk menyantap lontong cap go meh pada saat perayaan Lebaran Kupatan. Lili yang merupakan keturunan Tionghoa merasa heran mengapa makan khas keluarganya pada saat hari raya Imlek terhidang juga pada saat perayaan Lebaran Kupatan. Keduanya bersikeras bahwa lontong cap go meh merupakan makanan khas dari daerah mereka masing-masing. Akhirnya, terkuaklah pengetahuan bahwa lontong cap go meh yang tersaji pada perayaan Imlek ternyata diadopsi oleh masyarakat setempat pada saat perayaan Lebaran Kupatan, terutama pada masyarakat di Jawa Tengah dan Jawa Timur.

Sementara *Lampion Gresik yang Istimewa* yang ditulis oleh Dian K. berkisah mengenai seorang anak yang bernama Ratih dan temannya Liana. Saat Ratih pulang dari tarawih, ia melihat sebuah lampion tergantung di muka rumah Liana. Ratih ingin juga memiliki lampion seperti Liana. Saat Ratih berkunjung ke rumah Liana, ratih mengutarakan keinginannya untuk memiliki lampion. Sayangnya lampion itu adalah sisa perayaan imlek yang dibawanya dari rumah neneknya Liana. Saat ayah Liana datang dan mendengar keinginan Ratih mengenai lampion, ayah Liana pun mengajak keduanya untuk membuat damar kurung yang menyerupai lampion. Ternyata, damar kurung merupakan lampu lampion khas kota Gresik.

Kedua cerita memiliki kemiripan. Keduanya mengangkat topik cerita dengan menggunakan obyek budaya dari kelompok minoritas di Indonesia. Tokoh Lili dalam *Cap Go Meh* dan tokoh Liana dalam *Lampion Gresik yang Istimewa*, keduanya menunjukkan mereka berasal dari keluarga keturunan Tionghoa. Hal ini ditunjukkan dengan

penggunaan nama Lili dan Liana yang mengarah pada nama perempuan yang umum digunakan di kalangan keturunan Tionghoa. Ilustrasi untuk tokoh Lili dan Liana pun mengarah pada ciri fisik dari keturunan Tionghoa yang bermata sipit, berambut lurus. Bahkan untuk tokoh Lili, digambarkan memakai baju *cheongsam* berwarna merah- baju tradisional dari Tiongkok dengan warna khas merah yang melambangkan keberuntungan dan kesejahteraan. Selain itu, produk budaya lampion juga disebut dalam kedua cerita ini.

Identitas sebagai warga keturunan Tionghoa ditunjukkan dengan sikap Lili yang bersikeras bahwa longtong cap go meh adalah makanan khas keluarganya. Sikapnya itu didukung oleh keterangan yang ia berikan sebagai berikut.

“Kata Mamiku, Cap Go Meh artinya malam ke lima belas!” (hal:14)
 “Cap itu sepuluh, Go artinya lima. Meh itu Malam.” (hal:15)
 “Malam kelima belas di bulan pertama, setelah Tahun Baru Imlek.
 Jadi, perayaan tahun baru kami juga lama. Lima belas hari lamanya!” (hal:17)
 “Ada arak-arakan naga, kilin, dan barongsai keliling kota.” (hal:19)
 “Semua kelenteng dan vihara, ikut dalam parade ceria.
 Patung Dewa Fu Shen diarak,
 Patung Dewa Lu Shen,
 Dewa Shou Shen juga.” (hal:21)
 “Kami memakai baju Cheongsam, menjinjing lampion dan turun ke jalan.” (hal:23)
 “Selain lontong Cap Go Meh, ada juga kacang, dan kue keranjang.” (hal:25)

Dari kutipan teks di atas dapat terlihat beberapa istilah yang mengacu pada budaya Tionghoa yaitu arti kata cap, go, dan meh, Imlek, naga, kilin, barongsai, kelenteng, vihara, dewa Fu Shen, Lu Shen, dan Shou Shen, lampion, serta kue keranjang.

Sementara pada tokoh Liana dalam *Lampion Gresik yang Istimewa*, identitas sebagai keturunan Tionghoa ditunjukkan dengan keterangan yang diberikan Liana kepada Ratih mengenai lampion dan pecinan, serta keterangan Ayah Liana mengenai makna lampion, seperti dalam kutipan berikut.

“Ah, lampion itu? Aku mengambilnya dari rumah Nenek.
 Itu lampion sisa imlek tahun lalu,” kata Liana. (hal:8)
 Liana bilang, lampion itu dibeli di Pecinan. (hal:9)
 “Hoho, lampion kita? Itu lampion simbol kemakmuran dan keberuntungan buat toko kami. Jangan diambil!” (hal:14)

Dari kutipan teks, terlihat bahwa pada cerita *Lampion Gresik yang Istimewa*, pengenalan terhadap identitas Tionghoa terlihat pada istilah lampion, Imlek, pecinan, serta makna filosofis dari lampion.

Jika dibandingkan dari kedua teks cerita, dengan jumlah halaman buku yang sama, terlihat bahwa bacaan anak *Cap Go Meh* lebih kaya dalam menggambarkan persoalan multikultur. Melalui *Cap Go Meh*, pembaca anak tidak hanya mengenal lontong cap go meh, tetapi juga mengetahui banyaknya unsur budaya di balik perayaan cap go meh, sekaligus menyadari bahwa sangatlah mungkin terjadi adaptasi ketika dua budaya bertemu. Melalui lontong cap go meh, anak-anak belajar bahwa budaya, kebiasaan, sistem nilai yang menurut kita barangkali milik kelompok kita, ternyata bisa jadi karena mengadopsinya dari kelompok lain atau sebaliknya. Begitu pula dalam *Lampion Gresik yang Istimewa*, anak-anak mengenal bentuk lampion yang khas dari Indonesia yaitu damar kurung- yang merupakan adaptasi dari kebudayaan Tionghoa. Damar Kurung mengadaptasi lampion yang dipakai warga Tionghoa sebagai wujud kesempurnaan dan keberuntungan.

Mengacu pada apa yang dikemukakan oleh Norton (1983) mengenai keuntungan anak-anak membaca karya multietnis, terlihat bahwa dengan menunjukkan budaya dari suatu kelompok minoritas (diwakili oleh tokoh Lili dan Liana), maka akan menumbuhkan kecintaan dan kebanggaan dari pembaca minoritas itu sendiri terhadap budayanya. Sementara bagi pembaca dari kelompok mayoritas (diwakili oleh Ntokoh Nisa dan Ratih), mereka akan belajar untuk menghargai budaya lain karena sangat mungkin budaya yang mereka miliki turut dipengaruhi oleh budaya dari kelompok minoritas. Melalui kedua cerita ini, anak-anak juga belajar akan sejarah bangsa Indonesia yang panjang, yang dibangun oleh berbagai macam suku bangsa, budaya, dan bahasa yang berbeda. Pada akhirnya, anak-anak dari kedua cerita ini menyadari bahwa jika mereka menerima perbedaan dan berbesar hati menerima kesamaan budaya, sehingga melahirkan sikap saling menghormati maka mereka dapat hidup berdampingan dengan harmonis dan damai.

Meninjau multikulturalisme dalam bacaan anak Indonesia, dapat terlihat bahwa pokok bahasan mengenai budaya yang dimiliki oleh kelompok minoritas. Kelompok minoritas dalam bacaan anak Indonesia terlihat masih mengacu pada kelompok etnis keturunan Tionghoa, sementara kelompok mayoritas mengacu pada kelompok yang menyatakan identitasnya sebagai pribumi. Padahal, persoalan multikultural dapat digali tidak hanya sebatas hubungan Peranakan Tionghoa-Pribumi. Sangatlah mungkin terjadi konflik saat dua suku bangsa dengan budaya yang berbeda bertemu. Hal tersebut dapat terjadi karena Indonesia memiliki keragaman budaya dari banyak suku bangsa. Bukan hal yang mustahil jika di antara suku bangsa yang ada, terbangun stereotip antarsuku bangsa.

Penutup

Buku adalah jendela dunia. Begitulah slogan yang seringkali diucapkan. Melalui buku, anak-anak dapat belajar banyak hal, termasuk persoalan keberagaman dalam kedudukannya sebagai anggota suatu masyarakat dan bangsa. Melalui bacaan bertema multikulturalisme, anak-anak mengenal adanya keberagaman. Dengan mengenal

keberagaman, maka anak-anak akan dapat menghargai dan memahami adanya perbedaan. Pada akhirnya, mereka akan dapat hidup berdampingan di atas perbedaan yang ada.

Bacaan bertema keberagaman budaya jumlahnya memang tidak banyak, namun masih dapat ditemukan jejaknya, sebagai contoh bacaan yang diterbitkan oleh Litara Books dan penerbit Bhuana Ilmu Populer. Sayangnya, ketersediaan bacaan anak bertema multikulturalisme yang mengangkat persinggungan dua budaya berbeda di Indonesia belumlah banyak atau dengan kata lain tidak ada. Padahal, Indonesia merupakan negara yang dibangun dengan keberagaman. Konflik antaretnis sangat mungkin terjadi. Tema multikultural dalam bacaan anak di Indonesia masih terfokus pada persoalan budaya antara kelompok pribumi dan Peranakan Tionghoa.

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‘The Trunk of Best Things’: Inheriting Identity in Amy Tan’s *The Bonesetter’s Daughter*

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Abstract

Amy Tan’s *The Bonesetter’s Daughter* is a story that revolves around bits of memory about three women characters from different generations: Precious Auntie, LuLing, and Ruth. Structure-wise, the series of plot presented in the novel is of several layers of narration; the opening part (LuLing’s narration), the next part—Section I— (Ruth’s narration), the part following this—Section II—(LuLing’s narration), and the last part—Section III—(Ruth’s narration). The novel ends with an epilogue that generally tells about Ruth’s current activities after the journey of tracing back her heritage has taken place.

In narratological sense, analysing such a complex mode of narration requires a closer look at the significant use of series of analepses and prolepses. The act of tracing back and moving forward is a classic representation of trying to make sense of multicultural identity. In terms of identity construction for migratory subjects, this essay argues that for second generation Chinese American women authors, the specific pivotal point of ethnic self-reflection occurs partly with the act of immigration—that is, the physical, ideological and emotional act of bodily re-placement (Singh and Schmidt, 2000). As far as this essay is concerned, the final postulation of the analysis shows that the ‘foreign self’ of the central characters in the novel is hybrid in quality, as they are observed on a different and more complex level. At the end of the day, such an intricate process offers a way of inheriting identity amidst the complex world of second generation Chinese Americans.

Keywords: *inheriting identity, analepses, prolepses, multicultural identity, migratory subject.*

Introduction

The Bonesetter’s Daughter is a story that revolves around bits of memory about three women characters from different generations: Precious Auntie, LuLing, and Ruth. Structurally speaking, the series of plot presented in the novel is of several layers of narration. The story opens with a glance on LuLing’s narration which is taken from the opening part of her journal. Following this, there is a section (Section I) that provides a narration that has its centre on Ruth’s activities (Ruth is LuLing’s daughter). The next section (Section II) is a series of story told by LuLing—also taken from her journal—which is the continuation of the brief narration provided at the beginning of the novel. The last one (Section III) is again, a narration with Ruth as its central character. On the very last part of the novel is provided an epilogue that generally tells about Ruth’s current activities after the journey of tracing back her heritage has taken place.

In narratological sense, analysing such a complex mode of narration requires a closer look at the significant use of series of analepses and prolepses. This essay is framed within the idea puts forth by a specific term used in the story, ‘the trunk of best thing,’ which basically has similar connotation with treasure chest. In it lies the answer Ruth has been seeking for with regard to her quest of identity. The act of tracing back and moving forward (as shown in the series of analepses and prolepses) is a classic representation of trying to make sense of multicultural identity. In terms of identity construction for migratory subjects, this essay argues that for second generation Chinese American women authors, the specific pivotal point of ethnic self-reflection occurs partly with the act of immigration—that is, the physical, ideological and emotional act of bodily re-placement (Singh and Schmidt, 2000). As far as this essay is concerned, the final postulation of the analysis shows that the ‘foreign self’ of the central characters in the novel is hybrid in quality, as they are observed on a different and more complex level. At the end of the day, such an intricate process offers a way of inheriting identity amidst the complex world of second generation Chinese Americans.

Contrapuntal Reading in Postcolonial Context

Said proposed what he calls “contrapuntal reading” in terms of ‘reading the canon as a polyphonic accompaniment to the expansion of Europe’ (1994: 71). To Said’s argumentation, this is the case since in nineteenth century Europe, the empire functions as a codified presence in fiction.¹ Contrapuntal reading, thus gives way to a reading of texts by focusing on what seems to be of secondary importance as significant references to the story’s main frame. In other words, it is to read the background sounds as contributory factors to the harmonisation of the composition of voices presented in the text. In correspondence to this, in relation with narrative theory, a resounding argumentation that fits this mould is that of Genette’s. In his version of narratology, on narrative level, contrapuntal aspect can be present in alteration or change of focalisation in the plot. The theory is that change of focalisation

can also be analyzed as a momentary infraction of the code which governs that context without thereby calling into question the existence of the code—the same way that in a classical musical composition a momentary change in tonality, or even a recurrent dissonance, may be defined as a modulation or alteration without contesting the tonality of the whole (1980: 195).

In other words, the modulation present due to the existence of minor voices repeatedly occurred in classical music composition is the very factor that constructs the relevance among the different chords and notations which eventually creates harmony. As an attempt of what Bakhtin calls ‘[transposing] a symphonic (orchestrated) theme on to the piano keyboard’ (1982: 263), narrative analysis in this essay is applied to provide dialogic space between major and minor voices in the novels. In *The Bonesetter’s Daughter*, such a harmony is represented by what can be called compromising closure. For descendants of migratory subjects such as Amy Tan, the steps taken to reach compromising closure in each novel is by presenting dialogic process between the cultural identity of China and America.ⁱⁱ The modulation in the novels is represented—to name a few—by changes in point of view, shifts in time and place, shifts on the presentation of the selves, inarticulateness in “translating between,”ⁱⁱⁱ and inability to distinguish between dream and reality.

The negotiating process in Tan’s novel takes place between what Grice (2002)^{iv} observed as a series of boundary crossings. In the process of identity construction, negotiating seems to be the recurring act for the characters in Tan’s novel. As will be shown on the analysis, the final point of negotiation, the agreement is reached through a series of compromises.

Postcolonial theory provides a powerful approach to ethnic literatures of the United States. An attempt to show how this is applied in *Beyond the Borders* (2003), where a series of essays deal with the issues of ethnic literatures in the United States and of those political regions significantly influenced by U.S. political or cultural imperialism, namely: Hawai’i, Puerto Rico, Southeast Asia, and areas of Central America such as Haiti and the Dominican Republic. Since post-colonial theory ‘is the tool that enables the cultural study of a reformulated identity’ (Madsen: 2003),^v and that to tackle the issues of identity construction in the multiethnic nature of the U.S. there is a need to explore “border” regions, then it is important to note that in the context of cultural history in the U.S., the emergence of postcolonial studies in American literature has its start in what is called “border studies.” Since the accompanying key concepts used in this research are drawn from postcolonial theory, and since the key concepts of feminism also take part in the analytic process, this research thus applies the combination of the two, termed as postcolonial feminism. The intersection of postcolonial criticism and feminism, Moore-Gilbert argues, ‘entails new perspectives on the body, on language, on the relationship between theory and practice, and on the complex interaction between the personal and the political’ (1998: 43).

In terms of narratology, this essay focuses on, in Genettian sense, the way the narrative is presented. Order refers to the set of relations between the order in which events (are said to) occur and the order in which they are counted (Genette, 1980), where analepsis and prolepsis take place. Analepsis is an anachrony going *back to the past* with respect to the “present” moment; a RETROSPECTION; a FLASHBACK, while prolepsis is an anachrony going *forward to the future* with respect to the “present” moment; an ANTICIPATION; a PROSPECTION; a FLASHFORWARD (Genette, 1980). Anachrony is a discordance between the order in which events (are said to) occur and the order in which they are recounted. A typical example of anachrony is constituted by a beginning in *medias res* followed by a return to earlier events.

Inheriting Identity

Entitled ‘Truth,’ the prologue of the novel—which is *in medias res*—draws the reader’s attention to LuLing’s personal domain. Having LuLing’s journal as its source, this part is narrated using fixed internal focalisation which shifts from the present-tense introductory bit about LuLing Liu Young, to the past-tense memories about Precious Auntie, LuLing’s mother. Toward the end of the narration, it is clear that the main issue pointed out here is LuLing’s (almost) desperate attempt to remember Precious Auntie’s family name. LuLing traces back the memories she has with Precious Auntie up to when she is six years old. Even when she remembers Precious Auntie writes down her family name on a scrap of paper and puts it in front of her face, she still cannot remember it. This is very troubling not only to LuLing but also to the reader, because the series of events that leads to the point when Precious Auntie writes the name down is there, yet LuLing’s memory fails to capture it when it comes to the point of visualising the Chinese character of the family name.

Being able to remember Precious Auntie’s family name means LuLing will be able to claim and use it as her own. It will mark the heritage of her family, where she comes from. Her main concern is that it will be too late for her to come to terms with her troubled past with Precious Auntie. She is described as not wanting this to happen because from the series of parallelism provided in the novel, this is one way she can mend her troubled relationship with her daughter, Ruth. LuLing has a way of hiding everything she loves with a special ache in what she calls her ‘trunk of best things.’ Precious Auntie’s family name, in this case, is one of the objects stored in it. The problem is that LuLing keeps it for too long that she forgets she has it. So when she opens her trunk, she only finds crumbled objects that are no longer recognisable. It is clear from this point that this attempt of trying to gain back the memory of Precious Auntie’s family name is what triggers the entire story plot to flow into series of other bits of memories from LuLing and Ruth, in search of their family heritage.

As mentioned earlier, the time sequence presented in this part is of present and past, which indicates that as it enters the narration of LuLing’s memory of Precious Auntie, the reader is provided with a story within a story. The story within leads the narrative to an expository return to an earlier period of time. To the novel, this mode of narrative is basically what makes the plot unfolds itself through layers after layers of narration. In this first part, for instance, the narrator’s analepsis is evoked after realising that she remembers the names of her husbands and in what Chinese year she and her daughter was born, yet she cannot dig out the memory of Precious

Auntie's family name. Next, on Section I, as the story seems to really take its start, told using external focalisation, series of analepses are evoked whenever Ruth is described as doing or remembering anything related to her relationship with her mother, LuLing. Section II, being the continuation of LuLing's journal which is presented at the beginning of the novel, is basically a series of analepses related to Precious Auntie's life. On Section III, there seems to be zero analepses, as the story of Precious Auntie, LuLing and Ruth begins to merge in harmony. On this section, Ruth is mostly described as interacting with LuLing, not bringing back memories that concern LuLing. The epilogue, told in the present time using external focalisation, provides a closure which in fact can be seen as a prolepsis that generates the entire story of the three generations.

In narrative theory, the analepses presented on the first and second sections of the novel can be categorised as internal analepses, which Genette proposes to call as *heterodiegetic* (analepses dealing with a story line—with a diegetic content—which is different from the content of the first narrative). As Genette puts it: 'Such analepses deal, classically, either with a character recently introduced whose "antecedents" the narrator wants to shed light on, ...; or they deal with a character who has been out of sight for some time and whose recent past we must catch up with' (Genette: 50). The memories of Precious Auntie through LuLing and the memories of LuLing through Ruth are analepses that provide information about the retrospective sections preceding them, which are seemingly presented as having minor importance to the contribution of the entire construct of the story. It is in fact these retrospective sections that hold the key issue of what the story tries to unravel. The following paragraphs will provide an analytical view on how this takes place.

The idea of constantly referring the set of actions done by the characters to memory and memory loss is crucial in this novel. On the following, I will supply series of successions that construct the plot that are triggered by attempts to remember things which are well kept yet in some ways slips from mind when trying to be retrieved. Further, I will highlight the critical points that are being surfaced from each series to later show how this is relevant to the analysis of the entire novel. Also on the following, some phrases and clauses that show the point when a memory of LuLing emerges will be typed in bold to make it easier to be referred back as the analysis continues to take its course.

On the first fragment of Section I, the narrative structure opens at that time of year when Ruth loses her voice. The narrator retells some information on when this loss of voice initially occurs. It is the ninth year from the first time it happened that Ruth is described as voluntarily retreating into verbal silence before the actual date of her voice-loss approaches.^{vi} The night before she decides to regain her voice, as she turns to her desk, Ruth realises that she cannot recall something she is not supposed to forget. As she tries to remember what it is, she sorts the clutters on her desk, and then organises the stacks of paper in the bottom right-hand drawer of her desk, where she accidentally finds pages written in Chinese, her mother's writing, which have been given to Ruth five or six years earlier. **This triggers a memory about LuLing when she gives the papers to Ruth**, and further about Ruth's unsuccessful attempt to translate them in English, which finally brings Ruth to hire someone fluent in Chinese to translate them for her. Ruth then places the pages at the top of the heap, not the bottom, which indicates that the pages are now a priority above any other stacks of paper she keeps in her drawers.^{vii}

On the next morning, these are the following succession of events that lead Ruth to finally remember what she forgets: While getting ready to take Dory and Fia (Art's children) to the ice rink, Wendy—Ruth's friend—calls. Once Ruth hangs up, she mentally lists down the tasks she needs to do that day. Ruth forgets list number nine, which is usually something important, because, **as her mother tells her, it is a significant number**. Ruth drops the children at the ice rink. Ruth then arrives at the dry cleaner, and phones Wendy who is telling her about her mother marrying her personal trainer. Wendy's remark about her mother ('Do I have to watch over her now, act like her mother and make sure she doesn't get herself in trouble?' [Tan, 2001: 31]) triggers Ruth to say **'I've been that way with my mother all my life,'** which causes her to remember what has been eluding her; her mother was supposed to see the doctor at four that afternoon.

As highlighted on the previous paragraphs, it is told that Ruth remembers bits of memories about her mother three times in this narration. Even though the first two do not trigger her to remember what she needs to remember, they are presented there to provide a glimpse on various degrees of relationship between Ruth and her mother. When Ruth remembers the time LuLing gives her the paper, it sores old wounds on how Ruth detests LuLing persistence to make Ruth learn to write and understand Chinese. She tells her mother that she is going to find the time to translate them, but she never does manage to do so. When Ruth points out that number nine is a significant number in LuLing's book of life, and when at this point Ruth is described applying the same method her mother uses in terms of putting a series of tasks in a list, it is then illustrated that Ruth does not altogether rejects the things her mother teaches her. Ruth compromises to use this number nine system and to count fingers as a memory device because this method corresponds to how to put things in order. And this enables American-style Ruth to have more organised routine tasks. Wendy's statement on her mother leads the narrative to supply information on how Ruth has all that time been acting like LuLing's mother, making sure that LuLing does not get herself into trouble.

To reveal the thing Ruth is not supposed to forget and to remember list number nine—which is an important number in Chinese—the plot in this narration is presented in series of prolepsis and analepsis, which, in my view, parallel to the idea of writing Chinese characters. As narrated by Ruth when her childhood memories lead her to the time when LuLing tries to guide her how to write a Chinese character, LuLing instructs her, 'The way you drew it—well, look, the whole thing is falling down. Do it like this ... light first, then temple. See? Together, it means "news from the gods." See how *knowledge* always comes from above? See how Chinese words *make sense*?' (Tan: 49). In Chinese character, LuLing tells Ruth, 'Each character is a thought, a feeling, meanings, history, all mixed into one' (Tan: 48; my emphasis). The whole thing is falling down, light first, then temple, the whole thing is a mix of thought, feeling, meaning, and history. In relevance to this, the series of prolepsis and analepsis are relevant to provide an illustration on how *knowledge* can be gained, on how things *make sense*. The

entire plot of this novel, in this case, is a search of Ruth’s family heritage, by “letting things fall down” through reflecting back to Ruth’s, LuLing’s and Precious Auntie’s pasts.

Several times in the plot, there are indications that memory fails to cooperate each time something of significance is tried to be remembered. One example, as I stated earlier, there is a point in the narration where LuLing tries to remember Precious Auntie’s family name, but LuLing’s memory fails to capture it when it comes to the point of visualising its Chinese character. Even when she remembers Precious Auntie writes down the name on a scrap of paper and puts it in front of her face, she still cannot remember it. In my view, attempts taken to remember what this Chinese character is, is like trying to find a lost object. And the process, which is the most common, is by retracing the things done before the object is lost. Throughout the retracing process, there are times when there is a need to pause to remember whether at that time, the object is still in possession. In this novel, this manifests into a series of plot that constantly present a break, a point where anything associated to Precious Auntie’s history is perceived through Ruth’s and LuLing’s focalisations.

To LuLing, this is one of the things she must not forget: Gesturing with her hands to LuLing, Precious Auntie says ‘*A person should consider how things begin. A particular beginning results in a particular end*’ (Tan: 135). This is what bases LuLing to devote pages to the story of Precious Auntie, and these pages then come to Ruth as a legacy of her family heritage. The legacy is preserved in print because human memory is unreliable. In Ruth’s case, her writing down her family history is similar to being what Auntie Gal calls a “ghostwriter,” a person who writes down the stories people tell her, word for word, exactly as told. The slight difference is, Ruth is writing the story for herself, not for others. In an odd way, what LuLing does best branches into what Ruth does for a living, being a “book doctor.” LuLing taught Ruth to make life better by revising it. Making life better has been the family’s tradition. That is their inheritance. For hundreds of years Precious Auntie’s family had been bonesetters. To find the best dragon bones, the family passes along the secret location, and—as LuLing’s narration shows—‘[e]ach generation dug deeper and deeper, with one soft crack in the cave leading to another farther in’ (Tan: 143). Again, to show how this is relevant to the narrative structure of the story, such a description can work as a metaphor that explains why the plot of this novel branches out into sub-plots told from different focalisers.

Narration on Ruth provides information on her resentment to China as introduced to her by LuLing. To Ruth, what LuLing does is “stuffing Chinese logic into her resistant brain.” Yet Ruth’s resistance merely leaves residues on Chinese logic she applies in her everyday life. (For instance, as exemplified earlier, Ruth follows LuLing’s habit on placing an important matter on list number nine, since number nine is important in Chinese tradition). For practicality, Ruth manages her American life by always putting things in order based on priority levels. LuLing’s Chinese influence which seems to have been internalised by Ruth, causes Ruth to not put the most prior on list number one, but nine. Another relevant example: In terms of spending money for tertiary needs, Ruth’s habit seems to also develop from her mother’s influence. She is not accustomed to buy flowers to decorate her house, but when she feels like she would like to buy some, the middle ground she takes is buying the ones with lasting value. Having gotten used to deprivation while living with her mother, Ruth decides to buy orchids because they ‘looked delicate but thrived on neglect. You didn’t have to water them but once every ten days. And while they were somewhat pricey, they bloomed for six months or more, then went dormant before surprising you with new blooms all over again’ (Tan: 35).

Ruth’s intention to translate her mother’s journal to English is basically an attempt to preserve her family legacy. She notices that LuLing’s memory is deteriorating. As resistant as she is to her mother’s Chinese influence, there still comes a point where Ruth reaches the need to be with LuLing, ‘as her mother told her about her life, taking her through all the detours of the past, explaining the multiple meanings of Chinese words, how to translate her heart’ (Tan: 131). In living her daily life with LuLing, Ruth constantly gets lost in translation because she mostly has to deal with mother’s choppy English, just like LuLing mostly has to deal with Precious Auntie’s kind of talk, which is only represented by hand gestures. LuLing cannot name specifically, what she does is making classification, just like cloth in her vocabulary is classified as ‘cost too much,’ ‘too slippery,’ ‘scratchy skin,’ and ‘last long time.’ She cannot name specific trees. To her, oak, maple, gingko, or pine either falls into the category of ‘shady’ trees or ‘drop leaf all the time’ trees.

LuLing’s inarticulateness is made clear in the narration about Ruth in Section I and III of the novel. LuLing’s choppy English is exposed by the narrator each time the dialogue taking place is externally focalised. LuLing’s articulate voice is presented in the prologue and Section II of the novel, which have its source from LuLing’s journal. In Section I and III, LuLing’s voice is focalised by the narrator, within the story about Ruth. In her journal, LuLing’s voice is supposedly focalised by herself. The Chinese character written above the English title of each fragment in LuLing’s journal emphasises that these narrations are of different domain from what is narrated in Section I and III. From this, it can be drawn that LuLing’s narration, her journal, is outside the main plot, which is the narration about Ruth. It is outside, but relates to the main plot. It fills the gaps in the story of the search of Ruth’s family name.

In terms of voice, there is a time when Ruth silences her voice to ironically make herself heard more by LuLing. When she is six, Ruth has an accident; she throws herself down the slide, head first, and crashes. Ruth refrains from speaking because she avoids having to confront LuLing verbally on how such an accident occurs. Ruth’s quietness pleases LuLing in a sense that Ruth does not cry or complain after the accident. Ruth continues to stay silent, and all the time she does so, she receives extra care from LuLing; ‘The less Ruth said, the more her mother tried to guess what she might want’ (Tan: 64). Ruth takes advantage of the situation, while LuLing provides Ruth with a tray of wet sand and a chopstick to write down what she wants to say. Until there comes a time when LuLing misinterprets what Ruth writes on the sand. She has always wanted to have a dog, so Ruth writes the word ‘Doggie’ on the sand. LuLing thinks that is Precious Auntie speaking through Ruth, calling LuLing in her name of endearment. Ruth panics, and, not knowing what to write, she draws several lines and a square after her mother asks if her luck has changed, whether or not the curse over and she is safe. LuLing interprets it as Chinese character for ‘mouth.’ Ruth panics as her mother insists her to ask Precious Auntie to come every day, and

this consequently causes her to shout. Ruth regains her voice, and mother interprets this as having to do with Precious Auntie's interference to bring Ruth's voice back. Following this, every year, starting on August twelfth, Ruth always loses her voice. The first time it happens, Ruth can only hiss like an untended teakettle. Her husband jokes that her laryngitis must be psychosomatic.

The time setting of fragment One in Section I starts in August twelfth, the eighth year Ruth annually suffers from voice loss. Knowing that it is that time of year she usually loses her voice, Ruth anticipates it by refraining herself from talking for the entire week. Near midnight, in a few hours before she will be able to talk again, Ruth comes across LuLing's journal written in Chinese, stacked in the bottom drawer. This is the point of departure that leads the plot to stories relating to LuLing's past, which, involuntarily also leads to Precious Auntie's. On the Epilogue, also set on the twelfth of August, unlike the former twelfth of August of the last eight years, Ruth still has her voice. At this point, she knows for certain that 'Her ability to speak is not governed by curses or shooting stars or illness. ... But she does not need to talk. She can write. Before, she never had a reason to write for herself, only for others. Now she has that reason' (Tan: 307). Ruth's voice loss ends after she finally finds out Precious Auntie's family name, as narrated at the end of Section III. This means that the question put forward at the beginning of the novel reaches an answer. The case is closed. It seems that after this, all curses are vanished. All problems find their solutions; LuLing is able to be persuaded to live at Mira Mar Manor, home for the elderly people, so that she can have better nurture, and Ruth finds out Precious Auntie's family name.

'Family name Gu,' exclaims LuLing. "Gu," to Ruth's knowledge means "bone," which makes sense since the family has been bonesetters for generations. But Ruth does not altogether accept the idea that Precious Auntie's family name is "Gu" because there is a possibility that LuLing remembers that name because it is the Chinese word for bone. Again, Ruth cannot rely on LuLing's memory. But later, Aunt GaoLing reveals that the name is "Gu." This she finds out from her relative in Beijing who, in the search, comes across an old woman whose grandfather was a travelling photographer. She still keeps an old photo of Precious Auntie. On the photographic plate is written the last and the first name of Precious Auntie: "Gu" and "Liu Xin." "Gu" can also mean "gorge," it has the same sound as the bone "gu" but is written in a different way. GaoLing explains that 'the way "bone" is written can also stand for "character." That's why we use that expression "It's in your bones." It means, "That's your character"' (Tan: 304). "Liu Xin" means "remain true," but it has similar sound with "liu xing" which means "shooting star," which to Chinese belief, has a bad meaning. LuLing knows Precious Auntie's name only from the way it is pronounced, not the way it is written in Chinese character. This explains why all those years she thinks that Precious Auntie's life is like that of a comet; it 'burns up quick, one day here, one day gone' (Tan: 305). Up to this point, the meaning of Precious Auntie's full name is mended. The fate, somehow, altered. The spell is broken. With joy, Ruth celebrates the fact that she has a family because being able to remember Precious Auntie's family name means the possibility to claim and use it as her own. It will mark the heritage of her family, where she comes from.

Her grandmother had a name. Gu Liu Xin. She had existed. She still existed. Precious Auntie belonged to a family. LuLing belonged to that same family, and Ruth belonged to them both. The family name had been there all along, like a bone stuck in the crevices of a gorge. LuLing had divined it while looking at an oracle in the museum. And the given name had flashed before her as well for the briefest of moments, a shooting star that entered the earth's atmosphere, etching itself indelibly in Ruth's mind' (Tan: 305).

At this point, the problem is resolved; Ruth knowing Precious Auntie's full name means she has a heritage she can claim, and this branches to LuLing as well. And also, this shows that the name binds the three generation together. The secret has been there all along, 'in the crevices of a gorge,' inside the trunk of best things.

Conclusion

Throughout the retracing process, there are times when there is a need to pause to remember whether at that time, the object is still in possession. In this novel, this manifests into a series of plot that constantly present a break, a point where anything associated to Precious Auntie's history is perceived through Ruth's and LuLing's focalisations. Being able to remember Precious Auntie's family name means LuLing will be able to claim and use it as her own. It will mark the heritage of her family, where she comes from. Her main concern is that it will be too late for her to come to terms with her troubled past with Precious Auntie. She is described as not wanting this to happen because from the series of parallelism provided in the novel, this is one way she can mend her troubled relationship with her daughter, Ruth. Ruth's intention to translate her mother's journal to English is basically an attempt to preserve her family legacy. The epilogue, told in the present time using external focalisation, provides a closure which in fact can be seen as a prolepsis that generates the entire story of the three generations.

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ⁱ To Said, it is like the significant references on Antigua in *Mansfield Park*, Australia in *David Copperfield*, and plantation in the West Indies in *Jane Eyre*.

ⁱⁱ Cultural identity here refers to an identity constructed and is influenced by memories of the past which are associated with any forms of historical and traditional references from which the author is originated (Hall, 1994). In my view, cultural identity best represents the problematic term used to articulate what it means to say an identity which is associated to a certain country. For instance, it is problematic to articulate what young Kingston means to say in *The Woman Warrior* by mentioning that she strives to be American-feminine, that is, having feminine quality according to American standards.

ⁱⁱⁱ Hall's term (Stuart Hall's interview with Julie Drew, [in Olson and Worsham, 1999: 213]).

^{iv} In *Negotiating Identities: An Introduction to Asian American Women's Writing* Helena Grice (2002) provides a survey of the state of the field of Asian American women's studies both within the United States and beyond the geographical boundaries of Asian America. In this book she also tackles with the questions of what exactly Asian American women's writing is and its origin.

^v The hyphenated term (post-colonial) is used here by Madsen to emphasize the historical significance in its first two primary meanings; that the term 'refers to writings produced in a previously colonized nation after its independence from colonial control' and the 'four (often overlapping) phases: the pre-colonial, colonial, independence, and de-colonized periods of a nation's development' (2003: 2).

^{vi} Ruth's voice loss is also a significant matter in the story. It gives Ruth authority, especially to LuLing. This is illustrated in the middle of Section III, when an analepsis of the first time Ruth loses her voice when she is six years old is provided.

^{vii} The scheme of prioritising here is a continuation of an idea borrowed from analytical view on an indication that the stack of papers at the bottom is the least prioritised, taken from *Tradition and Modernity in the Construction of Identity of the Main Character in Amy Tan's The Bonesetter's Daughter* (A translation for the Indonesian *Tradisi dan Modernitas dalam Konstruksi Identitas Tokoh Utama Novel The Bonesetter's Daughter Karya Amy Tan*). Unpublished thesis (2009) by Rhasus Budhyono, p. 52.



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